

THE FALCONER

A FILM BY
ANNIE KAEMPFER



STUDY GUIDE

THE FALCONER STUDY GUIDE

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USING THIS GUIDE

This study guide for *The Falconer* supports educators in using the portrait film about Rodney Stotts in their high school curriculum, especially for language arts, social studies, and science classes—as well as after-school and alternative education programs.

The guide includes three standards-aligned lessons. The first focuses on environmental education about raptors. The second lesson teaches social-emotional learning in the context of racism, violence, and injustice. And the third is designed to develop students' media literacy skills and practice storytelling. Discussion questions and a variety of activities are opportunities for educators to support students in these learning objectives:

- ▲ Identify types of raptors and discuss environmental issues threatening eagles and other birds of prey.
- ▲ Analyze media and works of art and literature related to the social issue of racial injustice.
- ▲ Reflect on practices of mourning and healing from a traumatic experience.
- ▲ Practice media making and understand the meanings of stereotypes and symbols.

GRADE LEVEL

High School

SUBJECTS

Agriculture
After-school Programs
Alternative Education
Environmental Education
Language Arts
Science
Social Studies

KEYWORDS

Falconry
Habitat Restoration
Healing
Police
Racism
Raptors and eagles
Stereotype
Symbol
Trauma



ABOUT THE FILM

Directed by Annie Kaempfer

Runtime: 73 minutes

This intimate portrait film follows master falconer Rodney Stotts on his mission to build a bird sanctuary and provide access to nature for his stressed community. *The Falconer* weaves Rodney's present-day mission with the story of his past, both of which are deeply rooted in issues of social and environmental injustice, and consistently orient the viewer to his worldview: nature heals. *The Falconer* captures beauty and hope in a forgotten corner of our nation's capital, as Rodney takes the time to break through to those too often dismissed as "hard to reach." This is a story of second chances: for injured birds of prey, for an abandoned plot of land, for a group of teenagers who have dropped out of high school, and for Rodney himself.

Content Advisory: It is important to know that the film includes some graphic imagery related to the rape and murder of Rodney's friend and colleague, Monique Johnson. It also covers traumatic experiences in Rodney's life—the loss of many friends to violence and the death of his mother. The film could be upsetting for anyone who has experienced rape, violence, or the loss of a friend or parent.

FOR THE EDUCATOR

Trauma-informed classrooms are spaces where survivors feel welcome, safe, and supported. Your students may have experienced a traumatic event with similarities to Rodney's story. It is important to be informed and reflective about how trauma can affect student behavior. For a helpful overview, see this toolkit from Transforming Education: transformingeducation.org.

For more details about sensitive content covered in the film, [read this article](#) on Rodney's story.

For guidance on teaching subjects of racism and police violence, see this collection from Teaching Tolerance: [tolerance.org](https://teachingtolerance.org).

BEFORE THE FILM

Prepare students to watch the film by presenting some introductory information.

- ▲ Read the film's description in the **ABOUT THE FILM** section above to students.
- ▲ Read the film's content advisory, and make sure students know they have the choice to opt out of the screening. Any student who chooses to opt out can select an activity from this guide to do independently.
- ▲ Encourage active viewing by listing a few questions for students to think about while watching *The Falconer*. These discussion questions are revisited again in the lessons proposed for after the film.
 - ▲ What is a raptor?
 - ▲ What are Rodney's dreams and goals?
 - ▲ What messages does the film convey?

AFTER THE FILM

JOURNAL REFLECTION: After the film, it is helpful to allow students at least five minutes of journaling to gather their thoughts about the film before discussing it. Make sure you inform students how you plan on reviewing journals, if at all. For more guidance on student journals, see this resource from Facing History and Ourselves: facinghistory.org/resource-library.

