



# Session Descriptions

*Session Descriptions*

Monday 11<sup>th</sup> 9.00 - 13.00 **RED ROOM**

## Disclosure

Session Leader **Lidia Piechota**



*Trivial, run-of-the-mill subjects for public broadcasters? Just because you've covered a subject doesn't mean you can't do it again – and better. Such subjects can still be challenging. The clue*

*to success is looking deeper and being braver. For example, how many times have you done stories about people with extraordinary abilities, but that you didn't really believe? What about programmes about popular music – so popular it becomes a plague? Surely there are no strict rules for composing a successful song; there are no strict and clearly stated rules like the ones that soldiers must obey. Take a closer look at these secrets.*

## **Ambres – Dead Man Talking**

Sweden / Documentary / 56'

Shopsteward: Pál Sipos

Programme presenter: Anders Gränros

To escape the heat of the Egyptian summer, a well known Egyptian god (or goddess) seeks asylum in the body of a Swedish carpenter. The documentary raises important issues: Who is the medium – the carpenter or the programme-makers? Is this story true at all? What if it is only a well-made hoax?

## **Landeploge – Can't Get You Out of My Head**

Norway / TV Specific / 29'

Shopsteward: Lidia Piechota

Programme presenter: Ingar Kristiansen & Ivar Johannsen

Imagine listening to a famous melody for hours, months, years ... isn't it tiring? Can you hear every single sound? Can you understand every single word? What the heck is it all about? You think: "I could surely write one myself!" But what you finally need is more than just the tune. Here, the plague of hits is worked out with a razor-sharp intelligence which makes it impossible to "get them out of your head."

## **Soldiers of Conscience**

USA / Documentary / 86'

Shopsteward: Lidia Piechota

Programme presenter: Catherine Ryan & Gary Weimberg

Soldier – according to a dictionary definition and the origin of this word, it means a person who fights for money, person who serves in an army. What if this service usually includes killing people? Can a soldier disagree? Or is it just obvious that if you wear the uniform of your country's army you have no excuse for not killing the enemy. The vast majority of soldiers don't want to use their guns and don't do it, even against enemies. So when is it right to kill? The Military conscience is revealed

## Monday 11<sup>th</sup> 9.00 - 13.00 GREEN ROOM

No Pix? No Problem!

Session Leader **Claudia Schreiner**

*This session looks at ways and means to visualize content that has not been filmed or cannot be found in archives; content that stems from extensive research of protocols and documents, or from interviews that would be too monotonous to be shown. Instead, ways have to be found that effectively and creatively set in pictures either a difficult context or uninspiring images.*



### Chicago 10

USA / Documentary / Hybrid / 120'  
Shopsteward: Claudia Schreiner  
Programme presenter: Jim Sommers

This documentary is based on the transcripts of the 1969 trial against eight anti-Vietnam war protestors and their two lawyers who actively took part in riots during the 1968 Democratic National Convention in Chicago. Among them were counter culture icons and renowned pacifists of the USA's intellectual elite. The audience witnesses one of the most controversial trials of the period, a media circus with the defendants on a collision course with governmental authority. What tools did the director use to bring life to the personalities of the activists and the judges taking part in the trial? How can questions in the courtroom be visualised when the speeches and discussions took place without any cameras or microphones present? The result is a fascinating

programme that makes use of innovative animation, voice over and composition.

### The Oil Game

Norway / Documentary / 40'  
Shopsteward: Claudia Schreiner  
Programme presenter: Svein Bårn & Rune Ytreberg

A programme that tells the whole story of how the Norwegian petroleum industry managed to convince the public to support oil and gas exploration in the Barents Sea. Over a period of six years, they succeeded in swinging public opinion from a dismissive to an affirmative attitude by secret cooperation with relevant government officials. The documentary is based on the investigative research of piles of documents and secret memoranda. How do you as a producer visualize the strategy applied and the gradual development taken place in the interaction of industry, the Norwegian government, and the population, considering the moderate budget and the small amount of time available for the production? The result is a suspenseful, innovative and informative programme – public television at its best.

### What do you do ... ?

Germany / TV specific / 22'  
Shopsteward: Karen Michael  
Programme presenter: Kathrin Rothe & Frank Seybert

This newly developed and innovative format gives a voice to public opinion on social, political, and economic issues. The short funny programmes are all based on creative animation. While personal statements are recorded, the director does not show people talking, instead illustrating the comments with associative pictures. Do you need to see "talking heads" or is this a far more attractive approach to visualizing content?

Monday 11<sup>th</sup> 9.00 - 13.00 **BLUE ROOM**

**Warning... Viewing Could be Hazardous to Your Health!**

Session Leader **Carvin Eison**



*Three fascinating programmes examine mental health issues. From the Netherlands, the controversial drama "Nothing to Lose" arouses a debate about mentally ill criminals. From Finland*

*"The Verdict" adapts a unique current affairs format to explore issues of gun control within the society. And from the United Kingdom "How Mad are You?" features three psychiatrists as they attempt to diagnose sanity from madness.*

### **Nothing to Lose**

The Netherlands / Fiction – Drama / 90'

Shopsteward: Carvin Eison

Programme Presenter: Pieter Kuijpers

A well-produced drama that questions the sanity of an escaped criminal. Johan, the lead character, takes the audience on a wild ride deeper into insanity as he seeks to prove his innocence. How well does this film explore the problems of the criminally insane? How extensively discussed is this issue in the Netherlands? What can we conclude and take from this programme?

### **The Verdict**

Finland / TV Specific / 28'03"

Shopsteward: Stephen Chigorimbo

Programme Presenter: Matti Virtanen

The format for The Verdict is unusual and brave for current affairs and factual television programming. The adaptation of the format could have the audience really thinking about the problem.

### **Horizon: How Mad Are You?**

United Kingdom / TV Specific / 59'

Shopsteward: Carvin Eison

Programme Presenter: Rob Liddell

This reality TV programme asks the question who is sane or insane within a population of 10 people asked to perform various tasks in a group setting. Three analysts must put their reputations on the line and determine which of the "contestants" suffer from a range of disorders including depression and schizophrenia. This production raises a serious question of exploitation for the purpose of making a television show to gain higher ratings.

**Monday 11<sup>th</sup> 14.00 - 18.00** **RED ROOM**

**Prime Time at Stake!**

**Don't leave the audience slumbering in front of the box.**

Session Leader **Karen Michael**



*Prime time TV is supposed to be mainstream, with good family values that we can all trust. Or else it is game shows, reality shows and the like. Taking risks on the prime time slot is a real challenge and even public broadcasters rarely*

*dare to schedule risky programmes for fear of losing out in the war of audience share. This session will show productions that challenge the commonly held wisdom about what is entertaining and what is not.*

## **Z News**

South Africa / Fiction – Comedy / 12'

Shopsteward: Jihan El-Tahri

Programme presenter: Angie Mills

Even though it is not an innovative format - a news parody with puppets - the question of "what are the limits of freedom of speech?" can be heard in this programme. Could this be a relevant question both in Africa and beyond.

