



DocNomads-12 - 2023-2025/2nd semester (Budapest)

## Doc Industry Events II.

Supervising teacher: Dorottya Zurbó

PART1 - Focus on Production

**Lecturer: Boris Mitic**

### Biography:

Boris Mitić is a documentary filmmaker, producer, and writer from Serbia.

He was born in 1977 in Leskovac, Serbia and currently lives in Zagreb, Croatia. He worked for some of the most prominent media for several years before deciding to pursue documentary filmmaking. His four documentaries (In Praise of Nothing; Goodbye, How are you?; Unmik Titanik; and Pretty Dyana) have screened at over 200 festivals, received 25 awards and aired at 20 international TV stations.

Boris teaches 'real-politics' of documentary film in Europe, America, Asia and online, and writes satirical columns for magazines Playboy and DOX. He holds lectures and presents case studies about how to produce documentaries and how the documentary industry works. He also teaches practical techniques on how to develop a documentary idea, how to prepare an application material and how to fund and promote the actual film.

## Course description

Intense masterclass called "Elementary Documentary Particles", aimed at summarizing the physics of the documentary film industry, i.e. everything that is very needed in real-life documentary practice, but rarely or never thought in film schools. The lecture is split into 4 parts: Core Development Proposal; Resources; Best practices; Sustainability & Balance. The presentation material covers over 250 slides, which are later given out to the students, most

of the lecture consists of the presentation itself, with regular ad hoc digressions based on questions and examples.

## Course Schedule

### **Session 1: MASTER NOTES & CORE APPLICATION PROPOSAL**

Every film project requires two key files - one for your creative notes, the other for your fundraising applications. In this session, we will weave a blueprint of both, with step-by-step analysis and advice for all possible segments.

### **Session 2: RESOURCES**

Acknowledging your probable lack of access to up-to-date industry information, we'll map out the entire documentary film world: archetypes, geopolitical maps, calendars, lists of funds, festivals, markets, and workshops, with a special focus on two key tools to learn even more: auto graphics and reverse engineering.

### **Session 3: BEST PRACTICES**

With all information within reach, you'll need tips on how to make the best use of it, so in Session 3, we will dissect major funding applications, share insider tips from their evaluators; provide tactics to identify and get in touch with relevant decision-makers, present case studies of unlikely successful projects, add various practical advice on pitching, marketing and distribution techniques and, most importantly, help you understand the immanent flexibility of regulations.

### **Session 4: BALANCE**

A key aspect of personal satisfaction is work-life balance, so we'll finish with honest, realpolitikal assessments of your options when stepping out of DocNomads: freelancing or opening up various types of companies, self-producing alone or through a producer, and likewise for distribution.

We'll complement that with eclectic tips on professional equilibrium, handling rejections, competition, motivation, hidden agendas, skepticism, apathy, positioning, prioritizing, productivity, kino-fascism, self-care and everything in between.

## PART2 - Case studies: dok.incubator

**Lecturer: Andrea Prenghyová**

### Biography:

Andrea graduated in journalism and documentary directing. In 2001, she stood at the birth of the Institute of Documentary Film, which under her 10-year leadership developed into the biggest NGO supporting documentaries in Eastern Europe. From 2003-7, she was member of the EDN Executive Committee; in 2006-7, she was a member of the task force crafting the new Czech cinema law; and in 2007-8, she participated in the creation of the Audiovisual Training Coalition. Andrea founded dok.incubator in 2011, a workshop focused on the development of high quality cinema features in the rough-cut stage. In its 6 years of existence, dok.incubator's reputation has grown exponentially, with films regularly screened at prestigious festivals like Sundance (9 films) or IDFA (17 films).

### Course description

The masterclass is part of the Doc Industry Event module called Facts and Myth in the Documentary Industry. The aim of the masterclass is to introduce the international documentary market to the students focusing on the importance of creative development, marketing and distribution. The first part of the masterclass is focused on the dok.incubator rough cut workshop and its development concepts. Showing the students case studies of films that participated in dok.incubator: the different stages of story development, the method of finding the identity of the film and how to develop the marketing concepts and materials (poster, trailer, stills, texts) during the filmmaking process. The second part of the masterclass is an introduction to building an effective festival and distribution strategy for a documentary and what are the key factors to make a film that can participate in A-list festivals.

### Assignment:

Developing and writing a festival distribution strategy for the Budapest Semester Exam film project. Students need to describe the possible production, post-production, and distribution timeline for their exam film, listing the film festivals in the submission deadline order, making a calculation about submission fees. In at least 500 words they need to argue for their chosen festival strategy: based on their research: why are the chosen festivals the appropriate choice for their films?