



Documentary Edge Forum 2011

25-27 February, Auckland University of Technology

Session Descriptions:

Day One: Friday 25 February 2011

Who's That? - Meet the Industry Fri 9am-10am

Take the opportunity to be introduced to some key invited guests.

Made For TV Fri 10.30-11.30

Facilitated by Pat Ferns, Sue Woodfield, Peter Newman, Paul Trotman, Jenny Ross

Documentaries are made for varying audiences like TV, cinema and festival. The panel discusses the differing considerations and the creative process for each version as well as the pros and cons of multiple versions.

Anzac Co-Productions Fri 11.40-12.40

Facilitated by Janette Howe, Julia Overton, Peter Newman, Carmel Travers, Mladen Ivancic

NZ and Australia has a co-production treaty yet, Trans-Tasman co-productions are rare. Why? What benefits are there in Trans-Tasman co-productions and how do we get them flowing? Hear from people who have experience and knowledge on how to create successful co-productions.

SBS Presentation Fri 1.30-2.30pm

Peter Newman

Hear from SBS's Executive Producer (Factual Content) as to what SBS is up to and looking for.

It Takes A Village (1): Branding, Campaign & Community Fri 2.45-3.45pm

Facilitated by Sumner Burstyn, Serena Stevenson, Brian Richards, James Franklin

Making a successful film requires that the filmmaker engage in creating brands and campaigns, building communities and developing cross-platform delivery. This process starts before the film is made and is a continuing process beyond the screenings of the film.

Master Class: What A Tease! Fri 4.15-5.45pm

James Brookman

To sell a film whether for funding or to get audiences to watch it, you must have a compelling trailer. Multi award winning trailer producer/editor James Brookman presents a workshop on creating compelling trailers and teasers. James has made trailers for documentary filmmakers Michael Apted, Errol Morris, D.A. Pennebaker, Eleanor Coppola, Florian Habicht, Jim Jarmusch, Frida Lee Mock, Leanne Pooley, Gaylene Preston and Vincent Ward. www.jamesbrookman.net

Day Two: Saturday 26 February 2011

Pitching Forum Sat 9am-1pm

Facilitated by Pat Ferns, Jude Cullen, Kath Akuhata-Brown, Peter Newman, Keiko Bang, Julia Overton, Outi Saarikoski-Schimberg, Carmel Travers, Sue Woodfield, Carole Hirschfeld, Jenny Ross, John Barnett, Glenn Usmar

This is a documentary "Dragon's Den". Selected teams present to an industry panel. Hear about new projects and the feedback from commissioners and producers as funding trends. This is a highlight of the weekend.

Date-A-Doco: Speed-dating Documentary Style Sat 1.45-2.45pm

Jude Cullen, Kath Akuhata-Brown, Peter Newman, Keiko Bang, Julia Overton, Outi Saarikoski-Schimberg, Carmel Travers, Sue Woodfield, Carole Hirschfeld, Jenny Ross

An opportunity to deliver a quick elevator pitch about their project, company or themselves. The idea is that people can swap cards and organize further meetings. Booking is essential.

Mini Workshops: 3D Camera & Cost Effective Special Effects Sat 3-4pm

Pete Fullerton & Craig Parkes

The 3D seminar will be a whirlwind thirty minute introduction to the basics of 3D and the benefits of 3D – particularly as it applies to documentary filmmaking. 3D filmmaking is red hot at the moment.

Put on your 3D glasses as we take documentary through a new visual journey.

In this modern day and age, savvy audiences are expecting visually and technically well-crafted films. Whereas feature dramatic films benefit from bigger budgets and therefore are better able to pay for razzle dazzle, documentaries often find it hard to budget for special effects. What are the solutions?

Documentaries and Activism - The Rise of Socially Responsible Documentaries Sat 4.30-5.30pm

Facilitated by Quijing Wong, Pamela Yates, Paco de Onis, Stefano Levi, Dean Easterbrook, Annie Goldson

Increasingly, filmmakers are finding voices for social causes through their documentaries and organizations are becoming more aware of the power of documentaries to bring their message to audiences. This might provide a new avenue of funding for filmmakers.

Day Three: Sunday 27 February 2011

Crossborder Cooperations Sun 9-10.00am

Facilitated by Pat Ferns, Keiko Bang, Sumner Burstyn, Outi Saarikoski-Schimberg, Carmel Travers, Jenny Ross

Filmmakers need to consider how to expand their funding opportunities beyond their borders. As budgets increase and the subject matters globalize, it becomes important to consider ways to facilitate international co-production funding. Other countries have been very successful at leveraging co-productions between international partners. Why is it so hard for New Zealand filmmakers to join in?

A Complex Ménage à Trois: The Subject, the Director and the Film Sun 1.45-2.45pm

Facilitated by Alex Lee, Shlomi Eldar, Jan Rieber, Pietra Brett Kelly, Baba Dez

There is an intricate and complex relationship between the subject, the filmmaker and the film. How up close and personal should a filmmaker be with the subject? When does the line get crossed? Added to this is the challenge of telling the story in an honest and compelling way without manipulating the outcome. Should a filmmaker stand by and only observe when life or property is at peril?

It Takes A Village (2) Sun 10.30-11.30

James Franklin

James Franklin of Pixeco has worked on some of the more recently acclaimed international documentaries *End of the Line*, *RAGE*, *Chosen*, *Burma VJ*, *Vanishing of the Bees* and *Steal this Film*. His workshop will discuss how filmmakers can engage in creating a community around a film and takes you through the tools available to do so.

Documented But Is It Real? Sun 11.45-12.45pm

Facilitated by Pat Ferns, Tom Burstyn, Leanne Pooley

As technology advances, documentary filmmaking is morphing. From the traditional educational and investigate reporting nature of the past, documentaries are becoming more dramatic, cinematic and artistic. Docudramas, animation, recreations, dramatic story telling techniques, sweeping cinematography all become part of the documentary genre. So what then is documentary and where should it be funded?

Editing Your Baby Sun 3-4pm

Facilitated by Paul Trotman, Tim Woodhouse, Pietra Brett Kelly, Paco de Onis, Pamela Yates

Directors can become so personally involved with the story that they struggle to find the right edit. Documentary films have evolved to become more cinematic and dramatic. What is the relationship between the director and editor in creating the perfect cut.

Master Class: Simple Cinema Sun 4.30-5.30

Tom Burstyn

A filmmaker's dream is to make a film which is captivating and cinematic. What are the challenges and how can this be achieved? Multi-award winning, Emmy nominated filmmaker, Tom Burstyn will discuss how documentary and drama techniques merge in his internationally acclaimed works.