LESSON 1: RAPTOR EDUCATION

Several types of raptors are making a comeback in areas across the United States—thanks to clean-up efforts like the ones Rodney and his colleagues engineered at Earth Conservation Corps. Raptors, also known as birds of prey, are a type of bird identified by a strong, curved (or hooked) beak, strong, sharp talons, and keen eyesight. Eagles are a type of raptor. Corps members who cleaned up raptor habitats around the Chesapeake Bay watershed are credited with bringing the bald eagle, America’s national symbol, back to Washington D.C. This lesson teaches students about raptors and introduces them to environmental careers, like Rodney’s in the film. For more information on raptor recovery in your area, see the Cornell Lab of Ornithology: birds.cornell.edu.

DISCUSSION QUESTIONS

1. What are raptors? What are the adaptations that make them different from other birds?
2. What type of raptors did you see in the film?
3. What did you learn about raptors from the film?
4. What questions about raptors do you have after watching the film?
5. Why did eagles leave the Washington D.C. area?
6. How did it feel to learn that the U.S. capital was too polluted for the country’s national bird to live there?
7. How did seeing the eagles return make Rodney Stotts, the main character, feel about his work to clean-up their habitat?
8. What were some of the requirements Rodney fulfilled to become a falconer?
9. Have you ever held a raptor or seen one up close? Would you like to? Why or why not?
10. Do you see birds and wildlife around your home or neighborhood? If so, which ones?

ACTIVITIES

INDIVIDUAL ACTIVITY: Map the steps to becoming a falconer
Time: 20 minutes in class, 1 day independent study

- ▲ Ask students to imagine they are in Rodney’s shoes, and they have decided they want to become a falconer. What steps do you have to take to get a falconer certification?
- ▲ Using knowledge learned in the film and additional Internet research, ask students to create a career map of the path Rodney took to becoming a certified falconer. For example, students can see California’s falconer requirements here: calhawkingclub.org.

- ▲ Students can get creative with how they represent their maps—with illustrations and images. They can use a digital tool to lay out their map, such as [Google Slides](#) or [Piktochart](#).
- ▲ The purpose of this activity is for students to practice executive function skills by breaking down a goal into smaller steps. Their work can be assessed on participation and clarity of execution.

INDEPENDENT STUDY: Create a raptor video tutorial
Time: 30 minutes in class; 3 days for production

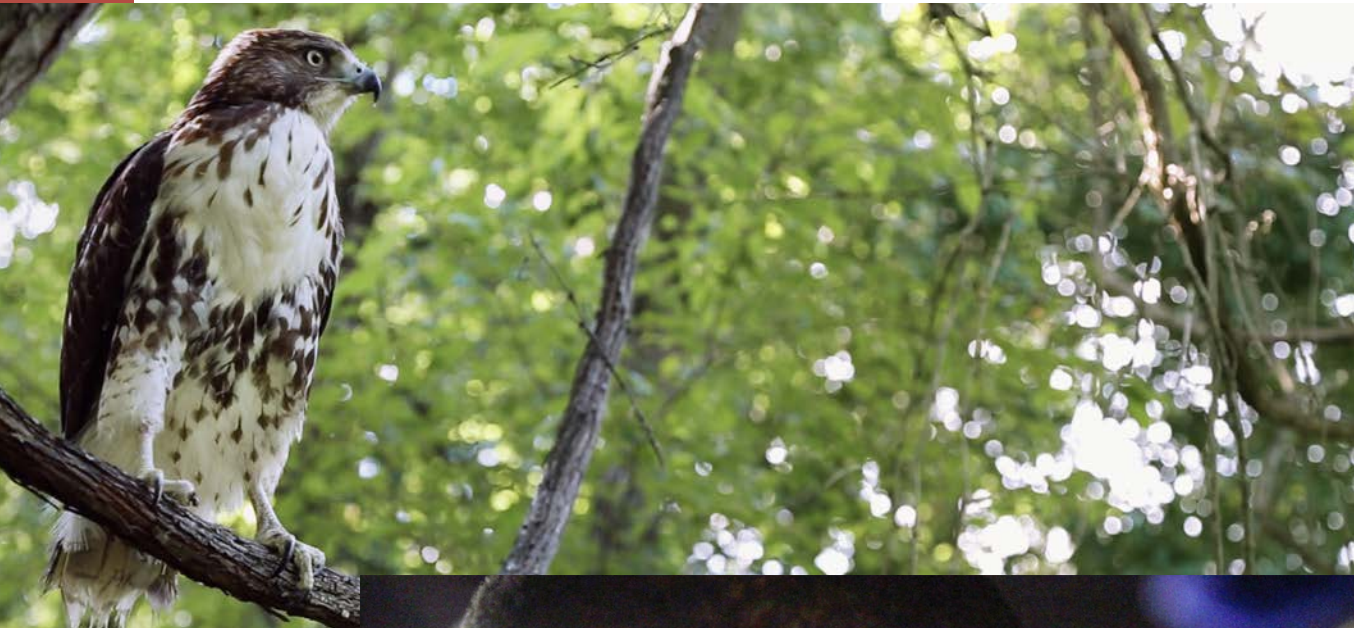
- ▲ Explain to students that they will create a one-minute video tutorial about a raptor by writing a short description, recording it, and adding images researched on the Internet. They can start by selecting a raptor from this list from the [Raptor Center](#).
- ▲ Have them review the information about their raptor and write a one-paragraph summary, distilling the key information in the description without plagiarism. Students can do additional research if needed.
- ▲ Ask students to record a one-minute video of themselves delivering their summary as practice in public speaking and narration.
- ▲ Students should also conduct Internet research to find images of their raptor to include with their tutorial.
- ▲ They can combine their recorded description with the imagery using a video editing software. For software suggestions, see the **RESOURCES** section of this guide.
- ▲ Work can be assessed on clarity of technical writing and composition of their video.

