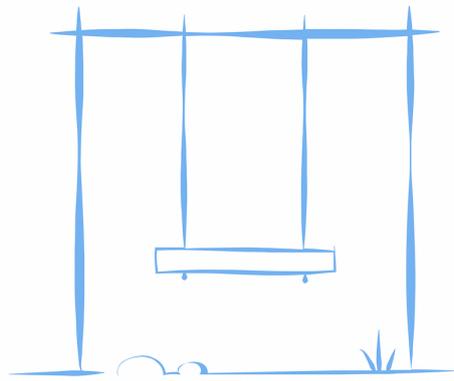


SOCIAL IMPACT REPORT 2022 - 2023



**WHITE SHADOW
FOUNDATION**

SERVING THE DISADVANTAGED
AND MARGINALISED

**PRESENTED BY THE WHITE SHADOW FOUNDATION
+ IN PARTNERSHIP WITH WHITE SHADOW FILMS**

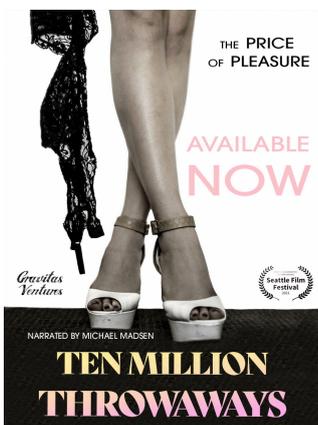
DOCUMENTARY DISTRIBUTION & AUDIENCE ENGAGEMENT

The White Shadow Foundation believes that films and other media can and do have social impact, and obviously, would not be funding in this area if we thought otherwise. In our view, a well-made documentary film — especially one with a compelling narrative and well-crafted outreach plan, can serve as a catalyst to change minds, encourage viewers to alter entrenched behaviours and start, inform or re-energise social movements! Likewise, compelling photographs, short videos, radio and web-based media can be key tools in raising awareness and engaging viewers in social issues. However, we also believe that the social impact of media, particularly documentary films, is often difficult to assess and needs to be better understood and documented. In the following white paper, we put forth a detailed framework drawn from a combination of our own first-hand experience, case studies, interviews and other research, which we employ to help us think about and assess the impact of our continued funding in the creative media space.

White Shadow Foundation exclusively funds the independent production company White Shadow Films. This unique partnership illustrates how the company's social issue documentary projects tie into the Foundation's main focus, that is; to raise awareness about some of the most pressing and relevant issues facing society in the 21st century. Homelessness, mental health, abortion, fathers' rights, sex trafficking, and domestic violence against both women and men. Effective community engagement and outreach campaigns can magnify the social impact of documentary films. The fruit of this partnership was outworked and made evident during the Foundation's most recent collaboration with White Shadow Films during the production and ongoing global distribution of the documentary film **'Ten Million Throwaways'**, shot on location in Australia, Malaysia, and primarily throughout California, USA.



Tactics currently being used in the rollout of this documentary, which explores the secretive and exploitive world of sex trafficking and its links to the adult industry, includes TV and print advertising, the use of digital and consumer-driven media, repurposing footage, social issue partnership development, celebrity involvement, facilitated discussions, an educational strategy, and penetration into new venues. A hearty online presence through the film’s website is also imperative for the project to seek out and engage audiences in sustained and meaningful social action. In addition, the filmmakers are continuously expanding this digital outreach to social networking sites. Analysis of the **‘Ten Million Throwaways’** case study include various conversations with key outreach providers which point to certain determinants of this successful campaign. Global distributor, Gravitas Ventures, is handling the release.



These include:

Clear Goals that are realistic and linked to the narrative and to the needs of the movement. The goals can be focused on education and raising awareness among key audiences, grassroots organising and clear “take action” steps, movement and coalition building, as well as larger public policy goals.

A Specific Plan that is based on an understanding of key target audiences and how best to reach them whether it be through traditional avenues, key partnerships or a methodical online outreach plan.

Online plans include clear strategies to engage each target audience in action, tools to monitor and report on this action in order to further engage the community around the film.

