



EUROPEAN SOCIAL DOCUMENTARY



ACROSS THE MEDIA TO IMPROVE THE WORLD

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A project by



THE TRAINING INITIATIVE FOR DOCUMENTARY AND CROSS-MEDIA PROJECTS WITH SOCIAL IMPACT

ESoDoc is the meeting point for filmmakers, new media professionals and NGO film practitioners who want to develop projects about particular social themes and find new financing, production and distribution strategies and possibilities.

ESoDoc will offer a creative environment where you will be able to develop your project during 3 intensive sessions, with the support of top-professionals of the film and new media industry.

CHECK THE APPLICATION DEADLINE AND OTHER INFO ON WWW.ESODOC.EU



ESoDoc continues to be an inspiring and fruitful forum for all those who want to combine the best digital and film-making talent with a passion to communicate social and environmental issues. Firstly at Greenpeace, then at WWF, and now as Editorial Director at GREEN.TV, I regard ESoDoc as an essential programme for NGOs to work in partnership with talented multi-media communicators.

Martin Atkin
(Editorial Director at Green.tv)



Where else can you access 3 weeks of world-class lectures as well as one-on-one mentoring with leading professionals in documentary film, NGOs, cross-media? Perhaps most important of all, you join a dedicated and generous peer group of participants who make up the growing ESoDoc family, and that network becomes essential for many productive years to come.

Katerina Cizek
(NFB National Film Board, Canada)



WHY ESoDoc?

DOCUMENTARY PROJECTS WITH SOCIAL IMPACT

At ESoDoc we bring together documentary filmmakers, NGO film practitioners and new media operators who want to work in the areas of human rights and environmental protection.

ESoDoc stands at the intersection between the audiovisual industry and the non-profit sector, and provide its participants with the tools to better move between these two (apparently) different worlds to find new production opportunities.

Since we started in 2004, nearly 200 filmmakers have attended our 3 weeks of annual workshops. There they developed different projects embracing different genres, ranging from author-driven creative documentaries for cinema release and TV broadcasting to multi-platform cross-media projects conceived for “online-audiences”, as well as community programmes based on the use of the participatory video techniques.

Whatever the genre, we teach that the essential documentary film requirements are the same: a universal theme, a unique viewpoint and a strong narrative.

After ESoDoc, our participants will have a clearer comprehension of the needs of both sectors (i.e. target audiences, production possibilities, etc.), will be able to better develop and deliver the required contents on traditional and new platforms and will gain the knowledge to elaborate the proper funding strategies to support their projects, both within the traditional funding schemes, as well as in the new alternative sources of financing.

ESoDoc INTERNATIONAL

We also organize workshops in the line of ESoDoc’s ethos outside Europe: “LINCT” in 2009 and “ESoDoc INDIA” in 2010, organized with the support of MEDIA International, were workshops for Indian and European documentary filmmakers starting with public online-conferences and the launch of a professional networking platform. www.docnetworld.org, and culminating in residential workshops in India.

In 2011/2012, with the support of MEDIA Mundus, we launched “ESoDoc International”, a training project offering public online-conferences and a residential workshop held in Kenya for documentary filmmakers, NGO-practitioners and new media-professionals from Africa, India and Europe.



JOURNEY OF A RED FRIDGE 2007

ESoDoc PARTICIPANTS



BY LUCIAN MUNTEAN, NATASA STANKOVICH

This is the story of a 17-year-old boy named Hari Rai, who lives in a small village in the Himalayan Mountains of Nepal, and his extraordinary journey.

Hari Rai is a student at Management University in Pokhara but also works as a porter. Although very young, he already has a 3 year experience carrying loads up and down the mountain, mostly for tourists. This time, he gets the job of carrying a huge red Coca-Cola refrigerator to the nearest town. Over this 4-day journey we discover Hari's inner life, his thoughts, hopes and dreams but also we get to know the culture and way of life of local inhabitants in this region, and how they see us – western tourists, seen through the eyes of simple but very wise young boy.



