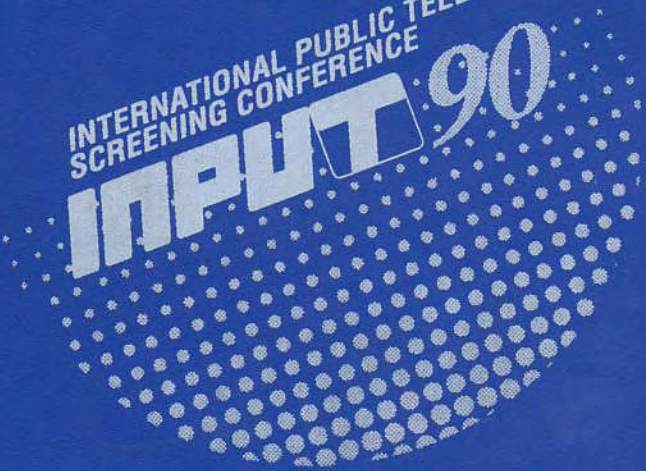


INTERNATIONAL PUBLIC TELEVISION
SCREENING CONFERENCE

INPUT 90



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Why Are You Here?

Welcome to INPUT 90, returning to Canada for the third time in this international event's brief history.

For those of you who have previously attended INPUT, you will find in this edition all the ingredients for the successful event you know INPUT to be. With some technical adjustments, we believe that INPUT has found its "format". The sessions, the panels, the social colouring is very much the same as it has been in previous years.

For newcomers, let me remind you that INPUT is organized on a non-profit basis. None of the people who sit on its board is paid. All our expenses are covered by public television services around the world. The reason for their participation is clear: the values of public television are every year more threatened by commercial aggressiveness.

In many countries, public television networks are now poorer and weaker than their private counterparts. This makes such international cooperation a strong necessity! But the border is not necessary between the public and the private. Some privately run organizations can provide models for public ones, and their participation in INPUT is thus essential.

So what then is the real aim of public broadcasting? For public service television? For us, at INPUT, the answer is simple: Creation. The programs that you will discover here in Edmonton were selected by a group of 18 independent producers and directors, our Shop SteWARDS.

They met this winter in Florence -- hosted in fine fashion by RAI, Italy's public network. [We thank the Prix Italia group and secretary general Pier Giorgio Branzi.] The programs they selected, each one a unique creation, are very different in format, budget, production techniques, etc. from one another. Yet they all share a simple trust in film and video as a true meaning of expression and communication, making television more than just a mirror.

In your name, and on behalf of INPUT's International Board, I want to thank the institutions and the persons who have made possible the organization of INPUT 90: the Alberta INPUT Alliance, and its sponsoring partners.

I wish you a great conference, and many discoveries during this week in Edmonton.

Michel Anthonioz
President of INPUT

INPUT

INTERNATIONAL
SECRETARIAT

Welcome friends to Edmonton and to INPUT 90.

This is the furthest west that an INPUT conference has yet come, and I am most pleased that our forecast for delegates, particularly those from Europe, has been exceeded by a factor of almost two. I also welcome a large number of colleagues from Pacific rim countries. And our committee has ensured that both South and Eastern Europeans have had the opportunity to get to Canada to join Albertan, Canadian and American delegates.

The Alberta INPUT Alliance is pleased to host this, the thirteenth edition of INPUT. It was by attending past INPUTs that members of our organization got the idea of bringing INPUT back to Canada, and particularly to Alberta and the west. Two years ago, Allan Stein and I travelled to Philadelphia to sell the International Board on the idea and today you have travelled to Edmonton.

Unlike other INPUTs, this one has not been organized by a host public broadcaster. Like the International Board, we are all volunteers, taking time from our normal activities of program making. Like those kids in the old Hollywood movies, we wanted to put on a show. So we thank our employers who have supported these efforts, providing us with time and on occasion travel funds to pitch, plan and this week, stage INPUT 90.

You will find this to be truly a grass roots event supported by the film, video and broadcasting communities of our city and province. Over the week, I hope you will meet many of our filmmakers, writers, editors -- yes, even our bosses.

For the first time, you have been asked to cover some of the operating costs of an INPUT conference. This has been a delicate matter, but a necessary step in the evolution of the conference. As I noted, our attendance is considerably higher than planned for. It is very difficult to say "no" to people who want to participate in such a unique event as INPUT. That is, perhaps, a badge of success. But it is a costly badge.

When INPUT first came to Canada the conference attracted about 350 delegates. It returned in 1986 and the delegate count approached 700. In both Toronto and Montreal, the host cities and major production centres, over sixty percent of those delegates were local attendees. You are joined by 650 colleagues, only a 150 of whom are from our city or province. This makes our foreign attendance level higher than Philadelphia, Granada or Stockholm.

The cost of staging any edition of INPUT is high, in direct costs about \$600 per delegate for the core conference. Indirect -- or contributed services -- costs come to \$200. Then there is the social element. We decided that this part of INPUT was best covered by you, the delegates, and have therefore asked for a modest \$50 fee for the Sunday and Wednesday evening events, and for access to Club INPUT throughout the week.