ARGUMENT WRITING: Take a position for or against falconry
Time: 60 minutes in class, 2 days independent study

- ▲ Not everyone agrees that it is ethical for people to trap and confine wildlife. Have students take a position on falconry and write an argument for or against the practice, using Rodney's work as a guide.
- ▲ Some questions to help students shape their arguments include:
 - ▲ Should people be allowed to trap raptors?
 - ▲ How are raptors affected by captivity?
 - ▲ How does falconry impact bird recovery?
 - ▲ Is falconry good for the environment?
 - ▲ How do falconers use raptors for environmental education?
 - ▲ For more guidance on teaching argument writing, see this [teacher blog](#).
- ▲ As an extension, students can take turns delivering their arguments for or against falconry to the class in a debate format.

PAIR ACTIVITY: Create a video PSA about bald eagle recovery
Time: 1 week

- ▲ Have students select a partner and work together to create a short video public service announcement about the importance of keeping eagle habitats clean.
- ▲ The videos should reference causes for eagle endangerment, laws that protect them, and ways people and communities can support their recovery. For information, students can review sources such as: chesapeakebay.net and fws.gov.
- ▲ For more on teaching PSAs, see this resource from TeachWriting.org.



LESSON 2: SOCIAL-EMOTIONAL LEARNING

This lesson focuses on social-emotional learning in the context of national discussions on racism and police violence in America. Rodney overcame significant challenges to become a falconer. He was formerly a drug dealer, inmate, single father, drive-by-shooting victim, and survivor of the crack epidemic in South East, Washington DC—the most dangerous neighborhood in what was then the murder capital of the U.S. He once attended more than 30 funerals in a single year. Becoming a falconer was Rodney's ticket out, and his work to raise raptors was part of his own healing from traumatic experiences in his life. The raptor sanctuary he builds in the film stands in tribute to the memory of friends lost.

Students will discuss more about Rodney's life and the way he dealt with grief. Some students may find it difficult to talk about emotionally sensitive issues, others may be looking for an honest conversation to process distress they see in the world. Participation in these conversations can vary, so be flexible and discreetly offer journaling as an alternative. No student should feel pressured to share sensitive information about their experiences. For more on understanding trauma, see this article from [Help Guide](#).

