



input 2012
television in the public interest
Sydney - Australia

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Sydney - Australia

7th - 11th May
Entertainment Quarter Moore Park



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ABC

Australian Broadcasting Corporation

Television



SBS

Seven Billion Stories and counting...

WELCOME



Judy Tam
INPUT President

WELCOME TO SYDNEY!

It is a pleasure to be in Australia for the first time in INPUT's 35 year history. This nation has an extraordinary tradition of public television and media production that is renowned the world over, as is the city's reputation for hospitality. Even those of us who have attended many conferences are very excited to be in Sydney. For those attending for the first time, we extend a special welcome for what should be an enriching and valuable experience. The hosts of this conference have worked hard in preparation for INPUT—the board and I certainly appreciate their hard work and hope you will as well!

Worldwide, television continues to go through an uncertain transformation from the era of antennas to the anytime, anywhere reality of 21st century media. Yet only public television remains focused on telling stories that commercial media can't or won't. Only public television has an ingrained mission to serve the public and to champion true freedom of expression in a texting, Facebook, YouTube age when it sometimes seems anyone can have a voice. Those of us who gather at INPUT each year—along with our counterparts around the world who can't attend—know that making your voice heard is only the beginning. Great storytelling, artistic risks, and connecting to underserved communities lie at the heart of free expression too.

Public media can also feel like a lonely business in a mass media world dominated by ratings and financial insecurity, which is why INPUT is so important as a simple chance to share our triumphs, passions and enthusiasms in the spirit of friendship and exchange. It's a chance to affirm why we do what we do, and to find strength and inspiration in the work of our international colleagues. Over the next few days, the programmes we will screen and talk about will reflect not only diverse cultures and creative innovation, but common stories and themes shared by an ever changing world.

I look forward to meeting old friends and new ones at INPUT 2012!

Judy Tam, President
INPUT

WELCOME



Kim Dalton
Director ABC Television

WELCOME

INPUT has long been recognised as a vital and valuable event in the Public Service Broadcasting calendar. The opportunity to discuss Public Service programming from around the world allows us all the chance to reflect on what we do and why we do it. INPUT is a terrific market for ideas and provides an opportunity to collaborate across continents and cultures.

In this era of convergent media and multi-screen environment, the importance of quality, high value and interesting content cannot be underestimated. Regardless of how our content is consumed, whether it is via an app, through iView on your iPhone or on your television in your lounge-room it remains the quality and appeal of the content to our audiences that is important.

Public Service Broadcasters rarely disagree as to their purpose and who they serve. In realising this common focus, one of INPUT's great strengths is the chance to engage with the many roads we all take to get there, and the chance to explore the diverse range of creative approaches filmmakers are using to connect with today's audiences. The programme for INPUT 2012 is another slate of the best of the best, and looks sure to deliver another highly thought provoking and stimulating couple of days.

This year, on behalf of the ABC, I am delighted to welcome the conference to Sydney.

I encourage you to enjoy everything that the city has to offer, as well as the opportunity to engage with the many talented and innovative Australian producers and filmmakers also at the conference. These program-makers are at the cutting edge of their craft, and like you, are keen to connect with likeminded broadcasters and content creators.

Wishing you an enjoyable and productive INPUT 2012

Kim Dalton
Director ABC Television



Jane Roscoe
Network Programmer SBS

ON BEHALF OF SBS IT IS MY GREAT PLEASURE TO WELCOME YOU ALL TO SYDNEY.

Over the next few days we'll debate and discuss the role and future of public broadcasters, engage with innovative and exciting content, and network with our colleagues from around the globe.

There has never been a better time to celebrate public broadcasting, and it's never been so important to share our experiences and support each other.

The media landscape is shifting so quickly. Australia is one of the most competitive TV markets, and the on-going proliferation of digital channels means it will continue to be so. We are not alone in navigating these changes. There is plenty to celebrate as we can see from the content up for discussion this week. However, in this crowded landscape it's important we know who we are, and what we stand for.

Public broadcasters have a vital role to play in the activation of citizenship, but we must find new ways of engaging audiences with the issues that matter. The challenge is, for us to educate, entertain and inform in ways that win the battle for the hearts and minds of viewers'. With so much choice on offer, we have to be relevant and essential to the everyday lives of our audiences.