Please enjoy this week in our city, the programs and discussions at the conference, and the entertainment we have put together for you to sample.

So, let the show begin!

Kate Phelan



INTERNATIONAL INPUT BOARD

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Ted Dolan	Ireland
William Kobin	KCET, USA
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Enrique Nicanor	MBUSE, Spain
David Othmer	WHYY, USA
Dale Phillips	AIA, Canada
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Hans-Jurgen Rosenbauer	WDR, Germany
Claude Torracinta	TSR, Switzerland
Anne-Margarete Wachtmeister	AMW/Sweden

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FUTURE
INPUT HOSTS

INPUT 91	Ted Dolan & Tom Ryan	RTE/Ireland
INPUT 92	Clyde Maybee	Maryland Public Television/USA
INPUT 93	H-J Rosenbauer	WDR/Germany

TEN TO THE 21ST

Many people have asked about our conference theme. When we sat down to plan INPUT 90 over the summer of 1988, the decade of the 1980s was drawing to a close. At the time, however, we could never have imagined how 1989 would unreel itself. [So much for T.S. Elliot's wimper/bang theory! The poet should stick to felines.]

But we started getting some hints about the year last May during INPUT 89 in Stockholm. There was a fascinating panel on the Baltic states and the liberation of their television services. And each night we would return to our hotel rooms and CNN would be beaming those extraordinary pictures from China. But never could any of us have imaged how the year would end.

Ironically, it was over a drink in the Oasis Lounge here at The Edmonton Inn in October. One of the International INPUT board members -- just off a plane from Europe to join our organizing committee for a progress report -- broke the news of the resignation of East Germany's leader. The rest, as they say, is history. But a history played out, for the most part, on television.

But returning to August 1988, we did see many challenges for public television in the new decade and hoped INPUT 90 could start a discussion about the options. We would be hosting the thirteenth edition of INPUT, and wondered what sort of omen this was.

Our theme discussion paper read:

"Through the 1980s public broadcasting was under a continual state of siege. Repeatedly, the plenary themes of past INPUTs have dwelt with the threat posed by more channels, dimin-

ished government support and encroachments on cultural sovereignty by commercial broadcasting. INPUT 90 should be the beginning of a more positive approach to the discussion of the issues surrounding public service broadcasting. For example:

"Increased competition and audience fragmentation should be seen as providing opportunities to address more easily a wider range of constituencies. This should challenge the creativity of program makers to produce television which can compete, not by means of gimmicks, but by providing compelling viewing attractions with both content and style.

"Public broadcasting institutions must become far more democratic and decentralized in their programming as outside, independent sources of production and input are recognized in greater numbers. What will be the role of the independent producer in public service broadcasting? Conversely, what will happen to staff producers?

"With more channels, the notion of spreading the concept of public service broadcasting wider becomes an important sub-theme. Not all private/commercial television needs sink to the lowest common denominator. Are cable networks like The Discovery Channel, Arts & Entertainment, CNN or VISION TV any less public service oriented than state-sponsored, or publicly-supported networks? Need user-pay be considered a dirty word?

"Can broadcasting go the way of publishing in this emerging technological environment? The BBC often considers itself an electronic publisher. Certainly Hachette wanted into French

THE PROGRAM SELECTION

Getting over 200 tapes to the Program Selection in Europe is a daunting task. It starts with a call for entries in late summer and only becomes a reality when hundreds of tapes flood into the hands of our National Coordinators in the fall. The process varies from country to country, but in many cases a Pre-Selection panel meets for several days to look at the tapes and decide which ones will go on to Florence.

All of this is a voluntary activity and so we must thank the dozens of people on both sides of the Atlantic who give generously of their time to this "hidden" side of INPUT.

We would also like to acknowledge the important role played by the Prix Italia office of RAI -- and their hosts in beautiful but chilly Florence -- in the program selection process. RAI coordinated the receipt of all the programs submitted by the National Coordinators, cataloged and organized the screenings, edited the Session Themes and Descriptions, and forwarded the selected program tapes to SRC in Montreal.

Giancarlo Barberis	Editor/Coordinator
Ilaria Ciolfi	Project Associate
Angela Maria Fiore	Project Associate
Rosanna Alberti	Project Assistants
Silvana Mughetti	Project Assistants
Ricciarda Maltini	Project Assistants

We also thank Danmarks Radio for providing the services of Edith Osth as a liaison between last year's organizers and our own group. Her experience and hints regarding program selection and shop steward activities was particularly helpful in Florence.