## **Air India 182**

Canada / Documentary / 96'

Shopsteward: Karen Michael

Programme presenter: Sturla Gunnarsson & David York

This Canadian documentary chronicles the events leading up to an act of terrorism in 1984, when the bombing of flight 182 led to the death of all on board. The producers

describe the event as the birth of global terrorism. The documentary takes a respectful approach to the description of events, using re-enactment, archival footage, and on-camera interviews to show the events leading up to the bombing but does not re-enact the actual moment of destruction. Is this a programme for general audiences on public television?

## **Little Mosque on the Prairie**

Canada / Fiction / 22'

Shopsteward: Karen Michael

Programme presenter: Mary Darling & Clark Donnelly

Culture clashes have produced great fodder for sitcoms over the years. But there are not many TV programmes ready to make fun of Muslim and Christian faiths alike in a prime-time family comedy. Little Mosque in the Prairie offers a satirical look at the congregation of a rural mosque. It gives an example of how the voice of public TV handles difficult topics through comedy. The programme raised a huge debate and controversial discussions in Canada when it was first aired. Is it a relevant way to approach religion for public TV today using humour to project an important message? Is it too offensive, or do you have to go through compromise that give the programme less of an edge? What were the discussions like within the station?

## **Straight talk – Down Syndrome**

Spain / TV-Specific / 24'

Shopsteward: Enrique Arroyo Schroeder

Programme presenters: Fulvia Nicolas & Joan Pavia

How do we talk about others' lives with respect instead of sympathy? Eight young men and woman with Down Syndrome talk about the values, jobs, relationships and need for independence from their parents in an open and pleasant way. With the help of the "feel-good" format and cute animations, Straight Talk discusses the issue in a positive and respectful way.

Monday 11<sup>th</sup> 14.00 - 17.00 **GREEN ROOM**

(COPY) RIGHTS

Session Leader **Víctor Carrera Brusotto**



*The whole traditional framework of the Rights Business is proving to be unsustainable. Reality is already far beyond the old legal frame, especially for younger people,*

*which means for the future. The different main actors in the conflict, especially those involved in the emerging digital media, are becoming more radical, questioning the viability of the whole System as we have known it. What is the framework for negotiations between the parties in conflict? Who can concede what to help find solutions? And where do we stand as public broadcasters in this debate?*

### **RIP: A Remix Manifesto**

Canada / Documentary / 85'

Shopsteward: Víctor Carrera Brusotto

Programme presenter: Mila Aung-Thwin

Is the traditional way of dealing with rights still sustainable?

A Remix Manifesto:

1. Culture always builds on the past
2. The past always tries to control the future
3. Our future is becoming less free
4. To build a free society you must limit the control of the past.

Can you sign the manifesto?

### **Catalogue of Ships**

Russian Federation / TV Specific – Film Lecture / 70'

Shopsteward: Carvin Eison

Programme presenter: Alexey Gusev

A Catalogue of Ships is an associative programme on history, meaning, and the symbolism of ship travel. With a very intellectual approach, the programme uses tons of archival materials (films, songs, poems and paintings). The production is also a challenge to the audience's patience and intellect. Art for art's sake? And what about those nagging rights issues? Is there a place for this? Would you broadcast it?

Monday 11<sup>th</sup> 17.00 - 18.30 **GREEN ROOM**

Stand Alone Session: The Paradilho

Session Leader **Bill Gilcher**



### **Pardilhó D-fenser 2: Recharged D-fenser**

Portugal / Fiction – Home Made / 70'

Shopsteward: Bill Gilcher

Programme presenter: Diogo Carvalho

How would a broadcaster deal with this? A very fresh film that proposes a complete freedom in its language, re-inventing it as it goes along, drawing from comics, TV, film language, blockbusters, with a great sense of humor, not taking anything seriously, not even itself.

Monday 11<sup>th</sup> 14.00 - 18.00 **BLUE ROOM**

## Avoiding the Obvious

### Session Leader **Jouko Salokorpi**



*What is the common approach when you have to commemorate somebody or something great or remarkable because of a jubilee year or for some other notable reason? Well, you go through all the archive material and meet with several authorities and build a tele-*

*visual statue with all the praise and adoration and you put that on the pedestal. Or perhaps you don't...*

### **Stars of Pest**

Hungary / Fiction / 25'

Shopsteward: Jouko Salokorpi

Programme presenter: Attila Bordán

Last year Hungary celebrated the one-hundredth birthday of an important literary magazine, Nyguat, meaning "West" (1908-41). Instead of choosing the documentation route, Hungarian TV turned to short fiction. Based on recently published correspondence between two famous writers in their twenties, both in love with the same woman, it depicts these two monumental literary persons as normal young men of flesh and blood, and at the same time it gives us a glimpse of the vibrant era of Hungarian literary life at the beginning of the last century. Could it have worked as a more traditional documentary?

### **Searching for Mika Waltari**

Finland / Documentary - Artist Portrait / 58'12"

Shopsteward: Kenny Kihyung Bae

Programme presenters: Juha Pulkkinen & Atro Lahtela

The object is the most loved Finnish writer Mika Waltari, born

100 years ago. What a perfect moment to show some respect! But the starting point of the programme is skepticism. Was this writer so good? Why was he so well loved? The programme is an expedition from the suspicion to an end not foreseeable. How does the programme maker appeal to a varied audience with a rather subjective point of view? Why this format to profile a great man and not choose an admiring or worshipping stance? In general, is it a good idea to choose a director for an artist portrait who doesn't even like the subject? Is reluctance a better starting point than admiration?

### **History's B-Sides - Volume 3 - Negro Sounds**

Colombia / Documentary / 24'

Shopsteward: Stephen Chigorimbo

Programme presenters: Diana Rico & Richard Decaillet

This innovative way to approach history uses a unique television format and has captivated young Colombian audiences. Rock and Pop stars as well as folk and traditional bands from all over the country sing and guide the audience to discover hidden episodes of Colombian history. Each chapter introduces places, facts and charismatic leaders, the true heirs of the ancestral legacy. They raise their voices to tell their side, the "B-side," the other side of official history. The first of its kind in Latin America and an innovative way to look at current cultural identity.

### **To My Great Chagrin**

United States of America / Documentary / 74'

Shopsteward: Jouko Salokorpi

Programme presenter: Jeff Sumner

A biographical story of a former German millionaire playboy who lost everything and everybody but survived the Dachau concentration camp. Coming to the USA, he became an admired example for comedians like Woody Allen, Dick Cavett and Eric Bogosian. And what do we see? Poignant moments in his life and career depicted by a puppet. Comments from his admirers without pictures. Does this way of working make the documentary actually resemble its protagonist?



Tuesday 12<sup>th</sup> 9.00 - 13.00 **RED ROOM**

## Healthy Popcorn

### Session Leader **Liana Saleh**

*How can we make TV programmes that are enjoyable and approachable at the same time? especially when it comes to attracting younger audiences? Can an entertaining format enhance the value of the content? Or is this just dumbing down to catch mass audiences?*



**Pucul & Grzechu** – Episode 1 - 2 Poland / TV Specific / 2 x 45''

### **The Gruen Transfer**

Australia / TV Specific / 31'28''

Shopsteward: Johann Schoch

Programme presenter: Amanda Duthie

We've all seen too many commercials so it's time to think about them or maybe even "respond to them" with your own. The Gruen Transfer is a hilarious show about advertising and how it works on us. By introducing the secrets of persuasion, the show made the audiences create more than 10,000 "revenge" ads, which have been viewed online over 550,000 times. Does the show go far enough in criticizing advertising? Or is it just making fun of it? Is this audience empowerment, or merely "long tail programming?"