DISCUSSION QUESTIONS

1. Why do you think the director made a film about Rodney? Why is he a compelling character?
2. What was Rodney's goal in the film? What was he trying to achieve?
3. How did Rodney and his co-workers feel about their work to restore raptor habitats?
4. How did the murder of his friend Monique change Rodney?
5. "We've been through it over and over and over," Rodney says about mistreatment by police. Could you relate to Rodney's experience? Why or why not?
6. What did building the raptor sanctuary represent for Rodney?
7. Rodney says: "All this is healing. All this is medicine." How did he practice healing? What does he lean on for support?
8. How would you describe Rodney's relationship with his mother? How about with his children?
9. Do you think Rodney is a good role model for the students he works with? If so, why?
10. Do you have an animal that you identify with or a pet that you care for? If so, tell a story about it.

ACTIVITIES

INDEPENDENT STUDY: Bird-watching mindfulness activity

Time: 20 minutes in class; 3 days independent study

- ▲ Set up the activity by asking if students have ever been bird-watching or noticed birds in their neighborhood. If any students answer yes, invite them to share a story about the experience.

- ▲ Explain to students that the class is going to try a bird-watching activity. Students should find a quiet “sit-spot”—a place where they will remain silent and still for at least 10 minutes while they wait for birds to appear. A sit-spot can be anywhere from a park to a wooded area to a window of your home. It is important that it is quiet enough to hear bird calls.
- ▲ Once students are in their sit-spot, have them power down any devices and settle in. It’s helpful to take 5 deep breaths to help awaken the senses. Then they should remain quiet, still, and listen and look for birds.
- ▲ If students do not see birds in their first sit-spot, have them try others until they are able to complete the exercise.
- ▲ The goal of this exercise is not to identify birds, but instead to have students notice what the birds are doing. Afterwards, they can journal about the experience with these writing prompts.
 - ▲ What did it feel like to sit and wait for the birds?
 - ▲ What were the birds doing?
 - ▲ Was it hard to find birds when you looked for them?
 - ▲ Would you try this activity again?
 - ▲ As an extension, you can have students share their reflections on the activity from their journal in a class discussion.

GROUP DISCUSSION: *Represent! It’s a Bird* by Christian Cooper
Time: 45 minutes in class; 2 days of independent study

- ▲ The graphic novelist Christian Cooper is the bird-watcher who, in 2020 in New York’s Central Park, had an interaction with a white woman who threatened to file a false police report against him because he was Black. Before reading the comic, ask your students how much they have heard about the story. For more context, read this article from [The New York Times](#).
- ▲ The first installment of Cooper’s comic, *Represent! It’s a Bird*, which he wrote after the experience, is available from DC Comics. Students can [download it for free or subscribe to the series here](#).
- ▲ After students read the comic, have a group discussion:
 - ▲ What message is the artist, Christian Cooper, trying to convey in the comic?
 - ▲ What common themes did you see between Cooper’s work and the work of falconer, Rodney Stotts?
 - ▲ What do birds in the comic represent for the artist?
 - ▲ Why do you think Cooper created the comic? What was his purpose?

PAIR SHARE: Watch and discuss videos from “Young People Respond to Racism in America” from PBS NewsHour Student Reporting Labs
Time: 45 minutes in class; 4 days pair work (extension)

- ▲ Ask students to select and watch at least two of the videos interviewing high school students around the country [posted here](#).
- ▲ After watching the videos, ask students to pair up to discuss the following prompts:
 - ▲ What did you hear the students say in the videos?
 - ▲ Can you relate to any of the students’ feelings about police violence? If so, which ones?

- ▲ Who do you talk to about racism? How do you process it?
 - ▲ What questions do you have about current events related to racism and police violence?
 - ▲ What would you like to see Americans doing at this time in response to racism and police violence?
- ▲ After sharing in their pairs, you can invite several students to share their thoughts with the larger class.
- ▲ As an extension or an adaptation for virtual classrooms, students can work in pairs to create their own interviews. See the [PBS NewsHour Student Reporting Labs](#) lesson plan for more instruction.
- ▲ Experiencing and seeing racism can be traumatic. Some students may not feel ready to share in a group discussion. As an alternative, students could participate by submitting their journal entries privately to you.