GIRLS ON THE AIR 2010



BY VALENTINA MONTI

Twenty-five-year-old Humaira lived through the Taliban regime, but she now puts on lipstick for the camera, full of self-confidence. She studied journalism and started her own radio station, Radio Sahar, back in 2003. In a country full of illiteracy, she understands the importance of radio to convey the news to the people. We see a group of female journalists interviewing people at the fair, their chador flapping in the wind; or in the local courthouse discuss with women their harrowing situations. The fact these stories are getting broadcast all over Afghanistan is new and mark the difference. Humaira will take us into her world made not just of the reality we are used to whenever Afghanistan is concerned, but also of dreams, humour, hopes and poetry.

ESoDoc PARTICIPANT



WHAT WE OFFER

ESoDoc offers three one-week sessions over a six month period. During this time participants will:

- assist ground-breaking lectures from prominent worldwide professionals and discover what is new, controversial and seminal in documentary film making;
- work individually and in groups to develop their own documentary and cross-media projects and benefit from on-going tutorial assistance over the whole period provided by resident tutors;
- take practical course in multi-skilling camera, cross-media production or participatory video;
- get tuition in the increasingly important skills of pitching and present their projects in front of renowned experts at the final public pitching session, as well as during one-to-one meetings;
- learn how to budget traditional and cross-media projects, and how to elaborate proper strategies to finance and distribute their projects.

This cutting-edge workshop features people on the front-lines of the exciting new developments of the documentary field. The great trainers, networking possibilities, friendships and co-productions that ESoDoc provided has forever changed the course of my work.

Tonje Hessen-Schei (Norway)
ESoDoc Participant 2011

ESoDoc not only helped me to develop my documentary project further, but opened a whole new world of cross-media possibilities and aspects for documentaries to me, which I will put in use for all my future film projects. Meeting documentary filmmakers from all around Europe and working together was a fantastic experience!

Jakob Weydemann (Germany)
ESoDoc Participant 2010

WORKSHOP #01

Through frontal lectures and case studies, the main themes of the workshop are introduced: the landscape of new media; interactive vs. traditional documentaries; producing in partnership with NGOs; international co-productions; working with broadcasters; how to elaborate a financing strategy around your project; social networks as a tool for promotion and distribution.

All afternoons are devoted to project development, both in groups and with one-to-one meetings.

WORKSHOP #02

The second session is designed to give a more practical approach through a series of masterclasses in New Media, Multi-Skilling Camera and Participatory Video. In the New Media class we will offer a special assistance in mock-up design.

During the morning further frontal lectures with visiting speakers are organized, as well as one-to-one meetings and the specific project coaching.

WORKSHOP #03

The third session is focused around the presentation of the project developed throughout the workshop. A specific training in pitching techniques provides our participants with the skills to properly prepare their projects and trailers for the various pitching forums which are regularly held around Europe. The pitching panel will be made of industry's experts, including commissioning editors, NGOs representatives and new media experts.

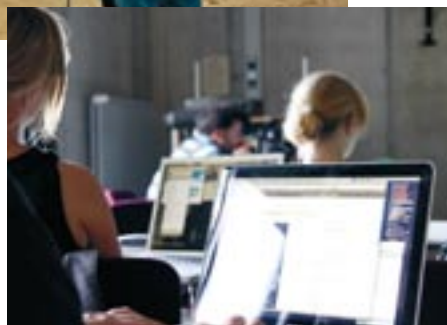
This particularly intense session also includes lectures especially focused on distribution models, international co-productions as well as budgeting.

The ESoDoc projects might be diverse, from personal to investigative, from creative documentaries to crossmedia projects - but they are all driven by the filmmaker's wish to take social responsibility.

Sabine Bubeck-Paaz
(Arté/ZDF, Germany)

One of the things that makes ESoDoc so special is the way that highly experienced teachers are brought in to work closely with each and every student, interrogating their ideas in depth and then helping them to create strong documentary films, television programmes and internet productions of distinction.

Mick Csáky
(Antelope Films, UK)



Looking at the fast spinning political and social transition in today's world ESoDoc becomes year by year more important. It offers filmmakers who are into such social and human issues an excellent possibility to learn to professionally develop their ideas and clearly express their intentions. And our world today needs these films more than ever. It is up to each and everyone to feel responsible and act accordingly.

Sibylle Kurz (Pitching and communication Skills Training, Germany)

WHAT YOU WILL GET OUT OF ESoDoc

AIMS OF THE WORKSHOP

SKILLS

Our courses are designed to help you develop your project applying the techniques and principles of "traditional" storytelling under the lights of the new platforms available today.