Many thanks to those who have made INPUT 2012 possible. We have a fabulous setting for this year's conference. I'm sure it will fuel our creativity.

Enjoy INPUT 2012.

Jane Roscoe
Network Programmer SBS

WELCOME



Hon. Andrew Stoner MP
Deputy Premier of NSW
Minister for Trade and Investment
Minister for Regional Infrastructure and Services

DEAR DELEGATES,

The NSW Government is proud to support this year's annual international INPUT Conference, which is being hosted in Sydney for the first time.

INPUT 2012 will see up to 1000 participants from over 30 countries converge on Sydney to engage in and cultivate the international television industry. NSW has a world-class creative workforce, including Oscar®-nominated cast and crew, and the most extensive screen infrastructure in Australia. It is the centre of the national film and television industry, and home to almost half of Australia's screen businesses.

The INPUT programme caters for a diverse array of stakeholders in the screen industry and uniquely focuses on drama, documentary and new media programming within a single event. It will play an important role in promoting NSW's creative industry credentials, attracting new business opportunities to the state, and stimulating our talent base.

Through NSW Trade & Investment and Screen NSW, the NSW Government continues to place significant value on the role of creative industries in the economic development of the State. The NSW Government's continued commitment to the industry and the digital content sector is evidenced through the establishment of the Digital Economy Taskforce, set up to develop a Digital Economy Industry Action Plan that will strengthen and shape the direction of the State's economy over the next ten years.

INPUT is an important event on the international television industry calendar and Sydney is excited to be given the opportunity to host the event for the first time in Australia..

I would like to thank the organisers and National Co-ordinators of the 2012 INPUT program as well as the audience and sponsors for supporting the Sydney 2012 program.

I hope you enjoy the Conference and all it has to offer.

Hon. Andrew Stoner MP
Deputy Premier of NSW



Ruth Harley
CEO Screen Australia

On behalf of my colleagues at Screen Australia, I take great pleasure in welcoming you to the first Australian hosted INPUT.

Successful partnerships are essential to delivering common outcomes in public service television. INPUT provides an important forum for delegates to access global networks and forge cross-border collaborations. With strong representation from North and South East Asia and from New Zealand and the Pacific, our local delegates will have the opportunity to strengthen ties within the region as well as with the broader international television sector.

While the media landscape is undergoing profound change, television remains the dominant media platform across the globe. In Australia alone we watch on average of over three hours a day. This pervasiveness ensures television a key conduit for content that serves cultural and national imperatives.

Despite the strength of the television industry, there are creative and financial challenges involved in producing quality, culturally relevant content that facilitates a high level of audience engagement in local and foreign markets. It is a shared responsibility of us all to ensure the continuing delivery of this unique content.

Screen Australia looks forward to continuing our work with both broadcasters and producers to achieve this important goal and the immediate opportunities INPUT provides for us to collaborate, learn and share over the next few days.

Congratulations to all those that have worked so hard to create this event.

Enjoy!

Ruth Harley
CEO Screen Australia

WELCOME



Sydney Lord Mayor,
Clover Moore MP

THE CITY OF SYDNEY IS VERY PROUD TO BE A SPONSOR OF INPUT SYDNEY 2012.

Sydney is exciting, cosmopolitan, culturally rich and the world's gateway to Australia. You will know of our amazing harbour and landmarks such as the Sydney Harbour Bridge and Opera House, as well as our exciting international events. During your stay, we hope you will also discover much more – our thriving Chinatown, beautiful parklands, urban villages and hidden city laneways. Sydney also offers fantastic experiences at cafes, bars and restaurants, and a rich retail scene.

Our 'Sustainable Sydney 2030' strategy, developed through extensive consultation, sets out a plan of action for a green, global and connected city. We are a city with unique communities and one of the most inspiring arts and culture environments to be found. In line with this, we nurture our city's own talents while reaching out to other cities to embrace theirs. As TV broadcasters, programmers, producers and directors from 50 countries, your work inspires us.

Welcome to Sydney, and we sincerely hope you enjoy your stay.

Sydney Lord Mayor,
Clover Moore MP



Graeme Isaac & Julia Overton
INPUT SYDNEY Conference Directors

For both of us our first experience of an INPUT conference was something of a revelation. INPUT is all about the content, the ideas, about how the programmes are getting made and about what is happening when they reach their audiences. In this week you will see programmes from five continents that you are unlikely to see anywhere else.

