



international documentary association



advocacy
filmmaker services
education
public programs & events

2010

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2010 annual report

Dear Friends,

These are tremendously exciting times for the International Documentary Association, and for the documentary community it was created to serve. Every day it seems as though another documentary is proving the unique power of nonfiction filmmaking to incite discourse, create change and generate awareness, and another talented filmmaker has uncovered another incredible story that could only have been told in the documentary form.

All of us at IDA are thrilled to be a part of these extraordinary times in the documentary world, and proud of our role in making it all possible. But we never could have done it without the ongoing support of the donors, sponsors, grantors, members, and community partners who make our work possible. We would like to thank each and every one of them for helping to make this one of the golden ages of documentary film.

As you will read in this annual report, their support has allowed us to increase our efforts as advocates for doc filmmakers; expand our educational services; secure funding to offer \$150,000 in production funds to filmmakers over the next two years; enhance our membership services; and continue to raise public appreciation and awareness of the nonfiction genre.

But the work is far from over. In the year to come IDA will continue to build on past achievements and to play an ever-expanding role in the world of documentary film.

With gratitude,



Michael Lumpkin
Executive Director



Eddie Schmidt
Board President



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ABOUT IDA

FOUNDED IN 1982, the International Documentary Association (IDA) is a nonprofit 501(c)(3) organization that supports documentary filmmaking worldwide. At IDA, we believe that the power and artistry of the documentary art form are vital to cultures and societies globally, and we exist to serve the needs of those who create this art form.

OUR MISSION is to provide community, education, specific support services, opportunities and related resources to our clients, the documentary filmmakers.

advocacy

IDA has a long history of making the case for documentary filmmaking as a vital art form, and we continue to seek ways to ensure that the artists who make documentaries receive the funding that they deserve. Most recently, we've worked hard to expand our efforts as advocates for documentary filmmakers in courtrooms, staterooms and newsrooms across America and around the world. And our efforts have paid off as we have taken a lead role on major issues confronting the industry, including Net Neutrality, Fair Use, Licensing and Copyright, Digital Rights Management and — above all — the rights of documentary filmmakers under the provisions of the First Amendment. As we move forward and funding becomes available, advocacy will remain a priority program area and focus of the IDA.

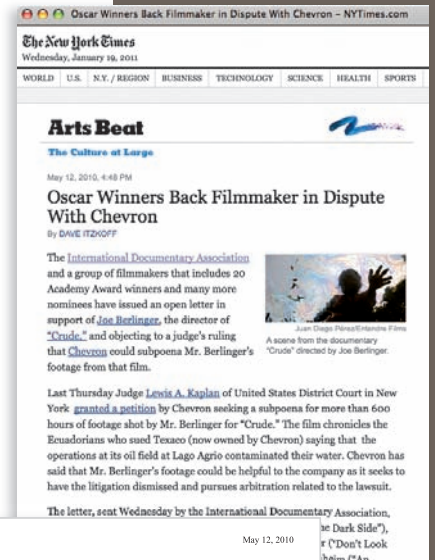


DOCUMENTARY FILMMAKERS ARE AMONG THE LAST TRUE INDEPENDENT JOURNALISTS AND WE NEED TO STICK TOGETHER. AS I LEARNED FROM THE SUPPORT I RECEIVED IN MY FIRST AMENDMENT BATTLE WITH CHEVRON, THAT'S WHAT THE IDA IS ALL ABOUT — THEY BUILD AND BRING OUR COMMUNITY TOGETHER, AND MOST IMPORTANTLY THEY ADVOCATE ON OUR BEHALF.

— JOE BERLINGER, DIRECTOR, *CRUDE*

IDA IS THE LEADING ORGANIZATION IN THE COUNTRY TO ADVOCATE FOR INDEPENDENT FILMMAKERS — IN THE COURTS, IN CONGRESS, AND IN VERY PRACTICAL BUSINESS TERMS. FROM FIGHTING FOR ON SCREEN CREDITS IN THE 90S AND NEGOTIATING FAIR USE INSURANCE THROUGH HELPING TO DRAFT AND LOBBY FOR LEGISLATION TO FILING FRIEND OF THE COURT BRIEFS TO SUPPORT FILMMAKERS AND IMPORTANT EXCEPTIONS TO THE DMCA, IDA HAS BEEN THERE FOR YOU.

— MICHAEL C. DONALDSON,
FOUNDING PARTNER OF DONALDSON AND CALLIF



An open letter in support of Joe Berlinger and the documentary filmmaking team of "Crude"

As members of the documentary film community, we the undersigned strongly object to the Honorable Judge Lewis A. Kaplan's ruling last week in the case involving our colleague Joe Berlinger, the Chevron Corporation, and Berlinger's 600 hours of raw footage shot during production of his documentary film "Crude".