**Pucul & Grzechu** – Episode 3 - 4 Poland / TV Specific / 2 x 45''

### **Zero Complaints**

South Korea / TV Specific – Consumer Report / 50'48''

Shopsteward: Jihan El-Tahri

Programme presenter: Nam-hyi Lim

Zero Complaints is a consumer programme with impact. It is fun and consists of many elements. All too often, such a subject

is treated in a more serious (and boring) style. Here is a good television programme that is innovative and 100 percent entertaining, raising audience awareness about consumer complaints in South Korean society.

**Pucul & Grzechu** – Episode 5 - 6 Poland / TV Specific / 2 x 45''

### **Keep Looking**

France / Documentary – Science / 52'

Shopsteward: Liana Saleh

Programme presenter: Mathias Thery & Etienne Chaillou

This "info-taining" programme, combining information and entertainment, enables viewers to comprehend scientific subjects easily and without significant intellectual effort. Viewers live through the experience; it quenches the viewers' thirst for knowledge with its dynamic and spectacular style. Is it dumbing down? Or is it reaching new audiences for science?

**Pucul & Grzechu** – Episode 7 - 8 Poland / TV Specific / 2 x 45''

### **Street Light Circus**

Ecuador / Documentary / 46'

Shopsteward: Liana Saleh

Programme presenter: Sebastian Cardemil

Shedding light on the socio-economic situation in Ecuador, "Street Light Circus" follows a street-based circus show and how children are being taught life skills and given a sense of dignity. Does the programme raise public awareness of such people's problems in new ways?

**Pucul & Grzechu** – Episode 9 - 10 Poland / TV Specific / 2 x 45''

Shopsteward: Kenny Kihyung Bae

Programme presenter: Witold Górka

Original and out of the ordinary, these short animations from TVP are technically excellent examples of language education in a nutshell. They teach as they amuse. The series only began on January 9, 2009, and already the funny texts used by the main characters and the catch phrase at the end have become cult items, repeated in school, at work, and shared over the Internet.

Tuesday 12<sup>th</sup> 9.00 - 13.00 **GREEN ROOM**

This is My Point of View!

Session Leader **Márta Jozsa**



*Generally we expect stories to be presented from diversified points of view – but what happens if somebody has only one – but a very strong one? Is it necessary to put away the question: how valicolored is the world and to ask another*

*one: how deep is it? If we accept stories covered from a single point of view we may ask: Where is the authenticity? The person telling the story? The director of the programme? A Witness? or sometimes the viewer, who has to develop his/her own point of view? Can we put our trust in the writer of a diary or in the camera person documenting the background events behind a big political show? Strong and uncommon stories about unknown secrets.*

### **Sonderkommando Auschwitz-Birkenau**

France / Documentary - Creative Documentary / 52'

Shopsteward: Márta Jozsa

Programme presenter: Emil Weiss

No faces, only the echoes of their voices tell us that Auschwitz is still haunted by its victims in this innovative artistic approach to conveying the atrocity of the Nazi's attempt to exterminate the Jewish people. How can documentaries deal with historical issues, especially with topics like wars and human extermination, in a poetic and artistic way? How much space do public television broadcasters give for experimental and creative documentaries? Innovative in its approach, this programme deals with concrete historical issues in an unprecedented way.

### **St. Petrovic**

Ukraine / Fiction – TV Specific / 64'

Shopsteward: Youlia Kantcheva

Programme presenter: Petro Tsymbal

This is an experimental biography, a programme that uses some animation, film-within-a-film and subthemes to explore the producers' desire to make programmes. Shot in black and white with a very finely crafted soundtrack, the programme makes us think about how to reinvent the television biography.

### **Salvation**

Pakistan / Fiction – Drama / 45'

Shopsteward: Víctor Brusotto Carerra

Programme presenter: To be announced

This production cannot be shown in Pakistan at the moment, although it was broadcast nationally before the Mumbai attack that led to a freeze in Indian-Pakistani relations. It tackles a hot issue in Pakistan: A Sikh (from India) and a Muslim (from Pakistan) hugging each other and seeking reconciliation after the partition of the Indian subcontinent 60 years ago. Deciding to make such a production was a brave one, and the issue of how television can be brave when showing "My point of view" is of global relevance.

### **Unseen**

Russian Federation / Documentary / 28'40"

Shopsteward: Márta Jozsa

Programme presenter: Pavel Medvedev

A programme that observes two sides of a world political event. On the one hand, powerful leaders attending the G8 Summit in St. Petersburg, Russia, and, on the other, ordinary people whose lives are affected along the route of the motorcades. Having incredible access to the world leaders and their luncheons and press conferences, the editors then juxtapose those images with haunting images of a cemetery that was closed for three days during the event for security reasons. How did the producers gain such access? How did the producers manage to get such subtle, but telling commentaries about powerful people and events into a broadcast slot?

Tuesday 12<sup>th</sup> 9.00 - 13.00 **BLUE ROOM**

TV/Internet Tomorrow, NOW

Session Leader **Carvin Eison**



*Twelve year-olds can often be seen playing video games on their Playstation while talking with friends on the telephone, simultaneously watching their favorite television programme! Young people all around the world are construct-*

*ing their own narratives from a variety of media sources available to them at the same time – dramatically changing the way information and entertainment is presented and consumed. In this session INPUT delegates are invited to bring their laptops and immerse themselves in a unique live interactive event.*

### **Sweded TV**

Ireland / TV Specific / 11 x 1'25"

Shopsteward: John Hsu

Programme presenter: David Coffey

Tired of regular TV series? Make your own! Based on the idea from the Michel Gondry film "Be Kind Rewind", young people remake famous TV shows in their very own ways and send them back online with an extremely low budget and handmade special effects (well they ARE effects anyway). It is about interaction, about user-generated contents, about direct feedback from the audience, and about the future of communication.

### **The Twenty Show**

France / TV Specific – Cross Media / 25'

Shopsteward: Carvin Eison

Programme presenter: Bruno Nahon

It is impossible to describe the aims and goals of The Twenty Show in conventional terms. The Twenty Show is best described as an attempt to draw a self-portrait of a generation, using personal self recorded videos for telecast on the Internet and traditional television. The Twenty Show will be featured as part of a live event. If you are interested in how content can be created for both broadcast television and the Internet you will not want to miss this work.

### **Gaza/Sderot - Life in Spite of Everything**

France / Documentary – Web-documentary / 60'

Presentation

Shopsteward: Carvin Eison

Programme presenter: Serge Gordey & Arik Bernstein

The Israeli-Palestinian conflict has moved into cyberspace. ARTE has commissioned an extraordinary interactive website that explores this conflict in ways that single channel work has not. The interactive mode allows choice of vantage point. But will interactivity help to alter our perceptions and understanding of this protracted conflict? This presentation promises to merge content and tools into a remarkable experience.