The film's website and broader online presence should be seen as far more than a parking place for information about the film. Instead, the filmmaking team thinks strategically, and as early as possible, about building and sustaining a community of activists online. This action could be a meaningful discussion and dialogue or action-oriented requests, such as hosting a screening, donating to a cause, and engagement in direct advocacy around the issue.

Flexibility that allows the project to take advantage of new opportunities and partnerships, to implement action steps over time and to alert audiences to developments that may have occurred following the completion of production such as a change in circumstance related to one or more of the characters, new legislation, or new issues related to the project that are being addressed.

Appropriate Level of Partnership with key organisations and individuals that have content area expertise, are already working on the issues addressed in the film and have relationships with key audiences. Partnerships are critical to a campaign's sustainability beyond release.

Partners whose missions are aligned with the issue can carry action forward. Vital campaign resources such as guides, educational materials and material repurposed for community/educational use can support screenings, discussion and action planning.

These partners can feature the film and the associated campaign on their own website and in digital communications to their membership or community. This can be a critical factor in driving new people to the film's website and broader online presence.

Sufficient Expertise and Resources including management, technical and financial. Successful outreach campaigns require ongoing coordination and commitment. In some cases, this means that outreach can be coordinated by the filmmakers or an outreach coordinator. Others can be enlisted to design and manage the campaign. However, regardless of the model chosen to manage the outreach activities, sufficient resources are required to support the planning and implementation.

Defined Timeline which can reflect different phases of a project. This can be focused around the film's release, such as pre-broadcast and post-broadcast activities, or festival, theatrical, digital or DVD releases or linked to the timetable of ongoing grassroots campaigns. A clear start and end to various phases, however, provides an opportunity to reflect on key lessons, impact and evolving needs of the campaign.

Importantly, an outreach strategy should begin long before the actual release of the project to help ensure a built-in community for the film's release and action campaign.

Plan to Track Impact that is linked to the campaign's specific goals and when possible moves beyond output measures such as number of screenings or website hits, toward outcome measures such as viewer action and policy change. This deeper-level impact can often be tracked through online audience engagement and anecdotally through the stories and reports that people post on a film's website.

Obviously, all of these factors are dependent on the type of outreach campaign being undertaken and they all need to fit together into a coherent whole. For example, the ability to achieve the stated goals will be guided to a great extent by the campaign's timing, having the right partners on board, and the appropriate level of resources. Likewise, measures of impact need to flow from the goals, plans for each target audience, and the phase of campaign.

The upcoming documentary projects in development at White Shadow Films, in partnership with the Foundation, will have a different set of "moving parts" and will thus be customised and unique. Future campaigns will move people from awareness to action and in some cases help to build or strengthen broad social movements which in turn can lead to social change. As a funder of outreach, the White Shadow Foundation pays particular attention to the goals of a film, and where the issue is in the public consciousness. For each project, we strive to determine what type of outreach will be most effective given the issues addressed in the films' narratives.



1 BILLION THROWAWAYS

A FILM BY ANDREW DOUGLAS

WHITE SHADOW FILMS PRESENTS "ONE BILLION THROWAWAYS" FEATURING ANGELA FORKER
MELISSA OHDEN LILA ROSE STEVE JACOBS ABBY JOHNSON AND CAROL EVERETT
MUSIC BY JAMES COVELL EDITED BY LIV CHAPMAN DIRECTOR OF PHOTOGRAPHY MICHAEL CHESLIN
PRODUCED BY ANDREW DOUGLAS WRITTEN AND DIRECTED BY ANDREW DOUGLAS



WWW.ONEBILLIONTHROWAWAYS.COM

COMING SOON

WWW.WHITESHADOWFILMS.COM



WHITE SHADOW FILMS

SOCIAL CHANGE THROUGH DOCUMENTARY FILM

What comes to mind when someone mentions independent film “distribution”? You can probably define that fairly easily – the selling and delivery of these titles to audiences through any number of means: theatrical, DVD sales, festival release, broadcast and perhaps even online streaming.

What if someone said “outreach” or “audience engagement”? Can you define and distinguish those terms as easily? We have found that these two terms are often used interchangeably – creating confusion within the social issue independent film community, and in our own conversations. We hope that this paper creates a more standard definition for the terms and infuses a new understanding of the importance of each of these distinct components and how they work together to spark social change.