SMALL GROUP: Create a mental health podcast
Time: 3 class periods; 2 weeks for production

- ▲ Ask students to work together in small groups to create an audio podcast episode about mental health. The [PBS NewsHour Student Reporting Labs](#) offers a detailed lesson.
- ▲ For more advice on teaching podcasting, see this [NPR resource](#).



LESSON 3: STORYTELLING and MEDIA LITERACY

Telling someone's story through film is a complicated job. In creating a portrait film about Rodney Stotts, director Annie Kaempfer and the filmmaking team had to make decisions about what interviews, imagery, and audio accurately represented his life. This media literacy lesson encourages students to think about issues of ethical representation. Students will also analyze other works of literature and have the opportunity to work together to create their own portrait film.

Two concepts defined in this lesson include:

- ▲ Symbol - an object that represents an abstract idea
- ▲ Stereotype - an oversimplified idea about a group of people

DISCUSSION QUESTIONS

1. What were the filmmakers' motivations? Why do you think they made the film?
2. Who do you think is the intended audience for this film?
3. How did the filmmakers use music and sound in the film? What effect did that have on how you experienced the story?
4. What other types of media and tools did the filmmakers use to tell the story in an interesting way?
5. What messages does the film convey?
6. What is a symbol? What do birds symbolize?
7. What is a stereotype? What stereotypes did Rodney face?
8. Have you ever felt limited by a stereotype? How did it feel?
9. How does the film support Rodney and his dreams?
10. Have you ever had someone else tell a story about you? How did it feel?

ACTIVITIES

GROUP DISCUSSION: Read and discuss the Filmmaker Statements Handout
Time: 45 minutes in class

- ▲ Distribute the **FILMMAKER STATEMENTS HANDOUT** included at the end of this guide. Ask four student volunteers to take turns reading the statements and biographies aloud to the class to practice public speaking skills and listening comprehension.
- ▲ Revisit the media literacy questions 1–5 above in the Discussion Questions section of this lesson. To make this exercise more impactful, have an initial discussion about these questions before reading the filmmakers' statements. After they read the statements, students can see how well they were able to predict the filmmakers' intentions from watching the film.
- ▲ You can also discuss these additional questions about storytelling and ethical representation now that students know more about the filmmakers:

- ▲ Do you think the filmmakers achieved what they set out to do? Why or why not?
- ▲ How did the filmmakers' backgrounds differ from Rodney Stotts? What were their similarities?
- ▲ Do you think the filmmakers' backgrounds influenced the way they told the story? Why or why not?
- ▲ What does a storyteller need to consider when representing someone with different experiences from them?
- ▲ What if the storyteller and the subject of the story have similar experiences? What should they take into consideration?

PAIR SHARE: Comparative media about stereotypes
Time: 60 minutes in class

Ask students to watch/listen to two pieces of media about stereotypes:

- ▲ **NPR Code Switch** podcast episode
- ▲ **Facing History and Ourselves** video (8 minutes)
- ▲ Have them pair off to discuss. Prompts include:
 - ▲ What did you learn about stereotypes from the video and/or podcast?
 - ▲ How are people affected by stereotypes?
 - ▲ What advice for dealing with stereotypes did you take away from the video and/or podcast?
 - ▲ What were the differences between the audio and the video in the way it presented information?
 - ▲ Which piece of media did you find more informative? Why?
- ▲ After reading these texts, have students write a one-page essay responding to these questions.

HOMEWORK: Comparative American literature and essay writing
Time: 3 weeks in and outside of class

- ▲ You can use *The Falconer* to set up homework reading in foundational American literature, such as:
 - ▲ **Caged Bird** by Maya Angelou
 - ▲ *To Kill a Mockingbird* by Harper Lee
- ▲ After reading these texts, have students write a one-page essay responding to these questions:
 - ▲ What are common themes among the book, poem, and film?
 - ▲ What do birds symbolize in each of the works?
 - ▲ How is justice represented in each work?
- ▲ For more, see these resources on teaching **Maya Angelou** and ***To Kill a Mockingbird***.