Judge Kaplan sided with Chevron and ruled that Berlinger must turn over all of his raw footage to Chevron for their use in the lawsuit discussed in the film. Berlinger and his legal team plan to appeal the ruling.

In cases such as these involving access to a journalist's work material, whether they involve a newspaper or online reporter, a radio interviewer, a television news producer, or a documentary filmmaker, it is understood that First Amendment protection of the journalist's privilege is never absolute. Typically, if such privilege is successfully rebutted in court, a turn-over order demanding a document or other thing is issued and the journalist must comply or face the consequences. Therefore, it is astounding to us that Judge Kaplan demanded that all of the footage shot during the production of the film be handed over to the attorneys of Chevron, given that the privilege exists primarily to protect against the wholesale exposure of press files to litigant scrutiny.

While we commend Judge Kaplan for stating "that the qualified journalists' privilege applies to Berlinger's raw footage", we are nonetheless dismayed both by Chevron's attempts to go on a "fishing expedition" into the edit rooms and production offices of a fellow documentary filmmaker without any particular cause or agenda, and the judge's allowance of said intentions. What's next, phone records?

At the heart of journalists' Individuals who agree to risk, especially in the ca and voice are presented scrutinized by attorneys. This ruling surely will everywhere, should it s

RECORD NO. 08-2381

IN THE
United States Court of Appeals
FOR THE FOURTH CIRCUIT

FREDERICK E. BOUCHAT,

Plaintiff-Appellant,

v.

BALTIMORE RAVENS LIMITED PARTNERSHIP; NATIONAL FOOTBALL LEAGUE;
NFL PRODUCTIONS LLC, d/b/a NFL Films, Incorporated,
a subsidiary of NFL Ventures L.P.
1 NFL Plaza, Mt. Laurel, New Jersey 08054,

Defendants-Appellees,

and

NFL FILMS, INCORPORATED; THE BALTIMORE SUN COMPANY,

Defendants.

On Appeal from the United States District Court
for the District of Maryland in Baltimore

**MOTION OF INTERNATIONAL DOCUMENTARY ASSOCIATION,
AMERICAN LIBRARY ASSOCIATION, ASSOCIATION OF RESEARCH
LIBRARIES, ASSOCIATION OF COLLEGE AND RESEARCH
LIBRARIES AND THE WGBH EDUCATIONAL FOUNDATION FOR
LEAVE TO FILE AN AMICI CURIAE BRIEF IN SUPPORT OF
DEFENDANTS-APPELLEES' PETITION FOR REHEARING OR
REHEARING EN BANC**

Anthony T. Falzone
Julie A. Altman
Sarah H. Pearson
Stanford Law School
Center for Internet & Society

Nathaniel P.T. Reed
Alexis G. Stone
Cohen & Gresser LLP
800 Third Avenue
New York, NY 10022

Michael C. Donaldson, Esq.
Donaldson & Callif
400 South Beverly Drive,
Suite 400
Beverly Hills, CA 90212

public programs & events

IDA Documentary Awards is an annual event that recognizes and honors outstanding documentary films and filmmakers. The 26th Annual IDA Documentary Awards was hosted by Morgan Spurlock (*Supersize Me!*, *The Greatest Movie Ever Sold*) and the honorees included Barbara Kopple (Career Achievement), Susan and Alan Raymond (Pioneer) and Mark J. Harris (Scholarship and Preservation). The event attracted lead sponsors such as *The Economist*, ESPN Films, HBO Documentary Films, Current and OWN: Oprah Winfrey Network; as well as press from *Variety*, *Hollywood Reporter*, *IndieWire*, *Los Angeles Times*, *New York Times*, UPI, The Wrap and About.com.

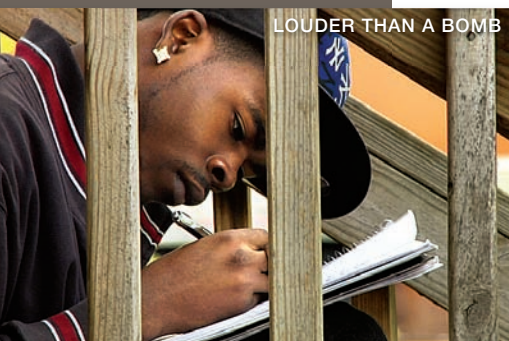
DocuWeeks presents short and feature length documentaries to appreciative audiences in theatrical runs designed to qualify the films for consideration for the Academy Awards®. Since its debut in 1997, 17 worthy documentaries have gone to be nominated for the Oscar® and 7 have won the coveted award. DocuWeeks takes place annually in New York City and Los Angeles, and is enjoyed by an increasing number of movie goers and fans of documentary film.

