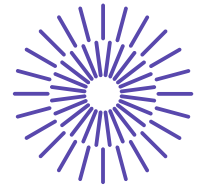


ERASMUS BIP
Documentary Filmmaking Masterclass
TRANSNATIONAL HOMETOWNS
PROGRAM



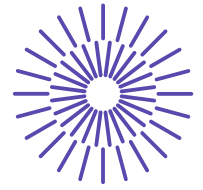
Technical University of Liberec; 02-06. September 2024

<https://kaj.fp.tul.cz/news/erasmus-bip-masterclass-transnational-hometowns-3>



BRIEF OUTLINE

- **The project teaches documentary filmmaking, focusing on transnational perspectives**
- **Students produce documentary films about their hometowns, focussing on transnationally decodable scenes and topics, e.g., migration, international events, globally recognizable residents, expat life, Erasmus experience, etc.**
- **Students are encouraged to cooperate with their international partners during the workshops of postproduction**



DAY 1: MONDAY

02. 09. 9:15: Registration in front of room P201

**02. 09. 9:30: Opening of the Masterclass by Zénó Verenyik, Ph.D.
(Department Head of KAJ, TUL) in room P201**

02. 09. 9:45: “Welcome to TUL.” A presentation about TUL by Darja Mlejnková (Erasmus+ Office, TUL Welcome Center) in room P201

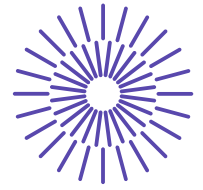
**02. 09. 10:00: Lecture 1. How to Enter the Field with a Camera?
Advices for Using Filmmaking in Social Sciences. By Ágnes Erőss,
PhD in room P201**

Lunchbreak

**02. 09. 14:00: Tour around the main campus of TUL. Meeting point
in front of IC Building: Studentská 1402/2, 461 17 Liberec**

02. 09. 15:00 – 18:00: Workshops in room P301





DAY 2: TUESDAY

03. 09. 8:30 – 10:00: Workshops in room P301

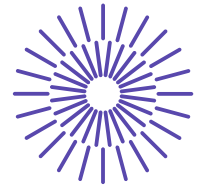
03. 09. 10:00: Lecture 2. Understanding Narrative Structures in Documentary Films and How to Find Yours. Lecture by Tímea Laboda in room P304.

Lunchbreak

03. 09. 14:00 – cca. 15:00: Lecture 3. A Man with the Camera. Lecture by Bence Fazekas in room P304.

03. 09. Cca. 15:00 – 18:00: Workshops in room P301





DAY 3: WEDNESDAY

04. 09. 8:30 – 10:00: Workshops in room P301

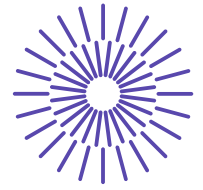
04. 09. 10:00: Lecture 4. From Registration to Intervention. A Sociological Analysis of Photographic Representations of Emigrants on the Example of Selected Projects. Lecture by dr. hab. Tomasz Ferenc in room P304.

Lunchbreak

04. 09. 14:00 – cca. 15:00: Lecture 5. This is Not a Lecture about Documentaries: Docufictions, Documentary Style Filmmaking and Migration. Lecture by Sandor Klapcsik, PhD in room P304.

04. 09. Cca. 15:00 – 18:00: Workshops in room P301





DAY 4: THURSDAY

05. 09. 8:30 – 13:00: Workshops in room P301

Lunchbreak

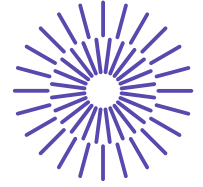
05. 09. 14:00 – 18:00: Film Screening + Awards Ceremony in room P300

**05. 09. 18:00 – 21:00: Dinner in G Building, 3rd Floor Foyer
(Univerzitní nám. 1410, 460 01, Liberec)**

DAY 5: FRIDAY

**06. 09. 9:15 – cca. 21:00: Bus trip to Hochwaldbaude / Hvozd (D/CZ),
Görlitz / Zgorzelec (D/PL) and Czech Republic–Germany–Poland
tripoint. Bus leaves in front of P-Building at 9:15 AM.**





ABSTRACTS AND BIOS

Lecture 1. How to Enter the Field with a Camera? Advices for Using Filmmaking in Social Sciences. Ágnes Erőss.

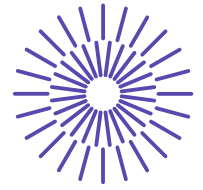
Once you have the decision about making a film of the topic you are passionate about, you probably are in seventh heaven and already fantasise about the final product, which is a film, exactly how you wanted it to be. The aim of this contribution is to drag you down to earth for a short time and provide practical advice on how to prepare a shooting. We will go through the process of filmmaking in social sciences step-by-step: the major milestones of planning a field work with camera, how to tackle issues while shooting and how to manage the afterlife of the film. I will pay special attention to underline that filmmaking in social sciences is way more than illustration: it has theoretical, ethical, methodological implication, which should be met and respected at all times.