CLASS PROJECT: Make a portrait film of someone in your school or community
Time: 3 weeks in and outside of class

- ▲ Explain to students that you are going to work as a class to create a short film. The film will be a portrait piece and should use multiple forms of media to tell someone's story, like *The Falconer* does.
- ▲ To select the subject of your film, have students nominate people in their school or community who they want to learn more about, such as a teacher, principal, local artist, activist, environmentalist, etc.
- ▲ Have students work as a class to come to a consensus, making arguments for or against the nominations to practice decision making. Ideally students will decide on one top choice and a back-up choice, in case the first isn't available to participate. Alternatively, you can form three small groups to create three separate profiles so students can compare their work.
- ▲ Distribute the **MAKING A FILM HANDOUT** and have students select the role they would like to fulfill on the filmmaking team.
- ▲ For distance learning in virtual classroom settings, your students can use tools such as Zoom to conduct and record interviews for your film.
- ▲ For more filmmaking resources for educators and youth, visit [CFI Education](#) and [kqed.org](#).



STANDARDS

COMMON CORE STATE STANDARDS IN LANGUAGE ARTS

- ▲ CCSS.ELA-LITERACY.WHST.11-12.2 Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
- ▲ CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- ▲ CCSS.ELA-LITERACY.L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
- ▲ CCSS.ELA-LITERACY.RL.11-12.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

For more information see corestandards.org

CALIFORNIA'S NEXT GENERATION SCIENCE STANDARDS

- ▲ HS-LS2-7. Design, evaluate, and refine a solution for reducing the impacts of human activities on the environment and biodiversity.
- ▲ HS-ETS1-2. Design a solution to a complex real-world problem by breaking it down into smaller, more manageable problems that can be solved through engineering.

For more information, see cde.ca.gov

TEACHING TOLERANCE SOCIAL JUSTICE STANDARDS

- ▲ Identity ID.9-12.4 I express pride and confidence in my identity without perceiving or treating anyone else as inferior.
- ▲ Diversity DI.9-12.9 I relate to and build connections with other people by showing them empathy, respect and understanding, regardless of our similarities or differences.
- ▲ Justice JU.9-12.11 I relate to all people as individuals rather than representatives of groups and can identify stereotypes when I see or hear them.

For more information, see tolerance.org

RESOURCES

ENVIRONMENTAL EDUCATION

[American Eagle Foundation](#)
[Audubon Society](#)
[Cornell Lab of Ornithology](#)
[Corps Network](#)
[Outdoor Afro](#)
[Write Out](#)

MEDIA LITERACY

[Bay Area Video Coalition \(BAVC\)](#)
[Common Sense Media](#)
[Educator Innovator](#)
[National Association for Media Literacy Education \(NAMLE\)](#)

FREE OR INEXPENSIVE PRESENTATION TOOLS AND VIDEO EDITING SOFTWARE

[Apple iMovie \(video\)](#)
[Adobe Premiere Rush \(video\)](#)
[Adobe Spark \(graphics and video\)](#)
[Canva \(graphics\)](#)
[Piktochart \(graphics\)](#)
[Comic Life \(graphics\)](#)
[Google Slides \(presentations\)](#)
[Google Drawing \(graphics\)](#)



FILMMAKER STATEMENTS HANDOUT



ANNIE KAEMPFER, Director

In *The Falconer*, I strive to honor Rodney's life story in all its complexity, to show his whole self and bring the viewer into his world. I give equal weight to Rodney's public persona and his private moments, and take care not to elevate achievements over their context. The viewer will see an intimate and nuanced portrait of past and present, shot exclusively in natural light, in which birds' calls and nature's ambience share prominence with human voices.

Creating a cinematic experience that connects viewers to the natural world was essential to telling this story. A wide shot of two hawks flying across the blue sky, an extreme close up of an owl's furry talon clutching a mouse, a horse so consumed with grazing that it doesn't feel the sharp tugs of the teenage boy who works to untangle its knotted mane—all orient the viewer to the protagonist's world-view: nature heals.

