



Lifelong  
Learning  
Programme

## ECLN Partner Test Report

MITRA, Slovenia

Work Package 4



## INTRODUCTION

We were observing two documentary film workshops.

The first one was an international documentary film workshop and was held in Ptuj, from 7th to 20th July, 2014. It was organized by Luksuz production (<http://www.luksuz.si/>)

The second one was held together with the International documentary film festival DokuDoc, from 18th to 29th of August, 2014 in Maribor and was organized by Mitra (<http://www.mitra.si/>)

## PEOPLE + PURPOSE

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| <ul style="list-style-type: none"><li>• <b>People:</b> Who will be involved in the activities? What are their roles and relationships?</li></ul> |
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- MENTORS (film professionals: a cameraman, director, editor)

- ORGANIZERS

- ASSISTENTS (volunteers)

- "INSIDERS" (locals, people who live in the place of the workshop and who have a talent for telling the story and can suggest, which local topic might be interesting. This needs to be someone, who knows many people and is active. If, for example, a participant is interested in specific topic, that this local person knows immediately, where to look for it)

- PARTICIPANTS:

1. A journalist and a PhD student that works on the intersection of art and politics in theoretical sense

2. A video artist and Art Pedagogue

3. An explorer of foreign places, who wanted to become visible through the film; he felt no one in his family was noticing him being busy by the means of survival

4. A student of translation with an interest of marginalized people

5. A high school student who plans to study directing

6. A radio speaker that is interested in marginalized social groups

7. A professional photographer

These are mainly people interested in film.

There is a constant exchange of knowledge between all the people involved and it goes in all directions.

• **Purpose:** What is the purpose of these activities? Why do you want to do them?

- to be under creative pressure and to create in a very short time (the time limit can be an obstacle or a stimulation)
- to be forced to work with someone from another culture that has a different approach
- to learn how to communicate effectively
- to learn the structure
- this is a two-way direct transfer of knowledge
- for the mentors, it means keeping contact with the younger generation that has a similar sphere of interests, but new viewpoints

The main purpose is to transfer social, technical, historical knowledge that connects to the documentary film. The focus seems to be on the experience of actually making the film.

### **PLANS + PLACES**

• **Plans:** What plans have you made? How will you carry out these activities?

#### STRATEGIES (Mentors)

- The framework is set in advance while day to day schedule stays flexible and shapes according to participants' needs.
- The space greatly influences the themes of the documentaries.
- As a mentor, one needs to be very precise, concrete, short and concise. This is essential.

- It is important to have at least one experienced mentor, who can quickly sense the moments of creative crisis among the participants and knows how to respond.
- It seems important to give the participants the choice, since they are all different, their level of knowledge varies and they tend to work differently.

#### Strategies (All)

- It is of utter importance to comment each others work, to have debates and express diverse viewpoints
- To have lunch and free time together is very important for the group dynamic, interaction and creativity
- Confrontations, opinions, problematizing are crucial for the learning process
- Passing on the craft is important but discussions, film history and watching good examples seem even more important

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| <ul style="list-style-type: none"> <li>• <b>Places:</b> Where will these activities take place? In one place or many places? What are the characteristics of the place(s) or space(s)?</li> </ul> |
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This can be any place that has electricity and a head quarter with a few spaces where all people can edit. Films made in isolated place in nature were more private, more intimate. While in a bigger town there is a great variety of themes in the films and the visual style is completely different from those films made in an isolated place.

#### PROGRESS + POINTS OF VIEW

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| <ul style="list-style-type: none"> <li>• <b>Progress:</b> How did the project progress? What happened during the activities ? Were there any tangible outcomes? If so what were these?</li> </ul> |
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The process is very intense, since it happens in a short time. Usually, the biggest tensions are between the phase of the idea and the first shootings. Recorded material resists initial idea. People have a vision, but then they get something completely different on the field. This is the most critical phase where it is crucial to either adjust the idea or drop it completely. Once the recording starts and when the materials are gathered, that the film is under control. But the shooting itself is extremely dependent on uncontrolled circumstances. It seems like there is indeed an autonomous will of the recorded subject and it usually goes right against your own. And this part of the process is the most interesting.

These are the phases in a documentary film workshop:

- introduction and basic transfer of technical knowledge, lectures
- the participants start to work on their own, they come up with the initial idea and form groups
- the participants make a research, there is help offered by mentors, assistants and locals
- the recording starts
- the last two days the editing process goes on and this is where most help is needed, with the structure, narration
- there is a final presentation of the films

- **Points of View:** What was expressed by whom? What was the impact of these activities on the people contributing to them? What was the impact of these activities on those participating in the activities? What are other impacts were there? How were the activities evaluated?

The participants try to show the reality in objective way but by the same time express their own viewpoint. Few topics are offered to the participants, as a guide. But they are by no means obligatory. It is encouraged that participants find their own themes, since that ensures their fullest interest.

There are different levels of narration and different mediums within documentary film (short experimental film, short narrative film, documentary based on found footage, documentary based on interviews, documentary based on thesis, a documentary essay, observational documentaries, that try not to interfere with their subject matter, provocation within the documentary...). Since there is diversity among the participants, in their interest, way of work, level of knowledge, there is also a variety of final outcomes.

The impact was social knowledge, learning how to cooperate on a project, technical knowledge, craft and skills.

The final outcome is a short documentary that is broadcasted publicly and optionally distributed through the documentary film festivals.