You'll get new ideas for your own practice - making, commissioning, programming or writing for screens big and small. And you'll meet colleagues from all over the world who work in the same crazy and obsessive business as us and who share the same ideals - to create material that is inspiring, entertaining and also socially relevant.

We hope that you will enjoy and be refreshed by INPUT as much as we have been.

Graeme Isaac & Julia Overton
INPUT SYDNEY Conference Directors

INTERNATIONAL BOARD

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Michel Gelin Ex-Officio

Société Radio-Canada
Producer
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INPUT BASICS

INPUT Structure

INPUT is an International Public Television screening conference, which travels around the globe and is hosted each year by a different organisation. It is a non-profit organisation registered under the Swedish Tax law.

The **International Assembly** consists of INPUT Participants that have been at two of the past three INPUTs are eligible to participate as International Assembly Members. The International Assembly appoints the International Board Members.

The **International Board** provide the inspiration, organisation and continuity that enables INPUT to spring up reborn year after year, in country after country. The International Board watches over the growth and health of INPUT.

The **National Coordinators** are all respected programme makers, who are appointed by the International Board. Their task is to keep feeding innovative and groundbreaking programmes to INPUT and to send those programmes to an international selection where, in turn, the most fitting for the upcoming conference is selected. National Coordinators represent INPUT to their regional constituencies.

Composed of television professionals from all corners of the world, the **Shopstewards** are a unique group whose task it is to select the best programmes from hundreds of entries and to arrange the conference screening schedule.

Mini-INPUTs are organised around the globe, to bring the conference content to all corners of the world. These educational events, are supported by the International Hubs of INPUT who have copies of programmes screened at the annual conference. Mini-INPUTs only include programmes screened at the previous conference, as opposed to **Best of INPUT** events, where productions from the previous three conferences are screened.

The **INPUT Archive** was settled in Barcelona after the conference was hosted there in 2004. The INPUT Archive has digital copies of the

productions screened at the conferences since 1977, copies of the annual catalogues and a searchable database.

Associate Members are affiliated to INPUT by giving support in the preparation of future INPUT conferences, providing archive of material screened at past INPUTs and supporting in communicating INPUT's vision and mission through organising Mini-INPUTs across the globe.

INPUT Presidents

Howard **Klein**, USA
Mike **Fentiman**, BBC, United Kingdom
Anne-Margrete **Wachtmeister**, SVT, Sweden
Michel **Anthonioz**, La Sept, France
Gwyn **Pritchard**, BBC Wales, United Kingdom
Gaétan **Lapointe**, Société Radio Canada, Canada
Norm **Bolen**, CBC, Canada
Enrique **Nicanor**, Unite Media, Spain
Con **Bushe**, RTÉ, Ireland
Hansjürgen **Rosenbauer**, ORB, Germany
Noemi **Schory**, Belfilms, Israel
Judy **Tam**, ITVS, USA

INPUT ABC

1977: Is the year INPUT was founded by a group of dedicated TV-makers who met in Bellagio, Italy. Many people have helped this first initiative to develop into an internationally acknowledged professional TV event. Among them Howard Klein, James Day, Sergio Borelli, Hans-Geert Falkenberg, Barbara van Dyke, Robert Stephane, Nam June Paik and Kjeld Veirup.

Conference: INPUT is a conference and a rare opportunity to see and question what colleagues from other cultures are doing, to explore TV making methods and techniques with peers from other countries. There is no award or prize – the value of INPUT lies in the professional debate about the screened programmes.

Delegates: Several hundred TV professionals from around the globe attend the conference. Thank you for being here in Sydney.

Dissent: Is highly appreciated and supported at INPUT.

Fee: The modest fee everybody who attends the conference has to pay is used to cover the minimal administration and website costs, and to support some of the Shopstewards with their travel costs.

General Secretariat: Based in Berlin - among other things - responsible for the website and partly also the conference catalogue.