I believe in the power of film to foster a deeper understanding of our fellow man, and to inspire personal commitment to take action on the pressing issues of our day. Rodney Stotts puts everything he has into trying to make his community a better place. My hope is that after witnessing this struggle firsthand, *The Falconer's* audience will aspire to do the same.

Annie is a director, producer and cinematographer. She serves on the board of the Environmental Film Festival in Washington D.C., where she was born. She graduated from NYU Tisch School of the Arts with an MFA in Filmmaking, Spike Lee Fellowship, and Alan Landsburg Documentary Award.



WILLIAM SMITH, Producer

I grew up in a predominately Black, inner-city neighborhood in London, the only boy in a household full of women. As amazing as my mother and sisters are, I remember constantly feeling the need to seek out male role models.

When Annie approached me with this project, I immediately connected with Rodney, the protagonist. His story and fight moved me; he has overcome adversity that most of us couldn't fathom. An unsung hero who doesn't play football or rap, Rodney makes a positive impact on his stressed community every day. His journey is a profound testament to love, healing and hope, and I am living proof of the positive effects such care and dedication can have on an impressionable young life.

Seeing the world through Rodney's eyes is riveting; a complex view straight from the nation's capital of a country, now in turmoil, that most of us would never have the chance to experience. His voice should be heard, hence my involvement and belief in Annie's quest to tell this intimate and nuanced story.

William was selected to the 2018 Impact Partners Producing Fellows for his work on The Falconer. He has produced content for media networks including BBC, SONY, and music videos for the likes of P. Diddy. William graduated from NYU Tisch School of the Arts with an MFA in Filmmaking. William was born in Lewisham, South London and now lives in West Hollywood.

MAKING A FILM HANDOUT

FILMMAKING STAGES

PRE-PRODUCTION

- ▲ Determine the topic for the film and begin research
- ▲ Schedule interviews with your subject matter experts
- ▲ Begin writing a script for the film
- ▲ Create a storyboard to conceptualize the script
- ▲ Create a shot list for your camera person

PRODUCTION

- ▲ Shoot video according to the shot list
- ▲ Conduct on-camera interviews
- ▲ Continue writing the script incorporating the interviews conducted
- ▲ Record any audio needs, such as voice-over narration

POST-PRODUCTION

- ▲ Finalize your script
- ▲ Review and sort footage
- ▲ Assemble your video footage and audio using an editing software program
- ▲ Add in any graphics or animation to create the final presentation

EXAMPLE PRODUCTION ROLES

PRODUCER – finds funding for the film and acts as a general manager for the project.

DIRECTOR – supervises staff and oversees all aspects of the film from pre-production to post-production.

WRITER – writes the script for the film, including the narration, and assembles interviews in a coherent order to convey a message.

CINEMATOGRAPHER – determines the camera shots and runs the camera technology to capture footage during the production stage.

SOUND RECORDIST – oversees the microphone and audio recording technology during production and coordinates additional audio pieces, such as voice overs, music, or sound effects during post-production.

ARTIST – creates storyboards during the pre-production stage and can also create graphics or visual aids to add to the film during post-production.

EDITOR – reviews and sorts footage during post-production and puts all the elements of the film together using editing software for its final presentation.

FILMMAKING ETHICS

CONSENT – Filmmakers hold a great deal of power in representing other people's stories. It is important to ask for people's consent to be filmed before they are featured. This includes people who are interviewed and anyone who can be seen prominently in a live-action shot. For footage of large crowds, it is not necessary to get everyone's permission if their face is not prominently visible. It's a good idea to document participant's consent by asking your subject on camera, "Do I have your permission to use this interview in my film?" And remember, people can change their mind at any time.

COPYRIGHT – General copyright laws prevent you from using other people's artistic works, such as music, art, photography, or video, without their written consent. However, documentary filmmakers are allowed some flexibility to use other people's work for educational purposes. Whenever possible, you should get people's consent, make your own artistic works, or use media that has been deemed "creative commons," which means the artist has made it available to use free of charge. For sites with creative commons material, try: