

## Documentary Masterclass Proposal

### “SELF-PRODUCING YOUR DOC IN EUROPE” ambushing European documentary monies

*Europe is old, Europe is smart, Europe should therefore love documentaries. But does she really? A self-taught documentary filmmaker from the most underprivileged part of Europe shares his survival strategy and maps out the contemporary European doc scene with an American sense of pragmatism, Mediterranean fatalism, Balkan humour and a zest of zen.*

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)

**Contact:** Boris Mitić, mob. +381.63.7715.241, Bitoljska 2, 11030 Belgrade, Serbia  
boris@dribblingpictures.com, fb/skype: borismitic, www.dribblingpictures.com

**Suggested outline:**

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### **“SELF-PRODUCING YOUR DOC IN EUROPE” ambushing European documentary monies**

THE NEW OLD WORLD – Defining Europe as a doc industry concept. Defining ‘The Rest of the World’ from a European doc perspective.

DOCUMAPS OF EUROPE - Mapping out the financing battlefields of Europe, allied positions and invasion routes.

A TRAGICOMICAL ESPRESSO, PLEASE - A caricature of the contemporary documentary market.

THE GATEKEEPER’S NEW CLOTHES – A graphical introduction to European TV outlets for documentaries. Their profiles, slots, budgets, egos, how to approach them & how to follow up.

THE PITCHING GAME – From breakthrough opportunities to self-centered exhibitionism. What to expect, what to avoid and when to break the rules. Lists of European of pitching fora and alternative ways to get in touch with commissioning editors.

THE MEDIA THINK LIKE ME – An overview of the controversial but ubiquitous MEDIA and EURIMAGES film financing programs. Advantages and limitations on working with co-producers.

HOW TO MAKE A 500.000€ DOC FOR 50.000€ - On the possibilities of dehyping budgets and unspoilng the doc film aristocracy.

LOVE AT FIRST FRAME - Techniques for making, tailoring and timing (fundraising) trailers and teasers.

GUERRILLA ADVERTISING TECHNIQUES - How to stand out in the sea of swags, flyers, posters and teasers.

DISTRIBUTORS & SALES AGENTS – Key players, markets, tips, pitfalls, and a bit of insider math.

EU TUBE - Presentation of European doc-related web portals and networking/crowdfunding/distribution platforms.

AROUND THE WORLD IN 80 FESTIVALS - Festival profiles, strategies, tricks to get invited and to make the best use of your invitations.

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