Goethe Institut: Is an Associate Member of INPUT, organising many Mini-INPUT events. Each year media experts working for the Goethe-Institut attend INPUT for training purposes. The Goethe-Institut also has its own INPUT Hub in Munich and supports this conference by making it possible for several delegates to participate as well. The Goethe-Institut values the identity building strengths of public service broadcasting on society, and supports the INPUT values.

Host: Each year a public TV organisation hosts the conference, providing the conference location, technical facilities and staff. Sponsorship must apply with the spirit and objectives of INPUT.

Hubs: They can provide copies of all programmes screened during the last three conferences for use at INPUT related training events. The 6 Hubs are based in Copenhagen, Johannesburg, Montreal, Seoul, Sydney and Munich.

International Programme Selection: Each year several hundred programmes from around the world are submitted to the international selection which was held in Berlin this year. About one third are selected and grouped into conference sessions. This job is done by the Shopstewards, chaired by the Head of International Selection. Their only guidance is to choose programmes which reflect outstanding, new and courageous television.

Sessions: Sessions are presented by Shopstewards who are appointed by the Board to edit the conference programme. They bring with them different perspectives, backgrounds and varied professional TV experiences. The result of

their hard work is an edition with the most thought-provoking public TV crop of the last year.

Voluntary: Everybody working in an INPUT function like Shopstewards, National Coordinators, Board Members are doing so on a voluntary basis, without any payment and in their free time.

Website: www.input-tv.org

INPUT History

INPUT 1977 - Bellagio, Italy
INPUT 1978 - Milan, Italy
INPUT 1979 - Milan, Italy
INPUT 1980 - Washington DC, USA
INPUT 1981 - Venice, Italy
INPUT 1982 - Toronto, Canada
INPUT 1983 - Liège - Belgium
INPUT 1984 - Charleston SC, USA
INPUT 1985 - Marseille, France
INPUT 1986 - Montreal, Canada
INPUT 1987 - Granada, Spain
INPUT 1988 - Philadelphia PA, USA
INPUT 1989 - Stockholm, Sweden
INPUT 1990 - Edmonton, Canada
INPUT 1991 - Dublin, Ireland
INPUT 1992 - Baltimore MD, USA
INPUT 1993 - Bristol, United Kingdom
INPUT 1994 - Montreal, Canada
INPUT 1995 - San Sebastian, Spain
INPUT 1996 - Guadalajara, Mexico
INPUT 1997 - Nantes, France
INPUT 1998 - Stuttgart, Germany
INPUT 1999 - Ft. Worth, USA
INPUT 2000 - Halifax, Canada
INPUT 2001 - Cape Town, South Africa
INPUT 2002 - Rotterdam, The Netherlands
INPUT 2003 - Aarhus, Denmark
INPUT 2004 - Barcelona, Spain
INPUT 2005 - San Francisco CA, USA
INPUT 2006 - Taipei, Taiwan
INPUT 2007 - Lugano, Switzerland
INPUT 2008 - Johannesburg, South Africa
INPUT 2009 - Warsaw, Poland
INPUT 2010 - Budapest, Hungary
INPUT 2011 - Seoul, South Korea
INPUT 2012 - Sydney, Australia
INPUT 2013 - El Salvador

GENERAL INFORMATION

VENUE - Sydney Entertainment Quarter Moore Park

The Entertainment Quarter is a small area with pedestrian access only, separated from the city by a ring of parkland. It is 4 km from the INPUT Hotels which are in Potts Point and 4 km from the city centre, The Entertainment Quarter is next door to the Fox Studios, and contains cinemas, bars, restaurants and clubs.

All INPUT activities apart from the Midweek Party will be in the Entertainment Quarter: (See Map opposite)

INPUT INFORMATION & CHECK-IN – INPUT Office
Open from Monday 7th to Friday 11th from 08:00 to 18:00

BONUS INDUSTRY DAY – The Comedy Store
Monday 7th, 12:00 – 17:15

WELCOME RECEPTION – Hi-Fi
Monday 7th, 17:30 – 19:30

INPUT SCREENING ROOMS - Hoyts Cinemas
Green, Red and Blue screening rooms on Level 2

SHOP STEWARDS ROOM – Hoyts Cinema, level 2

NETWORKING LOUNGE - Bavarian Bier Café, Level 2
Including Internet Café + free Wi-Fi. Open Monday to Friday 08:30 - 19:00