From our perspective, distinguishing these terms is critical because they are key components of the work we do at the White Shadow Foundation – supporting creative media that inspires social change. The White Shadow Foundation worked closely with the filmmakers on **‘Ten Million Throwaways’**, a film festival favourite and character-driven documentary. The filmmakers knew their jobs would not be complete upon securing sales agreements with traditional distributors for the film. They recognised that the film would have the potential to change hearts and minds and to ignite social change around the issues of trafficking and the adult entertainment industry by connecting both traditional and non-traditional audiences to the personal stories behind an often impersonal issue.

‘Ten Million Throwaways’ is just one example of a documentary film inspiring social change by using the tools of distribution, outreach/strategic communications and audience engagement. It is important to note that every film has a unique path to achieving their social change goals. That said, “distribution”, “outreach and strategic communications” and “audience engagement” are key processes that, based on our experience - seem to be nearly universal for success.

GLOBAL DISTRIBUTION + OUTREACH + COMMUNICATIONS

The White Shadow Foundation looks closely at the planned distribution, outreach, strategic communications and audience engagement for the projects in development. All are key factors in achieving social impact. Obviously the films themselves are the foundation for success; a strong character-driven story is a critical component in inspiring social change with film. That is why, as funders of White Shadow Films, we look for the crucial element, ie; that emotional connection with a film that we believe creates the building block for substantive audience engagement and social change. So, as we discuss the definitions and functions of key terms in the distribution and audience engagement landscape, we are implanting trust with the team at White Shadow Films, and assume that we are starting with scripts and story outlines that are of exceptional quality with the emotional connection that facilitates and streamlines the rest of this creative process.

In this continuum, distribution is probably simultaneously the most and least well- understood term. The independent film distribution environment is changing faster than most of us can reasonably keep up with – making the definition highly elusive. So, this paper will not attempt to outline the complex and shifting methodology behind successful independent film distribution. Instead, we will simply define what distribution is and what it is not in broad terms. Distribution is the process of placing a film in (online or offline) venues to make sure that it is accessible to audiences. Traditionally, this involves securing a theatrical release, national and international television broadcasts, a festival run or DVD sales. In addition, we can now add to that list various non-traditional online screening portals and the growing number of community screening venues that side-step the cost, complexity and other entry barriers of traditional methods. The distribution process, as defined above, is often long and usually begins early in the life of a film. From our experience, wise filmmakers are thinking about appropriate and realistic distribution methods far before their film is actually complete. Many have even secured broadcast, festival or theatrical release before completion. Concurrently, depending on contract terms, they are thinking about how to leverage these traditional opportunities and link them to a comprehensive community screening or online streaming strategy to supplement those outlets.

OUTREACH + STRATEGIC COMMUNICATIONS

EXPOSING AMERICA'S MENTAL HEALTH AND HOMELESSNESS CRISIS

ONE HUNDRED MILLION THROWAWAYS

A FILM BY ANDREW DOUGLAS

WHITE SHADOW FILMS PRESENTS "ONE HUNDRED MILLION THROWAWAYS" FEATURING FRITZI HORSTMAN
MUSIC BY JAMES COVELL EDITED BY LIV CHAPMAN DIRECTOR OF PHOTOGRAPHY MICHAEL CHESLIN
PRODUCED BY ANDREW DOUGLAS WRITTEN AND DIRECTED BY ANDREW DOUGLAS



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COMING SOON

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WHITE SHADOW FILMS

A number of filmmakers are now successfully bypassing all the traditional pathways of distribution and pursuing nontraditional approaches. While not easy, these non-traditional strategies can still reach high numbers of viewers with sometimes better financial returns for the producers. So, with that definition of what independent film distribution is, we now turn to what it is not. Distribution does not involve the process of letting people know about a film or getting them to attend a screening or seek it out in any of the venues or channels where it can be accessed. All of those activities fall under outreach and strategic communications.