DocuDay is IDA's annual screening of the year's best documentary films, Oscar® nominated shorts and features. Like DocuWeeks, this event increases public awareness and appreciation for nonfiction films, and takes place at the Paley Center in New York City and Writers Guild of America, West Theater in Los Angeles.



▲ DOCUMENTARY AWARDS

- Barbara Kopple, Career Achievement Awardee and Lucy Walker, *WASTE LAND*, Director
- Eddie Schmidt, Morgan Spurlock, Michael Lumpkin



“

I COULDN'T LOVE THE IDA MORE! FOR ME IT EPITOMIZES AND HARNESSSES EVERYTHING THAT I LOVE ABOUT OUR COMMUNITY OF DOCUMENTARY FILM-MAKERS...I HOLD THE HIGHEST POSSIBLE REGARD FOR THE IDA AND ITS MEMBERS, SO FOR *WASTE LAND* TO BE RECOGNIZED BY THEM IS AN OVERWHELMING HONOR.

— LUCY WALKER, DIRECTOR, *WASTE LAND*
DISTINGUISHED FEATURE DOCUMENTARY AWARDEE

MANY PEOPLE DO NOT REALIZE THAT NOT ONLY DOES DOCUWEEKS MAKE A FILM ELIGIBLE FOR THE DOCUMENTARY OSCAR, BUT IT CAN ALSO PUT A FILM IN THE RUNNING FOR THE PGA, DGA, AND WGA AWARDS. IN OUR EXPERIENCE, THE RETURNS FROM PARTICIPATING IN DOCUWEEKS ARE ALMOST INFINITE.

— MATTHEW D. KALLIS, DIRECTOR/PRODUCER, *MOST VALUABLE PLAYERS*

IT'S NO EXAGGERATION TO SAY THAT DOCUWEEKS HELPED PUT *LOUDER THAN A BOMB* ON THE MAP, GIVING THE FILM A NEW LEVEL OF CREDIBILITY WITHIN THE DOCUMENTARY COMMUNITY, AND BRINGING IT TO THE ATTENTION OF DISTRIBUTORS, CRITICS, AND FESTIVAL PROGRAMMERS WHO OTHERWISE MIGHT HAVE OVERLOOKED IT. WE ARE ENORMOUSLY GRATEFUL TO THE IDA FOR CHOOSING THE FILM IN THE FIRST PLACE, AND MAKING IT PART OF SUCH A VITAL EVENT.

— GREG JACOBS & JON SISKEL, CO-DIRECTORS/CO-PRODUCERS,
LOUDER THAN A BOMB

”

education

Docs Rock, founded in 1998, is an in-school program that introduces high school students to the world of documentary filmmaking. The program not only teaches kids the technical skills needed to create a documentary, but also teaches them critical life skills to help them enter the workforce and college. We plan to bring Docs Rock into more schools in the future, so that deserving students can have access to this unique and effective arts education program.

Doc U is a series of hands-on educational seminars and workshops for aspiring and experienced documentary filmmakers. Participants receive vital training on various topics including: fundraising, legal issues, distribution, marketing, and business tactics. For the first time in 2010, Doc U was offered outside of Los Angeles. Thanks to a grant from the Academy of Motion Picture Arts and Sciences, we were able to launch a successful pilot program that took Doc U on tour to New York City, Boston and Washington D.C. As further funding becomes available, we will expand Doc U to even more cities, as well as offer online programming, so that individuals around the world can receive the essential training that is offered through Doc U courses.



DOCS ROCK HAS TAUGHT ME TO BELIEVE IN MYSELF AGAIN. IT HAS BROUGHT OUT, IF NOT CREATED, TALENTS AND ABILITIES I WAS NOT EVEN AWARE OF BEFORE. I NEVER THOUGHT I COULD ENJOY LEADING A GROUP, ORGANIZING DIFFERENT TASKS, DEVELOPING A PROJECT, AND WORKING WITH SUCH UNIQUELY DIVERSE PEOPLE. I DON'T RECALL EVER FEELING SO PROUD OF MYSELF.

— STEPHANIE R., STUDENT

DOC U IS ONE OF MY FAVORITE IDA PROGRAMS — IT'S NOT ONLY TRAINING AND EDUCATION, BUT A GREAT NETWORKING OPPORTUNITY. THE SEMINARS COVER ESSENTIAL TOPICS FOR DOCUMENTARY FILMMAKERS, AND THEIR PANELISTS ARE VERY KNOWLEDGEABLE AND ENGAGING.