Ágnes Erőss is a research fellow at the Geographical Institute Research Centre for Astronomy and Earth Sciences, Budapest, Hungary. She studies the spatial representation of memory and commemoration, particularly regarding the politics of heritage in the ethnically-culturally diverse Central Eastern Europe. She is especially interested in understanding the gender aspect of transnational migration and its impact on the immobile/left behind communities in Transcarpathia, Western Ukraine. She has expertise in conducting qualitative, interdisciplinary, and comparative research in international research teams in diverse settings. Her research has been published in *International Journal of Heritage Studies*, *Migration Letters* and *Hungarian Geographical Bulletin*. She co-directed two documentary films.

Lecture 2. Understanding Narrative Structures in Documentary Films and How to Find Yours. Tímea Laboda.

Beginner editing students often face the problem that they have put a lot of work into filming, managed to record several hours of raw material and still, do not know where to start. The aim of this presentation is to review the basic ways of systematizing raw materials and what known narrative structures exist in documentary filmmaking.

What is the Three-Act Structure and in which cases and how can it be changed? How to turn the use of time into a tool for storytelling. Do you introduce your characters, or do your characters introduce audiences to their world? What are the ways drama is depicted and what role does it play in building the structure? In what proportion is it worth adding information and showing feelings so that there is no feeling of lack in the audience? What transitions and effects should you use to represent time and add for an elegant intro and outro?



Knowledge of the structure of the documentary film is essential so that the creators can navigate through the wealth of information. With conscious video editing, the souls of the characters are conveyed in the form of a film of enjoyable length. The lecture helps to navigate the narrative structures through examples and helps students to find the right one for their film projects.

Tímea Laboda obtained her Master's degree at Budapest Metropolitan University in 2016 with a specialization in motion picture editing. As an editor, she knows the challenges of the profession: she works in post-production of documentaries, in productions of the entertainment and advertising industry, social media and cultural content intended for the online platform. From 2012 to 2013 she worked as a video journalist for SeaMedia TV in Belgium. Her documentary film called *Fly Away*, in which she was director and editor, won the Special Prize of the Media Council of the International Nature Film Festival. She edited the documentary film called *Balu* which won both the Grand Prize and the Special Prize of Dignity at the Hungarian Special Independent Film Festival. She has been teaching in Communication and Media Science at Budapest Metropolitan University since 2021.

Lecture 3. A Man with the Camera. Bence Fazekas.

Why do we make movies?

Obviously, we shoot films because we want to be famous, successful, leave a mark and influence events, and we also want to influence our environment. It is a very individualistic attitude, but let us be honest, in all of us who make films, we actually obey our egos.

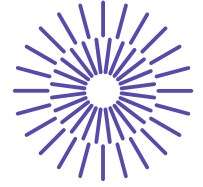
If we are going to start filming, why documentaries?

In short, the answer is that this is the easiest to prepare, we often already know our characters and the events around us very well. It is cheaper than a "real" feature film, because it takes place in the present, at a given location, not between sets, and its aesthetic realization does not require complicated apparatus or a large crew. And a good topic that affects many people can easily make the creator known - which is also good for the ego...See Stanley Kubrick's *Day of the Fight*, which is worth comparing aesthetically with *Citizen Kane*.

Where exactly is the line between documentary and feature film?

It is hard to decide, almost impossible, since the very first documentary, *Nanook*, abounds in staged scenes. Take Warhol's 8 hours and 5 minutes long *Empire* as one extreme, while as the other extreme you can take any Netflix survival show. It is difficult to say what would happen in the same way without the crew, and what the actors do because of the presence of the crew, often in accordance with the director's instructions.

How should we behave while filming?



I must say that it is determined by the genre of the film being made. If the task is a survival show, then you must definitely intervene so that the events unfold according to the planned dramaturgy, which presupposes a certain improvisation. This attitude appears very early, e.g. in Vertov's *The Man with the Movie Camera* (1929). The other extreme can be compared to how the hunter silently waits for the right moment. This is how the filmmaker goes about his work without being noticed, because he is aware that he is not the focus, but the case he wants to document, in the creation of which he is merely a tool.

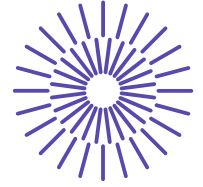
What do we undertake and how much responsibility do we have in relation to the characters in the film?

This is also an inexhaustible topic, as we unintentionally intervene in the lives of our characters. It is no coincidence that people close to nature believe that the pictures taken of them take away a piece of them, even their soul. Therefore, how we present them matters a lot. Every little thing is important when characterizing someone, whether with pictures, lights, composition, or with the help of montage. In a well-thought-out documentary, this also has a definite structure.