Once the film has been made available and accessible through various platforms and distribution channels, the next question is how to let people know about it and feel attached enough to the film, the filmmakers or the subject to actually watch it. In the non-independent film world, this process largely falls under the publicity and advertising categories - and occasionally those terms are used to describe this phase of independent film distribution as well. This step is critical in making social change. If your film is out in the world, but nobody hears about or sees it, your chances of making a real social impact disappear. Even more so than distribution, outreach and strategic communications must begin well before the film's completion. Under the old models, tactics to reach audiences were timed right before or upon the film's release. Now, we know it needs to happen long before that. Luckily, the growing field of online social networking tools makes this efficient, easy, and inexpensive. In short, "outreach and strategic communications" is the way that filmmakers tell the world about their film. This is largely determined by how the film fits into the social movement, how the movement itself has connected with the film, embraced it and worked with the filmmakers to understand the message it conveys, how it fits into the needs of the social movement and how the members of this movement can see it.

In order to do this effectively, film teams (made up of filmmakers, outreach and engagement coordinators, movement builders and/or leaders/organisers) have to think critically about how and where the film's message should be conveyed. From our previous experience, here are examples of how this might be accomplished:

Online Social networking tools - Facebook, Instagram, Twitter, YouTube Channel, etc. A Website dedicated to the film.



Radio stories, newspaper articles, magazine or television coverage, blog coverage or other e-communications.

Mutually beneficial partnerships with non-profit organisations, corporations, religious bodies or educational institutions.

Word of mouth and speaking engagements.

Other creative methods that are focused on making a splash that attracts media and public attention.

While this list is only a broad sample of the ways that independent social-issue filmmakers get the word out about their films, they seem to currently be the most common and fruitful categories. And, importantly, we often find that the most successful campaigns come from those teams that think outside the box on outreach and strategic communications – connecting with potential audiences in new and surprising ways. One of the real assets that independent social-issue filmmakers can tap into for their outreach and strategic communications work is that, in most cases, there are already organised social movements with which their films can collaborate. If mutual benefit is established, managed, and communicated effectively, filmmakers can create partnerships with leaders of corresponding social movements to create synergistic relationships.

AUDIENCE ENGAGEMENT

These relationships can make or break the outreach and strategic communications of a film. The most effective partnerships often start before the film is complete with time for the filmmakers to tap into the needs of the movement, build authentic relationships, get to know organisers, and target audiences and help them feel invested in the film's completion and distribution. For outreach and strategic communications, relationships with these partners may look something like this:

Filmmaker and organisation link to one another's respective websites - especially useful are "Take Action" steps, hosted and co-branded with NGO and non-profit partners.

Filmmaker and organisation blog, tweet and send out other communications about one another.

Organisation lists and promotes upcoming screenings to local, regional and national target audiences.

Organisation hosts or organise their own screenings that they promote extensively to their membership.

Filmmaker and organisation discuss each other's work during press opportunities.

The White Shadow Foundation loves audience engagement – the first and primary point at which we can begin to detect and measure real social engagement and change. Viewing a social issue film can, despite the importance of the issues, be a profoundly passive activity. Emotions can run high, but an audience member may not be interacting with the issue in any substantive way before or during the screening. But, when a film ends and audience emotions are tangible, the filmmaking team, with the support of its partners, has a real opportunity to move the audience from passive to active. That small but critical window of opportunity – high emotions, a captive audience, a pressing social issue and collaborative partners – are the right ingredients for inspiring audiences to begin or strengthen their engagement with the issue.

After seeing a powerful documentary film, we have found, and filmmakers have confirmed, that the most common question people ask themselves, their peers, the screening host or the filmmaker is, “What can I do?” It is a shame when there is no answer to that question. When people feel compelled enough to go from passively viewing a film to asking how they can become active with the social issue, that is the real gift to the social movement. Filmmakers can deliver new energy and passion to the movement if they know how to answer that question immediately, while the emotions and connections are still fresh and before that window of opportunity closes. Filmmakers can maximise that intense energy in the following ways:

Suggest an immediate action - signing a petition, making a donation, pledging to volunteer or host a screening.

Sign up for the film’s mailing list to learn more.

Connect the audience directly with partner organisations who are working locally, regionally, nationally or internationally on the issue and have already created concrete ways to involve people.

Drive the audience members to the film’s website where they can learn about how to engage with the issue, either through partner campaigns or unique film-initiated campaigns.

This can be done through text messages, having a computer on-site, having the URL on the screen or handing out post-cards or other takeaways that have the film’s website details.

Encourage the audience to form local action committees right after the screening that will continue to organise around the issue.

Initiate a discussion with the audience to help them learn more from each other about what is happening locally on the subject; this is an important method of helping people share their emotions and feel supported.

Ask the audience to spread the word about the film, and more importantly, about the issue through their personal networks, professional circles, local press and their blogs or social networking sites.

An important factor in each of these categories of “asks” is having strong partner relationships, as mentioned in the outreach and strategic communications section. During audience engagement, these relationships become even more important. “Asks” have to be generated in collaboration with the social movements. The social movement (as represented by non-profit organisations, student groups, individual activists, religious bodies, etc) can use the film as a vehicle to:

Energise their base audiences.

Bring new people to their core to participate in actions related to the issue.

Raise money for their work.

Educate more people about the often complex issues represented.

Connect the movement with personal stories, emotions and real lives that represent the issues.

Tell untold stories that help to shape the structure and intensity of the debate around the issue.

The filmmaking team benefits from these partnerships because the social movement or the networks of people they represent will very likely:

Offer issue-area expertise that is critical to the legitimacy and public palatability of the film.

Help connect the film with local, regional and national policy makers who can be influenced by the story represented in the film.

Have existing well-crafted “asks” that will help audiences easily transition from passive to active around the issue.

Support the filmmaking team in creating, or making accessible, viewer’s guides, fact sheets, school curricula or other online tools that help people to organise and stay involved.

Act as the liaison between the filmmaking team and the activist community so that the film team does not have to start from scratch in establishing these relationships.

In short, audience engagement is the process of moving a film's audience from passive viewing to active involvement with the issue represented. It is what happens after audiences see the film and want to use their energy, resources, ideas, connections, or time to make a difference. This piece is the most fulfilling for the White Shadow Foundation because we can begin to see concrete examples of how a film is facilitating social change. We hope the definitions and examples above have made these three terms more distinct. However, we also recognise that while each component has a unique methodology and outcome, they often overlap and support one another.

These three phases are typically not linear. For example, sometimes audience engagement work happens before a film is complete and distributed.

Potential audiences learn of the film, and the issues represented via a comprehensive film website, shorts made from the film's early footage or through early outreach and strategic communications. The filmmaker and organisational partners can then drive these new potential audiences to action before they even see the full film.

And, outreach and strategic communications often (and preferably) begins before distribution. It is also important to note that a social issue documentary film's life can be as long as demand is generated. Often, that demand waxes and wanes as the issue flows in and out of news cycles, political priorities and public consciousness.

It is also critical to understand how each of these phases supports the success of the others. For example:

Strong outreach and communications work leads to eventual audience engagement but also may spur additional distribution opportunities as demand rises for the film in new markets and distributors recognise the potential of the film based on the large amount of support already built-in.

Robust audience engagement work often serves a dual bottom line: the social issue is bolstered and the filmmaker or distribution company sells more DVD's or theatre tickets as word spreads, creating more revenue.

These reciprocal relationships are sometimes overlooked by distributors or others with a focus on the financial bottom line. While the White

GOING DEEPER WITH OUTREACH + ENGAGEMENT

Shadow Foundation's bottom line is social change, we also are concerned about the financial health of the films and filmmakers we support, who dedicate so much to their success. So, while we see the outreach and audience engagement phases as critical for achieving social change with film, we also recognise that they serve a second purpose – to help build a financially sustainable model for filmmakers. The White Shadow Foundation is committed to assessing the social impact of the projects that we support, and subsequently our own work.

Distribution, outreach/strategic communications, and audience engagement are the processes that lead to the outcomes represented by our Dimensions of Impact. A compelling story, which enhances a film's ability to secure distribution and makes outreach and audience engagement easier. Outreach and strategic communications are linked to a film's ability to raise awareness about the issues, and a well crafted audience engagement plan moves the public to increased engagement, strengthened social movements and ultimately leads to social change.

Distribution Dimensions of Impact: Compelling story.

Outreach & Strategic Communication Impact: Awareness.