### **Speed Bump**

Palestine / Fiction – Soap Opera / 26'

Shopsteward: Liana Saleh & William Gilcher

Programme presenter: Saed Andoni

A Palestinian soap opera soap opera produced partially with European funding! This doubly unique production was then refused for a time by the Palestinian Public Broadcaster (PBC) for no specific reason, though the programme makers suspect that the production was seen as "too liberal." The programme was aired successfully on local TV with good ratings and is now available on the web as well. Tomorrow's society on TV today?

Tuesday 12<sup>th</sup> 14.00 - 18.00 **RED ROOM**

## Let's Go Local

### Session Leader **Jędrzej Dudkiewicz**



*Duty, boredom or... challenge – that's how people often react to the term "public television remit order". It is the programme maker's genius (and do not hesitate using this word), that can combine attractiveness of fiction, game*

*shows or documentaries with issues that are to such an extent important for Public Service Broadcasting. "Think global, live local." In which way should we deliver information on local issues? How can you go further than just informing the public about regional news? How do you avoid lecturing and boredom in programmes on local history and traditions? And – finally – how do you show that what's happening locally is just as fascinating as big city life? And what if we would like to go further and involve local society in making programmes? In this session we'll look for some of the answers. And the basic question "Is it worth it?" has already been answered ... by the ratings.*

## Welcome to Westerwald

Germany / Fiction / 88'20"

Shopsteward: Pál Sípó

Programme presenter: Michael Schmidl

Fiction and irony. A heartwarming story about an immigrant Iraqi guy who changes the life of a small German town with his passion for American line dancing. Too nice to be true,

but it would be really nice if it could be true... Perhaps this film can help... Smile.

## The Chain

Belgium / TV Specific / 52'

Shopsteward: Jędrzej Dudkiewicz

Programme presenter: Eric Poivre

What's the best way to know more about a city? A map? A tourist guide? Or maybe a funny and intelligent game show? In "The Chain," Poppy has to find a historian, a gardener, a distiller and a boatman to answer 20 questions about the city and its region. Will she manage to involve local society? What does TV have to do with it? And yet – is it still interesting for a global audience?

## Liverpool Nativity

United Kingdom / TV Specific / 59'22"

Shopsteward: Jędrzej Dudkiewicz

Programme presenter: Alison Havell

This is the Christmas tale transferred into the modern reality of Liverpool with a big live production. Many Liverpool locations with crowds gathered in front of big stages. Music, dance, theater, technology. Great fun for audiences in Liverpool and for TV viewers. It's a kind regional heartwarming movement. Does it fit perfectly into the public TV remit order?

Tuesday 12<sup>th</sup> 14.00 - 18.00 **GREEN ROOM**

**BOARD SESSION:** Any Fresh Ideas out there?  
A Journey to New Formats on Public TV

Session Leader **Rainer Traube**



*Creativity has become the magic word in the world of TV making. But has Public Service Broadcasting really lost the battle, leaving the field of creativity to its*

*commercial rivals and the Internet? Let's go on a global journey and find out.*

Presenter: **Dr. Bettina Brinkmann**

At a time when elimination and casting formats show obvious signs of tiring, BBC's **The Speaker** or DR's **Min Funky Familie** respectively try to keep the spirit.

Entertainment meets reality in RAI's **Il Recuperatore** and EEN's Tomteterom. But is the mission accomplished?

Old formats come up with new concepts, like KBS dynamic **Two Days and One Night** or CANVAS' surprising **Weg met de Soete** – travel shows revisited. And in **24 UTC** ARTE experiments with a sophisticated night format.

Finally there is a desperate need to make sense of the Internet. DW-TV stepped into new ground with **Clipmania** and SVT with an **Open Newsroom**. Can we successfully translate the web into new formats?

In cooperation with EBU's Eurovision Creative Forum we will discuss recent format innovations in public service programming, including some of those ranked as the **7 Best** by the Forums expert group.

Rainer Traube, INPUT International Board / Head of Arts and Culture, Deutsche Welle-TV  
Dr. Bettina Brinkmann, Head of Formats and Special Events, European Broadcasting Union - EBU

Tuesday 12<sup>th</sup> 14.00 - 18.00 **BLUE ROOM**

Who is in Control?

Session Leader **Jacqui Rainers**



*Who has the ultimate control in the creation of a programme for public service broadcast? Is it the director who makes decisions about who is filmed and who is edited out of a film? Or is it*

*the broadcaster who makes the decisions about how people are represented in a programme? Or is it the viewer who makes the most important decision with his remote control? In this session three programmes will be shown wherein the balance of power shifts continually and one is left with one question after viewing: who is in control?*

### **News.com / The Republic of Dreams**

Indonesia / TV Specific - Talk show / 60'10"

Shopsteward: Jacqui Rainers

Programme presenter: Effendi Gazali & John Falch

The Republic of Dreams is a fictional country at the centre of this humorous talk show where characters have uncanny similarities to their real life counterparts in Indonesia. These fictional politicians are drilled by audience members over the issues of the day with hilarious consequences. In Indonesia, its politicians may have all the control but in the Republic of Dreams, the filmmakers and the audience are in charge.

### **Operation Filmmaker**

United States / Documentary / 90'

Shopsteward: Jacqui Rainers

Programme presenter: Nina Davenport

This is a production that started out with the best of intentions. American actor Liev Schreiber had the notion to rescue an Iraqi film student from his country and have him intern on a Hollywood movie. But as in the war itself, "good intentions" yielded unintended consequences. We watch in wonder as the realization of a good idea doesn't turn out as expected, leaving an audience to wonder, who is in control of this programme - the director or the subject?

### **The Afternews**

South Korea / TV Specific - News magazine / 39'51"

Shopsteward: Karen Michael

Programme presenter: Do-han Yoon

When major newspapers reported that a "a third force" was behind peaceful public demonstrations, the South Korean public turned to the Internet to expose the truth. And when more demonstrations were marred by police brutality, the truth was exposed on blogs with digital photos and video material posted by the public. So what happens when control of the "truth" slips from the fingers of major media players into the hands of the public?

Wednesday 13<sup>th</sup> 9.00 - 13.00 **RED ROOM**

Is this real? Does it Matter Anyway?

Session Leader **Claudia Schreiner**



*Straight storytelling is a fine thing – programme makers and the audience are accustomed to it; but there are issues and circumstances that might require – and also suggest, other means of*

*producing and structuring the programme. This session is about different approaches to depicting reality – real stories and historical events. Can you still believe in the truthfulness and authenticity of a programme when means are applied that do not comply with the reality? Is it important that the subject is depicted as it appears in reality? Or do the means serve the purpose?*

### **14/18 - Noise and Fury**

Belgium / Documentary / 100'

Shopsteward: Jouko Salokorpi

Programme presenter: Christine Doublet

14/18 is a TV work based to a great extent, on military cinematography of the 20th century. It is a new project to refresh the First World War's narrative told so many times before. Instead of black and white silent archives, the film cleverly colourised the archive footage. The programme also adds a soundtrack (internal voices of the soldiers) and animated maps making the production relevant by bringing the archives to life. Is this the ultimate way to interest the

audience for an important, yet very "old" theme? Is the historical value of the archives distorted by these new tools of programme making?

### **Woman: Dancing on the Roof**

Lithuania / TV Specific / 24'

Shopsteward: Claudia Schreiner

Programme presenter: Goda Rupeikaite

A true story of a woman who was abused and who went through a tough time. As she opens herself to the audience she is shown in surrealistic and artificial surroundings that underline and reflect her mental state of mind. What are the alternatives for the director? Why did she choose this approach and does it work for the audience?

### **The Tale of Nicolai & the Law of Return**

Israel / Documentary-based recreation / 54'

Shopsteward: Claudia Schreiner

Programme presenter: David Ofek & Elinor Kowarsky

The programme tells the story of a Romanian worker who realizes his Jewish roots can spin his wheel of fortune around as his Palestinian friends reveal to him the amazing advantages of discovering he has a Jewish grandmother. Applying humour and irony, the "documentary" is told in a fairytale style. The protagonist reveals his own motivation for leaving his country and family, going to Israel to work, there encountering difficulties and problems, and finally succeeding in establishing his own business in the foreign country. How did the director succeed in telling the evolving story? After all, did he come into the picture when everything had already happened?

Wednesday 13<sup>th</sup> 9.00 - 13.00 **GREEN ROOM**

### East + West - The Dynamics of Perception

Session Leader **Enrique Arroyo Schroeder**



*Perception and misperception happen in two directions: when we receive information, and when we send it out. It is unavoidable. There are some programmes (formats) that have been very successful in the*

*East and in the West, but there are always little differences between them that make us squint our eyes and ask why? And sometimes these differences make the programme more successful with its intended audience. This session a step towards finding out why.*

### East & West

South Korea / Documentary / 45'  
Shopsteward: Carvin Eison  
Programme presenter: Jung Ouk Lee

How do we arrive at our perceptions? Is it something we learn? Do our genes have anything to do with this, or our cultural background? This remarkable production is the result of research into the differences between people of the East and of the West. But what is the aim of such a programme? Do the results interfere with our perception of our world? What do the surprising and controversial conclusions lead to, and can these conclusions be trusted?

### Golden Bell Challenge

South Korea / TV Specific – Quiz show / 50'  
Shopsteward: Enrique Arroyo Schroeder  
Programme presenter: Sungil Choi

This programme challenges our perception of confrontation.

We're used to seeing confrontation on all sorts of programmes, and it is usually between different people, or different groups and they compete to find out who is the best, by discarding all the rest, sometimes even ridiculing them. But here is a South Korean way of seeing a confrontation, a constructive way of seeing it, and it makes us wonder if this concept could work in parts of the world where individualism is the ultimate triumph? Could other countries' perception of what it means to win evolve?

### Canada's Next Great Prime Minister

Canada / TV Specific – Reality / 42'  
Shopsteward: Johann Schoch  
Programme presenter: Stuart Cox & Guinevere Orvis

We all know how politics work, don't we? It's "them," the politicians up there and "us," the voters, down here. This show has dissolved those lines in a very entertaining way and thereby changed the perception of politics, especially for a younger audience. The format featuring former Prime Ministers grilling budding politicians has sold around the world. Last year, the producers took it to the next stage. The result is a remarkable multi-platform "dialogue" that has inspired spontaneous grassroots political movements. Is this a universal format or does it only work for a western audience?

### Metropolis - Beauty Ideals

The Netherlands / TV Specific – Global magazine / 25'  
Shopsteward: Enrique Arroyo Schroeder  
Programme presenter: Stan van Engelen

Is beauty in the eyes of the beholder? What defines what we find beautiful? This TV Specific magazine takes us around the world to see what different cultures think about this, but it does so with a different perspective. We are used to seeing the rest of the world through our own eyes, the eyes of producers from our own country, who make the programs, but could all these different views of beauty also give us a glimpse into the ways different cultures see beauty through their own eyes?



Wednesday 13<sup>th</sup> 9.00 - 13.00 **BLUE ROOM**

## Respect

Session Leader **Youlia Kantcheva**



*Sex, love, hopes, dreams and the lives of the forgotten and often marginalized people in our global, but insensitive and closed society. How do we as programme makers and broadcasters put the marginalized back in the picture? Do*

*we sell their lives and stories to the audience only because of their deviations from the "normal" or do we treat them with respect? "I'm like a hermit on an island. I don't know if God wants us to suffer. He helps us carry the burden..." – says one of the main heroes from the four programmes in the session. Let's talk about their place in our broadcasters' world.*

## How I Am

Italy / Documentary / 49'

Shopsteward: Karen Michael

Programme presenter: Ingrid Demetz and Caroline Leitner

Patrick is a teenager and the main hero in this emotional and touching programme about autism. How do we get to know a person? Is verbal exchange a requirement to get closer to somebody or do gestures alone convey his essence? How can we be respectful and honest with such a subject when we as programme makers can never be sure we've really understood what's going on? The programme takes us on a trip and allows us something of a glimpse of Patrick's inner feelings. With his own words in mind, can we read the programme and understand his world?

## The Golden Oldies

Denmark / TV Specific - Factual Entertainment / 25'

Shopsteward: Youlia Kantcheva

Programme presenter: Ulrik Chr. Jørgensen

We are used to reality TV contests portraying good looking, talented, or not so talented youngsters. Would you use this format to portray older people? Much older? That is what The Golden Oldies does. In a society with a lot of old people, who also watch TV, this programme tries to attract both audiences with a good sense of humour and respect.

## Cloud 9

Germany / Fiction - Drama / 95'

Shopsteward: Youlia Kantcheva

Programme presenter: Dagmar Mielke

Using very honest language, almost detached, Cloud 9 is an approach to a very different kind of love story. Can you imagine that the elderly have sex? The programme maker accepts the challenge of portraying a story of intimacy between older people without forfeiting the dignity of the subjects. But this controversial feature film, made with television funding and broadcast in primetime, splits its audience: You either love this as a courageous masterpiece or you detest it.

## Almost Perfect

Poland / Documentary / 25'

Shopsteward: Liana Saleh

Programme presenter: Grzegorz Federowski

Almost Perfect uses intimate camera work and storytelling techniques to let us take part in a tender story of love and loneliness between two aged people who meet each other at the end of the line. The production is a good example of how we can address a large part of the existing audience of public service broadcasters, people who have not given up on life, but have been given up on by society.

Wednesday 13<sup>th</sup> 14.00 - 15.45 **RED ROOM**

From Stage to Street

Session Leader **William Gilcher**



**The Moods of Marianne**

Switzerland / Fiction / 76'

Shopsteward: William Gilcher

Programme presenter: Jean-Marc Fröhle & Elena Hazanov

How do 19th-century theater and 21st-century television mix? Public broadcasters have always looked to the world's dramatic heritage as a source of programming, but it's never easy to make a successful adaptation that will attract an out-of-school audience. Swiss television has taken a well-known French play (Alfred de Musset, 1833) and moved its classic language in the streets of today's Geneva. Is this experiment something the rest of us can or should duplicate?

Wednesday 13<sup>th</sup> 14.00 - 15.30 **BLUE ROOM**

The Red Race

Session Leader **Enrique Arroyo Schroeder**



**The Red Race**

China / Documentary / 70'

Shopsteward: Enrique Arroyo Schroeder

Programme presenter: Barbara Biemann

This beautiful and not so flattering Chinese production uses a gymnastics school for small children as a metaphor for the whole society. The programme casts a critical glance at the regimentation of children and, by extension, can be read as a critique of Chinese society in general. After seeing it we wondered how this kind of programme could be made in China? In the west, we tend to think of China's media as being very controlled, but is this true today? How did this courageous, innovative and self-critical programme get to be produced and broadcast?

Thursday 14<sup>th</sup> 9.00 - 13.00 **RED ROOM**

## Interview

Session Leader **Víctor Carrera Brusotto**



*Interviews determine in many programmes the outcome of a journalistic work. Journalistic approach, different techniques and ethical issues can always raise fruitful discussion, going*

*straight to the heart of the audiovisual discourse. What makes for a good interview for television?*

## My Blood is Red like Yours

Israel / Documentary – Docu-Drama / 52'

Shopsteward: Víctor Carrera Brusotto

Programme presenter: Haim Yavin

In a very confrontational tone, an Israeli anchorman/director interviews Arab Israeli people who live in the middle of a conflict, in this case the second Lebanese war. Is it an exercise in honesty, or in subjectivity? How does a social political context influence or determine a journalistic interview? What is the ultimate goal of such a radical approach?

## The House

Ireland / Documentary – Observational / 52'

Shopsteward: Jędrzej Dudkiewicz

Programme presenter: Daniel Hegarty & Tanya Doyle

Is it enough to tell the story of a family? Painful, embarrassing and related to a particular house. Does the presence of a family member behind the lens distort the clarity of the film? Or does it make the insight more powerful? What reasons should we have to turn the camera on ourselves? And what crucial things are we going to tell to do it once again?

## Franz Fuchs - A Patriot

Austria / TV Specific – Docu-Drama / 85'

Shopsteward: Víctor Carrera Brusotto

Programme presenter: Klaus Lintschinger

This powerful docu-drama about the criminal case of Franz Fuchs is set in 1993 to 1997 when Fuchs was responsible for a spate of letter bombs and bomb attacks all over Austria. Re-enacted scenes are interspersed with interviews with the people involved in the real case. Why was the story dramatized instead of making this story as a standard documentary? Does the astonishing performance of the actor reinforce or reduce the programme's success? Finally, how daring was it for Austrian public television to reopen this case, which the police have never solved?

Thursday 14<sup>th</sup> 9.00 - 13.00 **GREEN ROOM**

## Out in the Open

Session Leader **Stephen Chigorimbo**



*Often in life there are issues, things and situations that are difficult to talk about because they are embarrassing, or too sensitive or even dangerous. Broadcasters cannot - and do not, shy away from these issue*

## **Shahida - Brides of Allah**

Germany / Documentary – Social/Political / 75'50"

Shopsteward: Stephen Chigorimbo

Programme presenter: Anne Even & Nathalie Assoulin

Israeli director Natalie Assouline chronicles the lives of women who are serving time in prison for involvement in terrorist attacks in Israel. The intimate portrait, filmed over the course of two years, strives to uncover the motivations behind the actions of these women.

## **Invisible Wounds**

Sweden / TV Specific – Children's programme / 15'

Shopsteward: John Hsu

Programme presenter: Malin Nygren

A children's programme that dares to illustrate the suffering that children bear in silence. A 3-part series that provided security and hope to the children when some other media only gave a sensational overlook.

Can a children's programme be too outspoken? Dealing with extremely difficult issues reminds us that we have a responsibility towards young viewers. How does public TV handle this responsibility? If public TV cannot, should this kind of programme even be aired?

## **Until the Next Resurrection**

Russian Federation / TV Specific – Docu-Drama / 90'

Shopsteward: Stephen Chigorimbo

Programme presenter: Alexander Slavin

A very difficult documentary about everyday life of real losers within the Russian society. Do these people have a real life? They are far from Moscow, but the drugs and the booze are quite at hand, and so is their death. Ninety percent of the characters die before the end of this programme, and even the director followed them to the graveyard on January 1, 2009. Rest in peace...

Thursday 14<sup>th</sup> 9.00 - 13.00 **BLUE ROOM**

Once Upon a Time... Storytelling at Its Best

Session Leader **Jacqui Rainers**



*Times and technology may change, but the intoxicating power of a well told story stays the same. In this session, four programmes will show the power of good storytelling. Whether content is made for an analogue*

*or digital platform, or if it is fiction or documentary, it's all about a tale well told.*

### **I Want a Wedding Dress**

Zimbabwe / Fiction / 26'

Shopsteward: Jacqui Rainers

Programme presenter: Tsitsi Dangarembga

We meet Kundisai, a young woman in present day Zimbabwe who is in love and planning her dream wedding. All she needs to complete the dream is a beautiful wedding dress, but she cannot afford to buy it. Her fiancé cannot help, even though he is afraid she will not marry a poor man like him. On the journey to making her dreams come true Kundisai runs into many roadblocks. How will she overcome them?

### **Crystal World**

Russian Federation / TV-Specific / 26'

Shopsteward: Jouko Salokorpi

Programme presenter: Svetlana Bychenko & Alexander Gundorov

An old Russian glass factory is at the last days of its history

and existence. We see pictures showing factory workers at their work, melting material, blowing glass and having breaks in the halls, which have seen better days. There are no voice overs, no talking heads, just pictures with classical music, done in an operatic structure. The story could have been told in a documentary format, using interviews and background information. But then, why should it have been told like that?

### **Death of a Queen**

South Africa / Fiction / 25'

Shopsteward: Jihan El Tahri

Programme presenter: Pieter Grobbelaar

This is a forceful tragedy with echoes of Shakespeare's Macbeth. In the programme, we meet a monarchy that lies in ruin. And in their attempt to usurp power, this family travels through difficult experiences that challenge morals and values. This programme is more than just an African tale or a simple Shakespearean interpretation, it is a powerful re-statement of the ancient battle of good versus evil. What storytelling techniques make it such powerful television?

### **Artemisia**

Taiwan / Fiction / 85'

Shopsteward: Jacqui Rainers

Programme presenter: Jui-yen Wu

A widow's serene life is shattered when she discovers that her children are not the people she thought they were. Caught between the values of her own conservative upbringing and the modern values embraced by her children, this mother's journey takes her through many challenges. In attempting to overcome her difficulties, will she choose the familiar or take the road less travelled?

Thursday 14<sup>th</sup> 14.00 - 18.00 **RED ROOM**

Memory: A first Draft of History?

Session Leader **Jihan El-Tahri**



*From Saddam Hussein's Iraq to Uruguay's years of civil war and military dictatorship, the history of these major events has already been written. But, history is often a tale written by the vic-*

*tors, whereas it is the individual and collective memory that keeps history alive and allows us to re-examine and question our own perceptions. The details of memory flesh out and bring to life the austere historic facts. But can we rely on the accuracy of memory? Is it important to bridge the gap between official history and the more subjective memory? This session will take you through a journey of memory where you just might end up wondering if Saddam Hussein was such a bad guy after all...*

## House of Saddam

United Kingdom / Fiction / 59'

Shopsteward: Jihan El-Tahri

Programme presenter: Alex Holmes

The four-part British fiction series takes the story of Saddam Hussein and treats it as a family Saga. By delving into Saddam's world the programme provides details of minor events and personal relationships that allow us a fresh look into the life and times of an internationally hated dictator. The programme is not judgmental and it allows the content to stick in peoples' minds. Can you consider thinking of Saddam Hussein differently?