Bence Fazekas attained his Master's degree at the Academy of Theatre and Film Arts in 1987, before which he worked as a design engineer after obtaining his degree in forest engineering between 1978 and 1980, and from 1981 he enriched his film professional knowledge at Hungarian Television, first as an assistant cameraman and later as a cameraman. He worked at Hungarian Television in various jobs and positions until his retirement in 2016, during which he could test his knowledge and creativity in all genres. His professional work has been rewarded with several awards. In addition to producing hundreds of television programs, he has been teaching media literacy for a variety of age groups, from primary school students to secondary school teachers, for decades. He has been lecturing at Budapest Metropolitan University since 2008 in Hungarian and English.

Lecture 4. From Registration to Intervention. A Sociological Analysis of Photographic Representations of Emigrants On the Example of Selected Projects. Tomasz Ferenc

Emigration was among a set of social subjects that photographers quickly became interested in. The birth of photography came at a time of increased migration, which was reflected in 19th and early 20th century photographs. With the development of the medium, the way of documenting migration changed. Purely documentary projects began to evolve into activation and intervention projects. Recording methods also changed, photographers began using drones, infrared photography and military long-range surveillance equipment. There were also new aspects, circumstances and phenomena in the migration processes themselves. All of this was reflected in photography. The presentation will feature selected photographic projects and broader phenomena of depicting migration in contemporary visual culture.

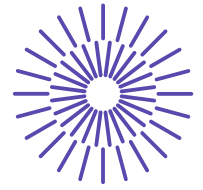


Tomasz Ferenc, sociologist, Head of the Department of Sociology of Art, University of Łódź, lecturer at The Polish National Film, Television and Theatre School in Łódź. Academically interested in visual anthropology and sociology, migration and borderlands studies, biographically oriented art sociology. Recently he published: T. Ferenc, M. Domański, *Borderlands. Tensions on the External Borders of the European Union*, Łódź Academy of Art Publishing House 2019, K. Biały, T. Ferenc, D. Kidoń, *Morality And Sensation. Notes On the Aesthetic and Non-Aesthetic Experience of Art*, The Polish National Film, Television and Theatre School, Łódź 2023 (<https://morality-and-sensation.vnlab.org>). Occasionally he works as a curator of exhibitions and coordinator of photographic projects. He was one of the originators of the International Photofestival in Łódź.

Lecture 5. This is Not a Lecture about Documentaries: Docufictions, Documentary Style Filmmaking and Migration. Sandor Klapcsik

Documentary filmmaking, since its beginning, has been interested in nomadism and migration. As recent criticism indicates, such documentaries form a bridge between areas of anthropological, ethnographic or sociological enquiry and arthouse cinema (Köhn 2016, 11; Demos 2013, 62). One of the earliest examples of documentary filmmaking, *Nanook of the North* (1922), is a good example of this, simultaneously recording and staging its events, in order to bring attention to the destructive effects of Western migration to the native lands of Canada. Although contemporary documentary filmmakers use more revolutionary and subversive perspectives, what has not changed is that, in several cases, the distinctions between documentary-style feature films or television dramas, such as Michael Winterbottom's *In this World* (2002), Lukas Moodysson's *Lilya 4-Ever* (2002), Gerardo Olivares' *14 kilómetros / 14 kilometres* (2007) or Peter Kosminsky's *Britz* (2007), and documentaries which evoke popular genres like thrillers (*Missing in Brooks County* [2020]) or road movies (*On the Bride's Side* [2014]) become extremely hazy (Bromley 2021, 43, 51; Köhn 2016, 48; Lacey and Paget 2015, 7). This lecture intends to explore the wide range of genres which utilize documentary style filmmaking on migration, insofar as they appear in autobiographical films, socialist realist cinema, docudramas, docufiction, video installations, as well as productions which are extremely difficult to categorize.

Sándor Klapcsik is an assistant professor at the Technical University of Liberec, in the Czech Republic. He is a cross-border commuter who lives in Poland. His recent articles discuss liminality in ethnic and migrant cinema. He earned his PhD at the Cultural Studies Department of the University of Jyväskylä. He was a Fulbright-Zoltai Fellow at the University of Minnesota in the US and conducted long-term research at the University of Liverpool (UK) and at the Department of the Sociology of Culture, University of Lodz (Poland). His book *Liminality in Fantastic Fiction: A Poststructuralist Approach* was published in 2012.



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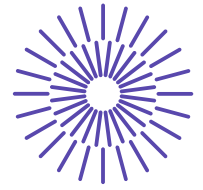
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**Financováno
Evropskou unií
Funded by
the European Union**