Audience Engagement Dimensions of Impact: Stronger Social Change.

Each of these three phases requires early and sustained planning. It is important to note that there is no single "magic bullet" for creating social change with documentary film. Every film's strategy is unique and must be specifically tailored to the film, the team's social change goals, and the needs of the social movement. Long before a film's completion, we suggest that film teams (including partners from the social movement) ask and answer four critical questions to help guide this process:

What is the Overarching Social Change Goal?

Before thinking about a plan of action, there must first be an overarching social change goal, based on the subject and nature of the film. It is important that this goal is tangible, realistic and measurable.

For example, a goal of “world peace” or the “end of poverty” are noble and desirable, but they are, sadly, not realistic (certainly not in the short-term or with one film). Instead, something more focused such as “encourage college students to think about a career in international development or peace studies” would be more productive.

In order to determine this goal, film teams should research what the most important avenues for securing change are. For example, does the issue require high-level policy change? Local policy change? Grassroots activism? A corporate culture shift? A change in consumer behaviour? More microlevel change, such as individual mind or behaviour change or altering family practices? By identifying the most impactful avenues for change, the film team then has a strong foundation for planning.

When determining the overall social change goal, film teams should be aware of the “tipping point” for the issue and where the issue currently sits within the political, social and cultural environments. Are people already highly aware of the issue, but don’t know how to solve it? Is it an issue that has received little or no attention up until now? Has there already been large or small-scale movements around the issues that were unsuccessful? Why? Is the issue at a tipping point – meaning, is it so close to achieving change that your film and its audience engagement campaign may be what would push it over the edge and solve the problem?

These are all preliminary questions that must be answered before determining a realistic overall social change goal for the film. Once that is determined, the film team can then turn to identifying the target audiences.

WHO ARE THE TARGET AUDIENCES?

For every film, there must be a more specific target audience than “the general public.” Such a broad focus rarely succeeds. Filmmakers should segment their target audiences in a variety of ways such as age, political affiliation, gender, geography, opinion about the represented issue, religion, income level, or social status, and then reach out to the segmented groups in distinct ways.

DOMESTIC VIOLENCE AND FATHERS' RIGHTS



Filmmakers and funders in this field often wonder how to reach “beyond the choir” with their films. While it is obviously most desirable to change the hearts and minds of the biggest opponents of the issue, it also is important to remember that strengthening the choir is important to social movements as well. Even the most staunch and active believers in the message of a film may need new tools to help spread the word, a new emotional connection to the issue or updated information about the state of the movement. Even choirs need practice, so we shouldn’t underestimate the importance of reaching this group.

In addition, there is an incredibly large and vital group of people who reside “just beyond the choir” – if asked, they may agree with the film’s message in principle - but have never been compelled to get involved - or they have been unsure about the film’s subject and a powerful film could push them over the edge to being a true believer in its message. This “middle” audience is essential to social issue film success as there is a real possibility of moving those people from armchair activists to real leaders.

What are the Goals for these Audiences?

The next step is to create an “ask” or goal for each target audience – delivered in the audience engagement phase. A critical component when assessing the goals for different target audiences is to work with strategic partners within the movement. Often, these are nonprofit organisations that are entrenched in the issue and have their fingers on the pulse of the political, social, and educational happenings around the movement. These organisations may be locally, regionally, nationally or internationally-focused. Filmmakers should begin forming these partnerships as early as possible, as described above in this paper.

These non-profit partners typically already have pre-defined asks for different population segments and many filmmakers adopt these asks for the film’s audience engagement work in order to most effectively support the work of the organisation and to maintain coherent messaging.

These partnerships are particularly important when the issue represented in the film plays out differently based on geography. It is nearly impossible for a filmmaker to know the complexities of the issue in each city where a film may screen.



However, there is likely a local or regional organisation that does know all of these details and can guide audiences to the most impactful local actions after they view the film and, continue following up with these audiences long after the film has screened.

The most important component when crafting the message for a social issue film is to know the film's audiences and understand how they can potentially contribute to social change. After defining and researching the audiences and choosing the message for each of those audiences, the next step is to create a method for reaching and engaging those audiences.