Finally, last but not least, the AIA wishes to give special thanks to the INPUT Canadian Secretariat and the International Relations Division of Société Radio-Canada which coordinated the reception, copying and transcoding of tapes for INPUT 90:

Gaetan Lapointe
Louise Doyon
Hugette Allard

CBC Edmonton 514



Radio-Canada
Alberta





May 20-26, 1990
Edmonton
Alberta

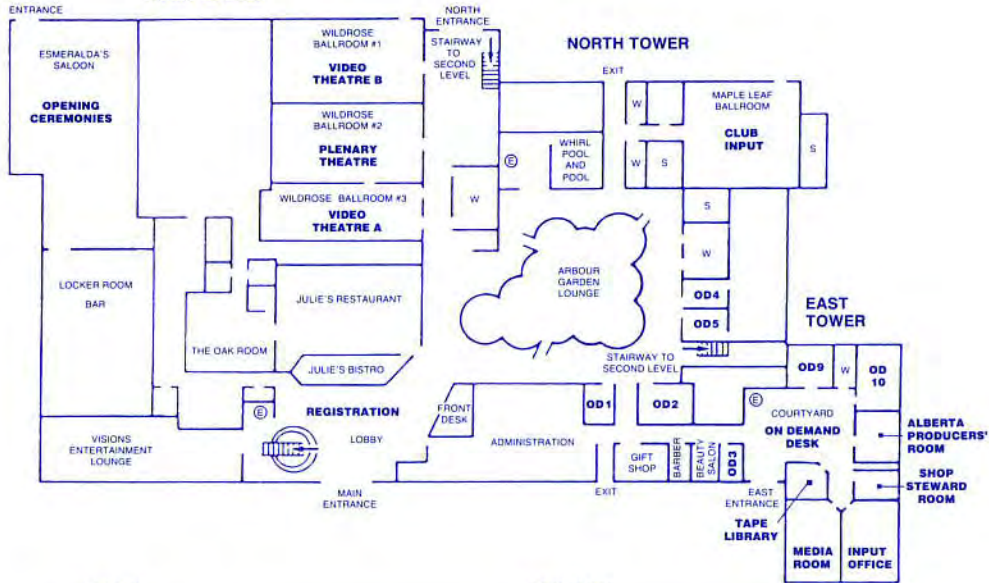
	SUN 20	MON 21	TUES 22	WED 23	THURS 24	FRI 25	SAT 26
09:00—13:00		PROGRAM SCREENING	PROGRAM SCREENING	PROGRAM SCREENING	PROGRAM SCREENING	PROGRAM SCREENING	
14:00—18:00	15:00 to 16:30 DELEGATE ORIENTATION in the Plenary Theatre	PROGRAM SCREENING	PROGRAM SCREENING	Open Afternoon	PROGRAM SCREENING	PROGRAM SCREENING	
	18:00 to 20:00 OPENING CEREMONIES and DELEGATE RECEPTION in Esmeralda's	18:30 to 20:00 PRODUCERS' TALES in the Plenary Theatre	18:30 to 20:00 THE REVOLUTIONS ON TELEVISION in the Plenary Theatre	17:30 Buses depart for WESTERN BARBECUE AND WILD-LIFE PARK	18:30 Buses depart for CANADA'S INDIGENOUS STORY-TELLERS at the Provincial Museum	18:30 to 19:15 CLOSING SESSION in the Plenary Theatre	
18:00—01:00	20:00 to 01:00 CLUB INPUT Presents... McDade Family	20:00 to 01:00 CLUB INPUT Presents...	20:00 to 01:00 CLUB INPUT Presents... Big Miller		20:00 to 01:00 CLUB INPUT Presents... Jump Orchestra	19:15 to 20:00 ONE FOR THE ROAD	
						20:00 to 01:00 CLUB INPUT Presents... Plumber's Union and Juba	

ON DEMAND SCREENING

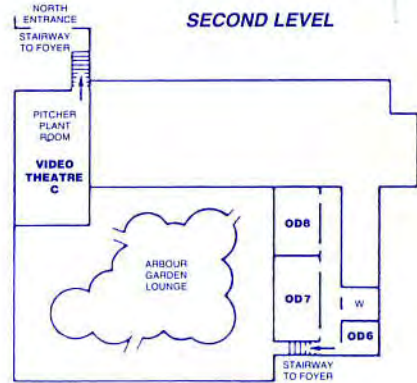
Sponsored by
Alberta INPUT Alliance

HOTEL FLOOR PLAN

MAIN LEVEL



SECOND LEVEL



LEGEND

- W - washrooms
- E - elevators
- S - service
- OD - On Demand screening room

LOCATIONS

- | | | |
|--------------------------|-------------------------|---|
| OD 1 - B.C. Room | OD 6 - Ontario Room | Tape Library - Regina Room |
| OD 2 - Alberta Room | OD 7 - Quebec Room | Board Room - Vernon Room |
| OD 3 - Courtyard Room | OD 8 - Nova Scotia Room | INPUT Office - Edmonton Room |
| OD 4 - Manitoba Room | OD 9 - Saskatoon Room | Shop Steward Room - Grande Prairie Room |
| OD 5 - Saskatchewan Room | OD 10 - Red Deer Room | Alberta Producers' Room - Lethbridge Room |