Moreover, ESoDoc teaches you to film on your own in a hostile environment (MSC); also to teach others to use a film camera so that filming is a shared experience between professionals and the community (PV). Essential to ESoDoc, you may learn how to use the new tools offered by social networks and other websites to create an "online presence", and how to look for and to build your audience. Most important, you will learn to re-view your project in a new "cross-media way". You will also learn about alternative sources of funding which have recently emerged through the net. All these skills keep pace with the changing roles of audiovisual production.

PRODUCTION

You should come away from ESoDoc with the essential information for any professional: how to find alternative funding; how to budget; how to make use of co-productions; how the market for social documentaries is changing.

PITCHING

You will learn how to pitch and what to expect. You will put it to the test in front of a panel made up of commissioning editors from broadcasting, NGO-channels and new-media experts. This is the climax of our workshops.

NETWORKING & CULTURAL AWARENESS

Our style at ESoDoc is participation. Top professionals and filmmakers from all over Europe work and socialise together to form contacts and mutual help that last long after the workshops finish.

We encourage sensitivity and co-operation with cultures of the developing world. Our visiting speakers open our eyes to the uses of film in social documentary we have not dreamed about.



LIFEBOAT – HIV: DARING TO SHARE 2010



ESoDoc PARTICIPANTS

BY MANUELA MAIGUASHCA, MONIEK WESTER KEEGSTRA

The Lifeboat Project is a unique web-documentary that focuses on the experiences of families living in Europe as they come to terms with hiv/aids. In 2006, we began to film mothers, fathers and children to hear more about what it is like living with a positive status. Stigma is still a very real problem for all of them. Some of our families have never spoken openly about hiv. Many participants decided to remain anonymous but still wanted a safe space from which to document their lives. We are following families over the next five years and documenting their unfolding stories online. We invite you to visit our first phase website and to refer colleagues, friends and anyone you know affected by hiv to our online resource.

www.lifeboatfilms.org



ESoDoc PARTICIPANT

ONO – SURVIVAL IN THE DIGITAL AGE 2010



BY KLAAS DIERSMANN

A series of animated short films featuring a robot called 'ONO' who reveals the truth behind digital security and privacy.

The films, created in association with Tactical Tech, are based around a fictional character 'ONO' who shows the viewer the layers 'behind' information and then gives a series of tips and advice on how to reduce the related risks and vulnerabilities. The mini-series has been designed in a fantasy fiction style, with the intention of creating something that attracts attention, raises curiosity and encourages viewers to pass the film on to each other. The intention is to raise awareness, provide some basic advice and drive traffic to more advanced resources such as the security in-a-box website.

onorobot.org



WHO SHOULD APPLY?

FOR APPLICATION DEADLINE AND FORMS: SEE WWW.ESODOC.EU

ESoDoc is intended for documentary filmmakers and producers, NGO and NPO sector professionals with audio-visual experience, and NewMedia professionals who are committed to the goal of social change. They must be responsive to the new ways that film is achieving social change and want to develop their own documentary film projects across a 360 degree spectrum.

APPLYING FOR ADMISSION

Applications must include 5 copies containing the following:

- Application form duly completed
- Curriculum vitae (max. 2 pages)
- Motivations to take part to ESoDoc (max. 1 page)
- Link to samples of previous professional work (max. 1 film or cross-media project or other artistic work)
- A proposal for a film or cross-media project that you want to develop during ESoDoc training (max. 2 page, plus visual materials if applicable)

ESoDoc? Probably the best what happened to me, after I discovered my interest in documentary filmmaking. Knowledge, practice, creative spirit and great people. Good way to find out how your ideas suit to market. Lots of re-thinking, questioning, networking, killing stereotypes.

Ilona Bicevska (Latvia)
ESoDoc Participant 2005

ESoDoc was a unique opportunity to learn from very experienced and well-known professionals in the field as well as to create links with fellow filmmakers from all over Europe. It was truly inspiring and a great opportunity to transform ideas into real projects!

Anna Colom (Spain)
ESoDoc Participant 2008

THE WORKING LANGUAGE IS ENGLISH

ENROLLMENT FEE

The cost per participant is 1.200 Euro (600 Euro for participants from new member states). This covers tuition, room and board. Traveling expenses are not included.