How can the film Effectively reach these Audiences?

After defining the different target audiences and goals, the next step is to assess the best ways to reach and activate those audiences during both Outreach and Audience Engagement. The first message that needs to be delivered is always "see this film" in the outreach and strategic communications phase. In order to deliver that first message, filmmakers should find ways that each of the defined target audiences communicate with and among each other and then find ways to share information about the film via those means.

ASSESSING OUR IMPACT

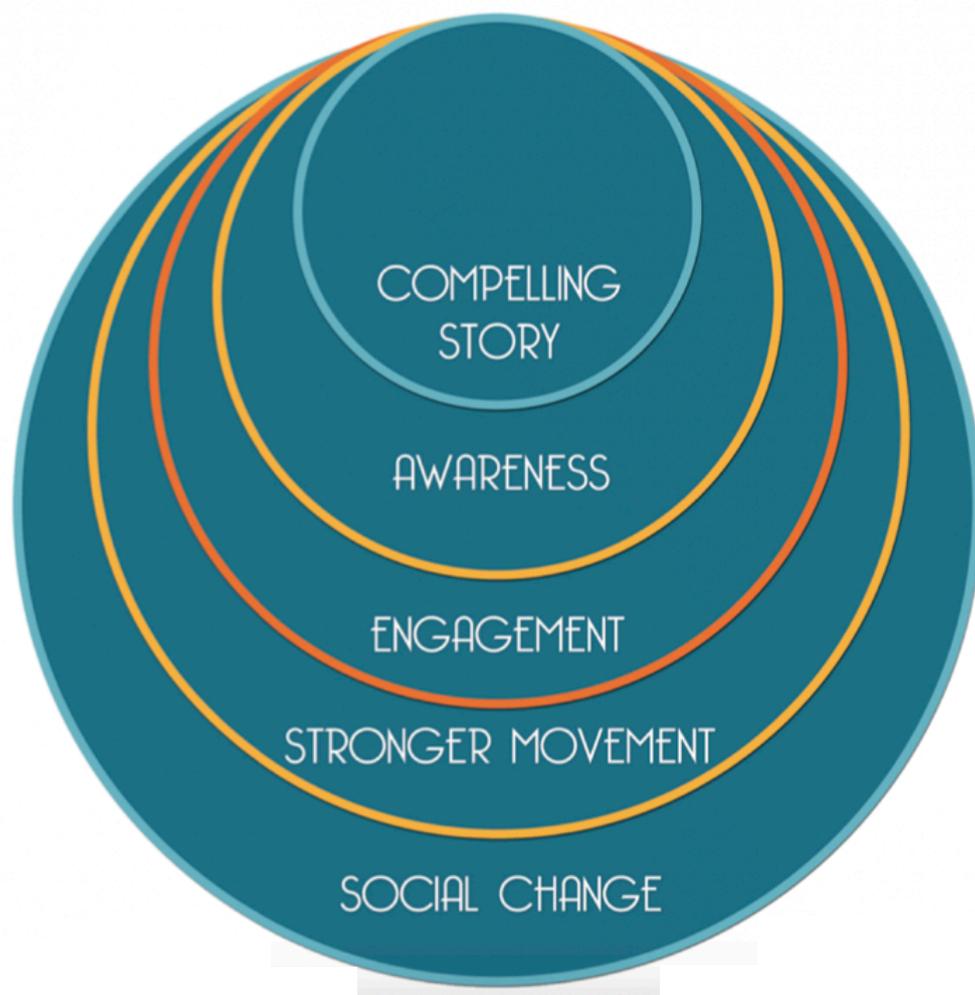
For example, if the target audience is college students, filmmaking teams would be wise to reach out to student groups, fraternities and sororities, professors, sports teams, or other existing groups that all communicate with specific subsets of students. Of course, if the film has partnered with an NGO or non-profit that already has campus or student chapters within its structure, this is much better than attempting to reach out “cold” to student groups, which may take a lot of effort without much of a return.

In addition to outreach, filmmakers also need to focus on creative audience engagement. This process can be as unique as the filmmaking team’s (and their partners) imagination allows.