— DEAN HAWN, IDA MEMBER

DOC U OFFERS A GREAT EDUCATIONAL AND TRAINING OPPORTUNITY FOR ASPIRING NONFICTION FILMMAKERS. AS A MEMBER OF THE LOS ANGELES COUNTY BOARD OF SUPERVISORS, I'M VERY PROUD TO SUPPORT THE SERIES, WHICH PROVIDES ESSENTIAL TRAINING FOR THE BENEFIT OF BEGINNING AND SEASONED FILMMAKERS ALIKE."

— ZEV YAROSLAVSKY,
SUPERVISOR, THIRD DISTRICT



▲ DOCS ROCK

- Deb Diehl working with students on editing their films.
- Students hard at work on their documentary.
- Tony Saavedra teaching script writing.

DOC U Conversations with **Lucy Walker**

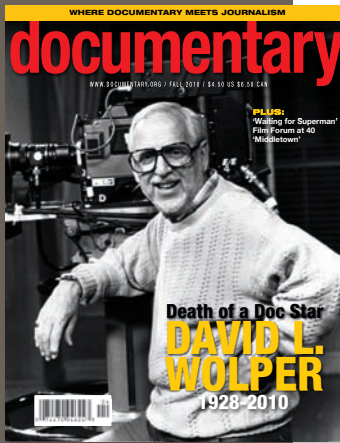


DOC U **Harry Shearer Takes It 'Uneasy'**
Conversation & Clips with the Satirist, Journalist, and New Orleanser as he reveals the story behind his feature documentary, "The Big Uneasy."



DOC U A FRANK CONVERSATION WITH A PANEL OF DOC INSIDERS

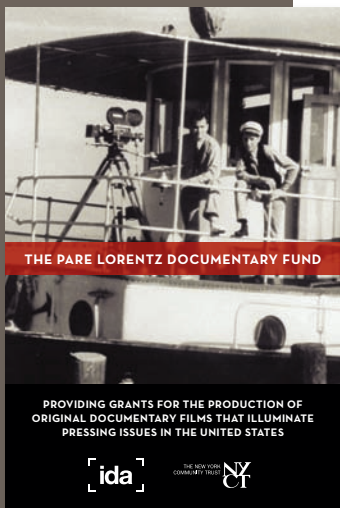




filmmaker services

IDA provides the essential information, services, tools, and grants required by documentary filmmakers to successfully engage in their art. Filmmaker services include:

- **IDA Membership**—provides members with valuable benefits and opportunities.
- **Fiscal Sponsorship**—allows documentary films in production to receive donations and grants.
- **Documentary Magazine**—a quarterly publication that offers essential information and keeps readers on track with the industry.
- **Documentary.org**—a vital portal into the industry that provides up-to-date information and opportunities to connect with the documentary film world.



In 2010, IDA secured a grant from The New York Community Trust, which will allow us to provide production funding to numerous filmmakers—\$150,000 in production funding will be granted through the **Pare Lorentz Documentary Fund** in 2011 and 2012. We also launched the **IDA Member Directory**—an online communication network that directly connects members to one another. It provides opportunities to promote projects, find employment and network with like-minded folk. As the preeminent resource for documentary filmmakers, the IDA is constantly seeking funding and support, so that we can expand programs and services to best meet the needs of our clients.

“

I HAVE BEEN AN IDA MEMBER FOR OVER TWO DECADES, AND FIND MEMBERSHIP AN ABSOLUTE NECESSITY FOR NETWORKING WITHIN THE DOCUMENTARY WORLD AND STAYING INFORMED ABOUT THE EVER-CHANGING LANDSCAPE OF DOCUMENTARY PRODUCTION AND DISTRIBUTION.

— CHRISTOPHER CARSON, AWARD-WINNING PRODUCER/DIRECTOR

WE CHOSE IDA AS THE FISCAL SPONSOR FOR THE AUDIENCE ENGAGEMENT CAMPAIGN AROUND OUR ACADEMY AWARD NOMINATED FILM BECAUSE THE ORGANIZATION HAS AN OUTSTANDING TRACK RECORD AND IS SO WELL REGARDED IN THE FUNDING COMMUNITY. IT HAS BEEN A GREAT RELATIONSHIP; WE ARE VERY GRATEFUL TO THE IDA FOR THIS SERVICE, AND FOR BEING A CLEARINGHOUSE AND ADVOCATE FOR THE NONFICTION FILMMAKING COMMUNITY.