## Masangeles

Uruguay / Fiction / 122'

Shopsteward: Jihan El-Tahri

Programme presenter: Beatriz Flores Silva

This Uruguayan fiction production uses the narrative of a senator and his eccentric family to tell the story of an important moment in the country's history. You get a glimpse of history through the back door while laughing and identifying with the characters. Each member of the family sees events from a different perspective. Whose memory becomes official or recognised history? Should that be questioned?

Thursday 14<sup>th</sup> 14.00 - 18.00 **GREEN ROOM**

**BOARD SESSION:** Meeting Point TV meets young viewers on the web, on the cell, on the screen.

Session Leaders: **Judy Tam**



**Noemi Schory**



Short and funky, on cellular or on the web, public television courts the young audience using all the tricks of the trade. Sugarcoating important messages, extreme sports to teach history and geography, interactively upgrade the attractiveness of energy issues.

Ageing Public TV in different countries is trying hard, very hard, ready to go to any length to meet this age group, wherever and whenever, ready to pay any price, almost. Successful?

The session includes programmes and excerpts complemented with webisodes, blogs and cellphone versions from the US, Denmark, Poland and South Korea.

## Thursday 14<sup>th</sup> 14.00 - 18.00 BLUE ROOM

### Mingle, Swap or Divorce?

#### Session Leader **Kenny, Kihyung Bae**



*Creating a society where different cultures and identities are respected by each other and also integrated is crucial in an increasingly globalized world. Here, we present the great challenges we're facing as we learn to live in a world with a*

*multitude of values that differ from our own. It is also about making one's own values heard. We face the challenge of finding a new balance that allows our televisions to present the integration of society and issues around identity. The issue of social cohesion has always been important for public service broadcasters. What about these formats? How are people portrayed? Are these appropriate formats for dealing with integration or disintegration? How can we deal with serious issues like social integration and cultural diversity in a sophisticated way? Join us to share your thoughts.*

#### **Salam Café**

Australia / TV-Specific / 28'

Shopsteward: Kenny, Kihyung Bae

Programme presenter: Margaret Murphy & Pam Swain

A studio talk show that presents an Australian/Islamic perspective.... Islamic culture is presented like other cultures and other religions. This has the effect of normalizing Islam. There is a sense of humour and cheerfulness. What is the place of identity in a cultural melting pot? What are the responses of the broadcasters and viewers to this environment?

#### **Teen Scene XL**

Netherlands / TV-Specific - Reality / 25'

Shopsteward: Lidia Piechota

Programme presenter: Hans Mors

Imagine losing your own life for a week. Impossible? Not necessarily. Trying to adapt to new life conditions for some can be a challenge, for others just a silly game. It's not good when you laugh at somebody's weakness, but what if he allows you to do that, thereby exposing himself to funny challenges? Then you immediately try to put yourself in exactly the same situation. It's nice to convince yourself that you'd actually deal with it better. Try a swap!

#### **Londoners**

Poland / Fiction - TV series / 45'

Shopsteward: Kenny, Kihyung Bae

Programme presenter: Anna Kepinska

These are exceptional expat stories that portray Polish Londoners. You will meet Poles integrated into the multicultural London melting pot. Cultural coexistence influences the way people experience various cultures and gives us food for thought. How does this fiction deal with the conflict within different values and circumstances? We see how the storyteller negotiates cultural identities, obstructions... and what emerges.

#### **Divorce Albanian Style**

Bulgaria / Documentary – Historical / 66'

Shopsteward: Márta Józsa

Programme presenter: Adela Peeva

A tragic and unknown story from the Balkans reveals the experience of families that were forced to separate by a totalitarian regime. Three couples tell their stories of how the cruel regime changed their lives. On the one hand, television is reflecting the realities of foreigners and minorities, but on the other, television is not sufficiently proposing solutions or sufficiently highlighting the skills or experiences with integration and inclusive policies. We need some sort of platform for this debate. Integration or disintegration – are they being presented properly?



Friday 15<sup>th</sup> 9.00 - 13.00 **RED ROOM**

## Trust

Session Leader **Pál Sipos**



- What is this session about?
- It's about trust.
- About trust??? What do you mean by that?
- Just what it is: trust. Check out these definitions!
- **noun:** of believing in the honesty and reliability of others
- **noun:** certainty based on past experience
- **noun:** complete confidence in a person or institution etc
- **noun:** a trustful relationship
- Okay, that's clear - but in what?
- In television. We are attending INPUT so to be more precise in public service television.
- In our time??? When media hacks are so popular? When tabloid newspapers invent the news? When the Internet is becoming more and more popular and widespread as the main source of our information and knowledge?
- Yes. Because people these days really need a reliable source of information on almost everything: on news, on culture, on values.

- Come on, you are a dreamer!
- Nope, I'm a Shopsteward! Okay, maybe I am a dreamer, but I really think public service television should build on trust. It must be trustworthy. So people can believe in its programmes, so the viewers can rely on what it shows, so everyone can be confident that they are getting real value for their money.
- So this session is really about trust?
- Yes, but don't look so sad. Trust me!

## Throwing the Truth to the Wolves

Belgium / TV Specific – Investigative weekly / 55'

Shopsteward: Jihan El Tahri

Programme presenter: Phillip Lorisignol & Emmanuel Allaer

An entirely fabricated story of a Belgian child claiming she was Jewish and lived with wolves during the war years. It demonstrated the growing tendency of how money and audience ratings in public TV are opening the door to bogus stories.

How do the media allow the "unusual" to become a central topic in prime time? How does sensationalism open door to manipulation? and the responsibility of public television? By using the Holocaust as a peg, knowing that this will open doors for sales? What happens after the broadcast once the fraud is revealed?

## The Miracle of Vienna

Austria / Fiction – Mockumentary / 55'

Shopsteward: Pál Sipos

Programme presenter: John Lueftner

All soccer fans know that the title of this television programme is a paraphrase of a German expression: Das Wunder von Bern. It refers to the final game in the 1954 World Cup, in which the German (then West German) team won the championship beating the Hungarians. It was a real miracle, and its social and political effects were far more important than just a simple sports victory. For a moment it united East and West Germany, and gave the Germans a new start after the end of World War II.

In 2008, Austria and Switzerland jointly hosted the European Soccer Championship. Practically speaking, neither of the two countries had the slightest chance of winning the cup. So in a situation like that what could a public service broadcaster provide as a programme for its public for the opening night? A real fantasy piece: how Austria won the championship that hadn't even been played yet? Yes, this is a real miracle from Vienna.

## The Famine Scam

Norway / Documentary - Investigative journalism / 52'

Shopsteward: Pál Sipos

Programme presenter: Robert Reinlund & Per Christian Magnus

Statement Nr 1.: What we see on the evening news on television – is true. (That was a fundamental truth for decades.)

Statement Nr.2.: Public service broadcasters are among (the most) reliable sources of information. (That was also regarded as a true statement, many times supported by public opinion surveys.)

But what happens if one public service television reveals that another one was not cautious enough, and broadcast something that is not true? Or at least not of the necessary depth. What if one television company shows something as a humanitarian catastrophe, while for the other it is an episode in a large scale political-economic plot that deserves to be fully uncovered. Whom do we trust – if we can trust at all?