Creativity allows the film’s audience engagement campaign to stand out in a sea of media, advertising, social messaging and other communications. Other examples of audience engagement methods include interactive websites that allow audiences to continue learning and connecting with the issue after they have seen the film. Some include more intensive experiences like interactive games or offline events that allow people to connect with each other and create a real community that did not exist before they saw the film. The real key to this step is to find a way to connect with the existing social movement so that the film’s campaign is not re-creating any wheels and is able to reach new people in new ways with the film’s message.

Or, if the film is targeting conservative leaning families, it might be beneficial to reach out to conservative bloggers, right-leaning educational institutions, and other known socially conservative groups. Given the barrage of media that people face every single day, it is no longer enough to put a good film out into the world and trust that the right people will see it. This outreach and strategic communications phase is now critical to achieving social impact.

To the extent possible, we want to move from an intuitive sense that documentary films have social impact to more concrete measures. While we do realise that making a causal link between a film and broad social change is incredibly difficult to do, we know that filmmakers, funders and others focused on social change and performance evaluation have done an enormous amount of work that informs us.



Based on our analysis of work within the fields of social media, social change, advocacy, and evaluation, several key lessons have emerged. These include:

Think Beyond Box Office Success: Because the White Shadow Foundation is interested in supporting films that have the potential for social impact, it is important for us to move beyond thinking of just box office success and instead look at the overall impact of the film. For example, while we are interested in the number of people who saw the film, we are more interested in how many people better understand the issue because the film was made.

Use a Range of Data to Assess Impact: In an ideal world, we would like to be able to point to hard outcome measures or statistically significant measures of change to assess the impact of a film and/or its outreach campaign. In reality, we understand that this is not always possible or feasible. Thus, we believe it's important to look at a variety of data sources, such as survey results, case studies and anecdotal data that when taken together can provide a nuanced picture of a project's impact. In addition to different data sources, it is also important to look at a combination of both process/ output measures (e.g. the number of screenings) and outcome measures (e.g. what happened as a result of those screenings). This tracking can be done through a film's website where people can report the impact the film has had on their own lives and, in turn, the impact they are making on their community.

Set Realistic Expectations for Impact: After reviewing case studies as well as models of individual and community change, we believe it is critically important to understand the state of the movement and where an issue is in the public consciousness in order to set realistic expectations for impact. It is not reasonable to expect broad social change if there is little public awareness that a problem exists. In some cases, just getting audiences to see the film, connect with the story and better understand an issue is enough. This awareness is the first step to social change. If an issue is incredibly complex or not well understood, the goal of the film and its outreach campaign may focus simply on raising awareness and stimulating dialogue. On the other hand, if an issue is well-understood and there are clear solutions, we would hope the goals of the campaign would shift to something more concrete than simply dialogue. There needs to be an infrastructure in place that encourages individuals, organisations, and/or communities to act.

Work Collaboratively: Engage with key stakeholders to develop goals and an assessment plan. Setting expectations for impact needs to be a collaborative process that involves the filmmaking team, out reach/ community engagement professionals, funders, as well as key organisations that work on the film's issues on a day-to-day basis. From the standpoint of funding, it may be that a small planning grant can facilitate this process by bringing key stakeholders together.



CONCLUSION

Clearly, there is much for the White Shadow Foundation and its social issue filmmakers to think about to maximise the impact of their projects. And, it often begins right in the middle of the heavy-duty development and production of the film. That is exactly why, like most creative pursuits, social issue filmmaking is typically a highly collaborative process, right from the beginning. The partnerships described in this paper are essential to achieving social change and should not be overlooked. The White Shadow Foundation has learned an enormous amount from our partnership with White Shadow Films, who with passion, innovation and real strategic thinking, have used their films to affect social change. Our goal with this paper is to share some of the lessons that we have learned from them and others in the field. It is our hope that we have effectively defined the differences among distribution, outreach/strategic communications and audience engagement, and showed how they work together to maximise social impact. Working with White Shadow Films have taught us that being effective in the above-mentioned areas can lead to the most fulfilling outcome possible – a film that you know has changed hearts and minds, a film that has inspired action and, armed with passionate storytelling, has contributed to a movement that will achieve the kind of social change that was envisioned when the film was created.



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