SCHOLARSHIPS

Four (4) scholarships are available. If you want to access scholarship funding, you must provide your latest official tax return together with your application. No other kind of document shall be considered.

SELECTION OF PARTICIPANTS

We choose 22 participants on the basis of professional achievement, motivation and commitment to social and environmental issues. We favour applicants who come with a genuine project proposal. Our final selection will take into account the balance between geographical origins of participants, the variety of professional background, cultural and linguistic origins, and will pay attention to equality of women and men.

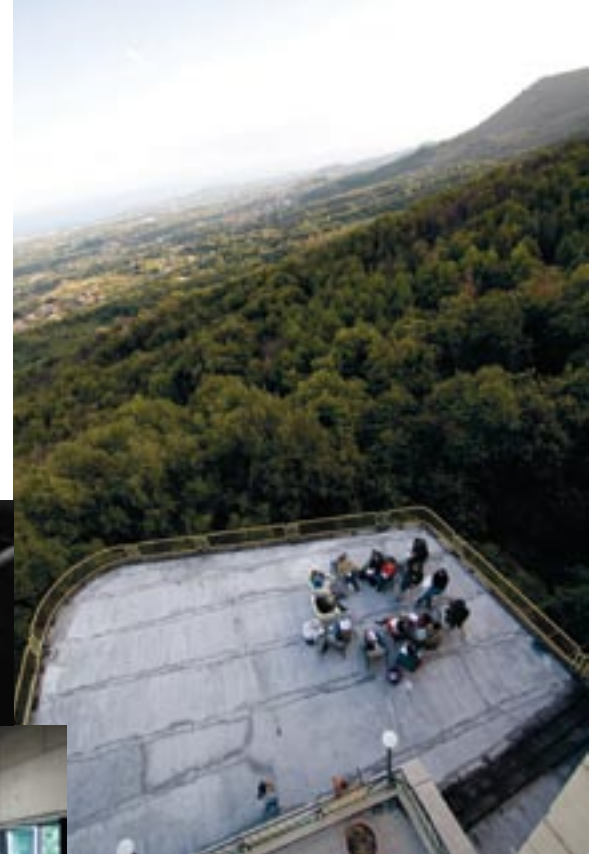


ESoDoc was a wonderful place to start making relationships with broadcasters, distributors and fellow producers and directors, all finding ways to tell the best social documentary stories across multi platforms.

Barbara Orton (UK)
ESoDoc Participant 2007

I applied to ESoDoc as a high-level cross-media workshop but I quickly learnt it is much more than that! It's a true international network full of resources which every junior filmmaker should consider attending. Without ESoDoc, I would probably not have been ready so fast to push our projects "The Brussels Business" and "We R Democracy" on the international film market.

Matthieu Lietaert (Belgium)
ESoDoc Participant 2008



Living through an ESoDoc session is a highly fulfilling, breath of fresh oxygen. Here you have the rare opportunity of working with youngsters who are determined (above anything else) to shout to the world what they believe in!

Stefano Tealdi
(Stefilm, Italy)



OUR REGULAR TEACHERS

Martin Atkin

Editorial Director, green.tv,
London – UK

Sabine Bubeck-Paaz

Commissioning Editor,
ARTE/ZDF, Mainz – D

Katerina Cizek

Filmmaker, National Film Board
of Canada, Toronto – CAN

Phil Cox

Multi-skilling camera, director,
Native Voice Films, London – UK

Mick Csàky

Chief Executive, Antelope
Films, London – UK

Mike Dicks

Senior Policy Director, PACT,
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Sibylle Kurz

Pitching and Communications
expert, Frankfurt – D

Angelo Loy

Director, Participatory Video,
AMREF, Rome – I

Neelima Mathur

Executive Producer Spotfilms,
New Delhi – IND

Hugh Purcell

ESoDoc Head of Studies,
London – UK

Keith Shiri

founder and director of Africa
at the Pictures and the London
African Film Festival,
Beirut – RL

Stefano Tealdi

Director of Stefilm, Turin – I

Iikka Vehkalahti

Founder of Steps for the
Future and Why Democracy,
Commissioning Editor, YLE,
Helsinki – FIN

