

## Documentary Masterclass Proposal

### "WHAT THEY DON'T TEACH YOU IN FILM SCHOOL"

*Finish film school and you're entering a labyrinth. Buy your own equipment and you're still in the dark. Make your first film and you've reached the middle of a desert. But don't worry, we've all been there – years, decades or centuries ago. This lecture offers a patchwork of practical advice demystifying and (ir)rationalizing the creative, organizational and financial processes in contemporary documentary filmmaking.*

Anecdotalized by first-hand experience and illustrated by latest academic literature excerpts, notes from master classes, interviews of renowned filmmakers and digested advice from major doc-related web portals, this condensed lecture is presented by Boris Mitić, a self-taught Serbian documentary filmmaker whose 3 documentaries received 18 awards at 150+ festivals worldwide, with broadcasts on over 20 TV channels.

**Recommendations:** Viktor Kossakovsky, Michael Glawogger, Jani Thiltges (EAVE), Mikael Opstrup (European Documentary Network), Peter Wintonick (IDFA Academy), Martichka Bozhilova (Balkan Documentary Center), Hana Rezkova (Institute of Documentary Film), Matthijs Woulters Knol (Berlinale Talent Campus), Asja Makarević (Sarajevo Talent Campus), Abir Hashem (Docudays Beirut), Chung Lixin (Taipei Film School), Diana Ingraham (Silverdocs Conference), Anna Gudkova (New Moscow Film School), Peteris Krilovs (Riga Film Academy), Yair Lev (Greenhouse/Sam Spiegel Film School), Stefano Tealdi (Documentary in Europe), Leena Pasanen (Finnagora), Noe Mendelle (Scottish Documentary Institute), Nick Higgins (University of Edinburgh), Christian Carmosino (University Roma 3), Aida Vallejo (University of Bilbao)

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**Suggested outline:**

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**BECAUSE YOU JUST HAVE TO** - No excuses for not making your own film. Obey your urge and the story within. Film school vs life experience. How you evolve as a documentarist, with or without formal schooling.

Case-studies of (a)typical docmaking careers. Define your own terms.

**DOCUMENTARY ARCHETYPES** – A demystifying typology of filmmakers, commissioning editors, crew members and documentary subgenres.

**IN THE MUD WITH HIGH HEEL SHOES** - Criteria for finding symbiotic crews. (Dis)advantages of doing films alone, in couples, with friends, lovers, long-term collaborators or constantly changing crews.

**RED, RED LINE** - Manipulation, creativity and karma in documentary film practice.

**CREATIVE-BLOCK BUSTERS** - Offbeat tips to break creative blocks in writing, casting, interviewing, filming, editing, distributing, financing and... self-motivating.

**DOC FITNESS** – A chart of exercises to strengthen the muscles and ideas you will need the most while docmaking.

**HOW TO MAKE FILMS AFTER KIDS** – Practical models of reconciling your filmmaking and parenting desires.

**HOW TO COPE WITH ...** - jealousy, rejections, failures, loss of material, unfulfilled ideas, conscience issues and other chronic docu-traumas.

**ALL MY MISTAKES** – The 10 most instructive mistakes of my career that you don't need to repeat.

**THE JURY IS ALWAYS RIGHT** – A parody on the futility of awards.

**1001 BYTES** - Taking advantage of latest technologies in researching, producing and distributing documentaries. Online archives, blogs, portals; crowdfunding, audience engagement, hybrid distribution strategies.

**SHOULD I STAY OR SHOULD I GO** – Why documentary films are obsolete and why we can't live without them.

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