— TIA LESSIN & CARL DEAL, CO-DIRECTORS, *TROUBLE THE WATER*

I AM SO GRATEFUL FOR THE IDA FOR THE INCREDIBLE WORK THAT THEY DO ON BEHALF OF DOCUMENTARY FILMMAKERS, LIKE ME. THROUGH IDA'S FISCAL SPONSORSHIP PROGRAM I'VE BEEN ABLE TO SECURE OVER \$600,000 IN FUNDING SO FAR FROM A WIDE GROUP OF GRASSROOTS GRANTORS, SEVERAL FAMILY FOUNDATIONS AND A GRANT FROM THE CENTER FOR CULTURAL INNOVATION.

— LINDA GOLDSTEIN KNOWLTON, DIRECTOR, *SOMEWHERE BETWEEN*

”

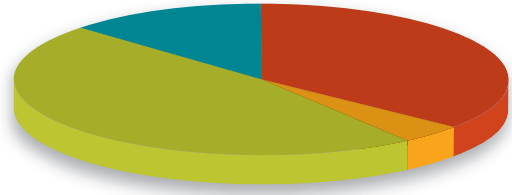


financial information

INCOME

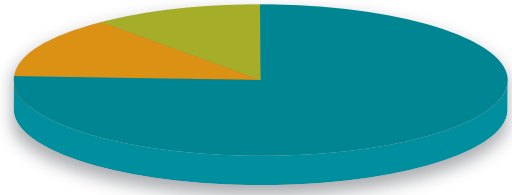
Contributed Income

Foundation Grants	\$112,500.00	36%
Government Grants	11,500.00	4%
Corporate Donations/Sponsorship	143,924.00	47%
Individual Donations	40,300.00	13%
Subtotal Contributed Income	\$308,224.00	



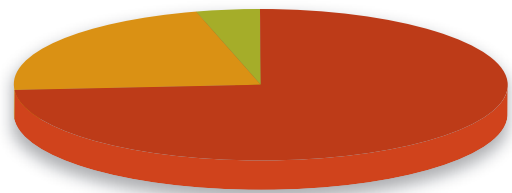
Earned Income

Event and Program	\$658,062.00	76%
Advertising	116,700.00	13%
Membership	95,205.00	11%
Subtotal Earned Income	\$869,967.00	
Fiscal Sponsorship*	2,862,653.00	
TOTAL INCOME	\$4,040,844.00	



EXPENSE

Programs	\$895,438.00	74%
General Administrative	266,194.00	22%
Development	48,025.00	4%
Subtotal Expense	\$1,209,657.00	
Fiscal Sponsorship*	2,827,937.00	
TOTAL EXPENSE	\$4,037,594.00	



Surplus / Deficit **\$3,250**

*IDA acts as fiscal sponsor for documentary films that are accepted for our Fiscal Sponsorship Program. Fiscal sponsorship is a formal arrangement in which a 501(c)(3) public charity, such as the IDA, agrees to sponsor a project that furthers our mission, for the purpose of fundraising through grants and donations. This allows filmmakers to seek grants and solicit tax-deductible donations for their documentary, with the oversight, support and endorsement of IDA. IDA directly receives the grants and then disperses the funding to the filmmakers. Because the funding is dispersed back to the filmmakers, Fiscal Sponsorship income and expense are not accounted for in the above charts.

SUPPORTERS

To our generous donors, grantors and sponsors, a very big **THANK YOU** for allowing us to support and work on behalf of the documentary filmmaking community.

MAJOR DONORS

ADVOCATE LEVEL

Nancy Dickenson

TRUSTEE LEVEL

Soozie Eastman, The HUMANITAS Prize

Kirk & Rob Marcolina

John Langley, Langley Productions

Kay Schaber Wolf,
Writers Guild of America, West

Clara Fon Sing, NBC News Archives

Mel Stuart, Mel Stuart Productions

FRIEND LEVEL

James Costa, Bird Street Productions

Chris Paine, Papercut Productions

Richard Trank, Moriah Films

Karen Freedman & Roger Weisberg

BEQUEST

The Estate of David L. Wolper

FOUNDATIONS AND GOVERNMENT AGENCIES

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Los Angeles Community
Arts Commission

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Arts and Sciences

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Department of Cultural Affairs

Coastal San Pedro
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IFC Center

ITVS

Kodak

Langley Productions

Los Angeles Center Studios

Monster Energy

Moriah Films

OWN:
Oprah Winfrey Network

Pithy Little Wine Company

POV

Stella Artois

Sundance Channel

The Economist

The Standard

USC School of
Cinematic Arts

VeeV

WestDoc



international documentary association

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