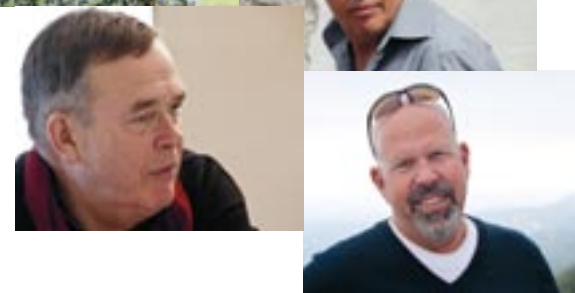
Robert West

Co-founder and executive
director of Working Films,
Wilmington – USA



Every ESoDoc session has been to me a refreshing experience. Why: because unpredictable proposals and idealistic participants committed to their stories, not only to be film-makers. What the participants have done and experienced it just makes to me ESoDoc one of the initiatives worth of supporting, visiting and sharing

Iikka Vehkalahti
(Commissioning Editor YLE, Finland)



HOMO @LV 2010



ESoDoc PARTICIPANT

BY KASPAR GOBA

In the summer of 2005, two guys came up with the idea to organise an unprecedented event: a festive lesbian, gay, bisexual and transgender people's parade through the in Riga. As other similar LGBT parades in Western cities, they decided to call it 'Pride'. Little did they know that their good intent would spiral into a chain of inconceivable events lasting several years: the great emotion would dramatically divide Latvian society; the persons involved would be showered, in turn, with human excrement and holy water, families would be torn apart, jobs lost, and a pastor expelled from the church for free thinking. The extensive footage collected by Kaspar Goba over 5 years enables the spectator to get an extraordinarily insight into the opinions and life stories of the individuals on both the Pride and NoPride fronts, and contemplate the role politicians play in manipulating people's ideals, and also ask: what is the price of democracy in Latvia?



THE WELL 2011



ESoDoc PARTICIPANT

BY RICCARDO RUSSO

This is the Horn of Africa, a region of the world that is periodically shocked by terrible droughts. Here, each year, in the dry Oromia lowlands (South of Ethiopia), when the drought is coming the Borana herders gather with their livestock, after days and days of walk, around their ancient "singing" wells. With its strong photography and its epic narration, the film follows their life during a whole dry season, showing a unique traditional water management system that allows to manage the little available water as the property and right of everyone, without any money being exchanged.





ZeLIG SCHOOL FOR DOCUMENTARY

ZeLIG School for Documentary, Television and New Media founded in 1988, is a non-profit educational centre specialized in training in the documentary field.

ZeLIG runs a three-years professional training course in documentary filmmaking, where courses are held in three languages: Italian, German and English. ZeLIG considers multi-language skills a key to taking advantage of opportunities on a European scale. ZeLIG is a meeting point for students and teachers from throughout Europe, bringing together a world of diverse outlooks and work methods. An important part of ZeLIG's mission is its creative focus on this multi-lingual, multi-cultural tradition.

Within this vision ZeLIG developed **ESoDoc – European Social Documentary** and various other training initiatives related to social themes, like LINCT in 2009, ESoDoc India in 2010 and ESoDoc International in 2011/2012.

ZeLIG is also a production company for documentary film and crossmedia projects, but working only with professionals who have been trained by ZeLIG. A long list of important festival participations and awards throughout the world is part of its curriculum. Several of its documentaries are distributed and shown on a worldwide scale.

As a member of a series of audiovisual-sector associations, ZeLIG promotes activities in collaboration with the European and the International Associations of Cinema and Television Schools (GEECT and CILECT), German and Italian documentary associations (a.g.dok and Doc/it), and the European Documentary Network (EDN).



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steps for the future



OUR TEAM



Heidi Gronauer
Head of Project

Heidi Gronauer is director of ZeLIG school for documentary, since 1990 and responsible for the development of the various documentary related projects and productions the school realizes. Since 2004 she is head of project of ESoDoc and since 2009 of the Media International and Mundus projects LINCT, ESoDoc INDIA and ESoDoc International.



Hugh Purcell
Head of Studies

Hugh Purcell worked for the BBC between 1967-1993 and finished as Managing Editor of the TV Documentary Department. After that he was a Director of the independent company CAFE, and Consultant to the One World Broadcasting Trust that promotes films made in and by developing countries. Since 2004 he is Head of Studies of ESoDoc EU.



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