Friday 15<sup>th</sup> 9.00 - 13.00 **GREEN ROOM**

### Naked - Public Striptease and beyond

Session Leader **Johann Schoch**



*A rough teenage boy pushing a doll in a carriage 'round the hood, a lesbian in an arm wrestling contest with a gay man, and sex-change operations in Iran – these are the images that tab-*

*loids and private late night shows sell very well with. Public TV often shies away from these muddy waters. These programmes go the other way: they hit the naked truth spot on. Just because these themes sell? Or is there more to it?*

### Be like Others

France / Documentary / 73'

Shopsteward: Liana Saleh

Programme presenter: Thibaut de Corday

Powerful programme documenting Iranian transsexuals as they seek confirmation and operations to make them whole in a repressive society. This production questions the role of religion and the power of the state in the regulation of the lives of citizens. The follow-up and conclusion are very engaging. How was this documentary produced under such circumstances?

### Frankie

Ireland / Fiction / 12'

Shopsteward: Johann Schoch

Programme presenter: Darren Thornton

No bare skin here. But soul striptease at its best. A fifteen-year-old working class boy from a rough neighbourhood who is about to become a father and, lacking a role model, practises in a very public way. It's dark, it's funny, and it's disturbing.

### Manshow

Norway / TV-Specific / 23'

Shopsteward: Lidia Piechota

Programme presenters: Jørgen Steinheim, Håvard Lilleheie & Morten Ramm

Men! The world surely wouldn't function in a proper way without all those gender issues we love and hate. Men. Who can afford going further in making a TV show? Men. It's not about trying to understand, but about showing it in an as-daring-as-possible way. Men. It's explicit. It's hilarious. And suddenly it makes you think. Men!

### Embarrassing Bodies

United Kingdom / TV-Specific / 60'

Shopsteward: Johann Schoch

Programme presenter: Jonnie Turpie

At first sight: the perfect public health project. TV doctors tour Britain and offer easily accessible services. As patients pour in, pants drop freely and all the ailments are exposed in graphic detail. It's a thin line for everybody, the programme makers and the audience, but most of all for the patients. You'll never stop to wonder why people are willing to expose their embarrassing secrets on camera. And whether it's really about health. Come, watch, and be embarrassed.

Friday 15<sup>th</sup> 9.00 - 13.00 **BLUE ROOM**

Open your eyes. Contact your lens.

Session Leader **Jędrzej Dudkiewicz**



*Woman with a third breast?  
Fantastic!  
Sexual life of hedgehogs?  
Tremendous!  
Your neighbours' story?  
Maybe...  
Searching for content is one of the most chal-*

*lenging tasks of present-day television. Everything has almost happened. Almost. That's why we show space trips. We reach very far. We try to make history alive. Or using extraordinary technologies we reach things that human eye cannot see. Are those ideas going to end any time? And how many more times, according to the maxim "content is just around the corner", can we retell normal life stories? But we can be sure: nobody will bring that content to us? Really?*

### **Miracle Body - Running: Built for Record Speed**

Japan / Documentary / 49'

Shopsteward: Jouko Salokorpi

Programme presenter: Yoriko Koizumi

The director wanted to get a little bit better sport shots. So, she asked NHK engineers to do something. He got a camera which can take 10,000 frames per second, and now we can see the fastest man in the world in action as never seen before in TV! In this Miracle Body series new camera technology lets us see beyond the sport track performances of athletes. Does this science-meets-technology approach give something also for non-sport fans, and what next?

### **Journey Through the Palace Museum**

Taiwan / TV Specific - Children & Youth / 13'

Shopsteward: Youlia Kantcheva

Programme presenter: Chain Chao

Through 2D and 3D animation, picture books, arts and crafts, this creative programme educates young audience about the beauty of the Palace Museum and the wisdom of Chinese culture. A journey through the Palace Museum makes bridges between the past and the present. Do we really have fun "travelling" among Emperors and Empresses from ancient dynasties? Is it enough for bringing history back to life? What other possibilities do we have when dealing with historical content?

### **My Street**

United Kingdom / Documentary / 48'

Shopsteward: Jędrzej Dudkiewicz

Programme presenter: Sue Bourne

After living on the same street for 14 years, a UK director decides to take a walk with a camera and get to know the stories of people living on her street. We have the stories of millionaires, mentally ill people, those who suffer, lucky families, etc. We discover how diverse and rich their stories are. Can we say that content is just around the corner?

### **Pictures of Love**

Germany / Documentary / 43'

Shopsteward: Jędrzej Dudkiewicz

Programme presenter: Stefan Pannen

A TV programme based on amateur films? Why not? "Pictures of Love" incorporates selected privately shot video material. The programme makers built their story upon content provided by unknown, ordinary people. What were their motives? Was it done because of pure voyeurism? Or to make changes in our behavior and moral integrity visible while society moves on? Or maybe, as those videos were meant for private eyes only, it is one way of depicting truth. What were the motives of the persons providing the videos to go out in the open? Why do they agree to expose their most intimate experiences to a global audience?

Friday 15<sup>th</sup> 14.00 - 18.00 **RED ROOM**

Just For Fun?

Session Leader **John Hsu**



*Every time when we see something interesting on public TV, we wonder "What's the issue behind this programme?" or "What do we learn from this programme?" Yes, public television, by its*

*nature, deals with important issues regarding the public interest, but how about the public interest in "having fun"? Is it possible to have programmes on public TV that are made just to make people laugh? Can humour become a goal for a public TV programme instead of being a tool for education?*

### **DR2 Premiere**

Denmark / TV-Specific / 28'30

Shopsteward: John Hsu

Programme presenter: Jon Adelsten & Mikkel Munch-Fals

Do you always think weekly movie programmes are all the same and the critics are standing too far from the audiences? In this innovative weekly show about cinema, they found out new ways to introduce them, and let the audiences become critics. With a very subtle balance between seriousness and fun, you'll still get all the movie info you need, but the best part is, you will spend a pleasant 30 minutes.

### **Beautiful People**

United Kingdom / Fiction – Comedy / 30'

Shopsteward: Lidia Piechota

Programme presenter: Justin Davies

Just laugh! Be surprised! Relax! Simply have fun! These commands are not difficult to obey watching how (actually not) beautiful the characters in this fiction comedy are. Being flooded by sitcoms coming from all parts of the world, our attention can hardly be caught by new ones. What is it that works so perfectly here? A real story on the screen? Or maybe the rather sudden turns of action? The funny setting is also quite catchy. You'll surely spot many more reasons ... but for now, just have fun.

### **The Parent**

Canada / Fiction – Comedy / 21'38"

Shopsteward: Pál Sipos

Programme presenter: André Provencher

Other than the usual Al Bundy type of family comedy, the fun of this series lies not in the absurdity of the scenes, but in their normality. Amazing how much you can laugh without anybody being the ass.

### **Neveneffecten**

Belgium / Fiction / 39'

Shopsteward: John Hsu

Programme presenter: Jonas Geirnaert

"The world is coming to an end because of a meteor, and you are the only one to save the day." Sound familiar? In this crazy sci-fi disaster parody, every cliché in Hollywood blockbusters becomes a toy to play with. A pure comedy made for the audiences to laugh out loud.