VIDEO ON DEMAND LIBRARY – Australian Film Television & Radio School (AFTRS)
Open Tuesday 8 – Friday 11 from 08:00 to 19:00 and Saturday 12 from 09:00 to 16:00

GENRE NETWORKING LUNCHESES & SPECIAL LUNCHTIME SESSIONS
These lunches will be held on Tuesday in Restaurants very close to Hoyts Cinemas:
Bavarian Bier Café | Mi Piacce Pizza Restaurant | Golden Century Chines Restaurant | PJ Gallaghers Pub

PRACTICAL INFORMATION

INPUT Meetings

For those attending Board and National Coordinator Meetings or the General Assembly, Times and locations are below:

Board Meeting	Monday 7th	10:00 - 14:00	Trackdown Room 109
INPUT General Assembly	Wednesday 10th	12:00 - 13:00	Green Room, Hoyts Cinema
Board Meeting	Wednesday 10th	13:00 - 14:00	Trackdown Room 109
National Coordinators	Thursday 11th	18:00 - 19:30	Trackdown Room 109

Shuttle Buses

Buses will run from outside The Holiday Inn and Mercure Hotel, Victoria Street, Potts Point to the Entertainment Quarter and back every day. The cost of a shuttle bus pass for the week is \$50 and passes can be bought online at www.inputsydney.com or from the INPUT Information and Check-In Desk.

Parking

If you drive to the conference, a special daily parking fee of \$12.00 has been negotiated. Please visit the INPUT Office to receive your discount voucher.

Internet / Phone

There will be free wi-fi at the INPUT Networking Lounge in the Bavarian Bier Café. However, internet access in Sydney hotels is expensive. INPUT has negotiated a special internet and phone deal which is much cheaper. Look on the REGISTRATION page at www.inputsydney.com/register or ask at the INPUT Office.

INPUT Contacts

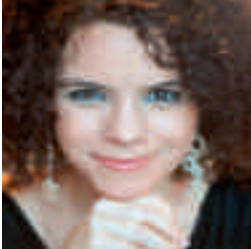
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+61 (0) 414 658 308

Conference Coordinator
Samantha Burns
+61 (0) 413 705 534



1. Bus Stop
2. INPUT OFFICE - Check-In and Information Desk
3. NETWORKING LOUNGE - Bavarian Bier Café
4. INPUT Screening Venue – Hoyts Cinemas
5. MEETING ROOMS – Trackdown
6. INDUSTRY BONUS DAY – Comedy Store
7. VIDEO ON DEMAND – Australian Film Television & Radio School (AFTRS)
8. INPUT WELCOME RECEPTION – Hi Fi
9. MI PIACE PIZZA
10. PJ GALLAGHERS PUB
11. GOLDEN CENTURY CHINESE

SHOPSTEWARDS



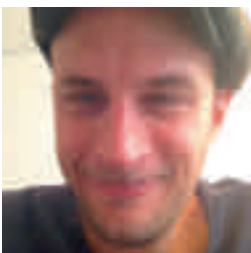
Hesna Al Ghaoui - Hungary

Foreign editor-reporter of the Hungarian Public Television, who reported from over twenty countries in the past years, including several war zones like Libya, Afghanistan, Iraq. Her reports won several national awards and were chosen to be in the official selection of the Al-Jazeera and Monte Carlo TV Festivals. She made three documentary films focusing on different social and economic problems in the third world, and also wrote a book about her war reporting experiences. This year she had the opportunity to launch her own television programme called BABEL – The World Through Hesna’s Eye, bringing fascinating stories from all over the world.



Jennifer Collins - Australia

Jennifer Collins is Head of Factual for ABC TV. In this role Jennifer oversees a slate of approximately 800 hours of Australian content including internally produced, externally commissioned and acquired content. ABC Factual includes programming across the genres of Contemporary, History, Lifestyle, Science & Natural History, Religion & Ethics and Public Affairs. Jennifer has 24 years as a television professional, with wide experience across Comedy, Arts, Entertainment, Sports, Youth, Factual Entertainment and Documentary programming. She has a passion for cross-platform production, having set up several major digital projects for ABC. Prior to heading up the Factual area, Jennifer was an Executive Producer and led the Development arm of ABC TV’s Arts, Entertainment & Comedy department.



Cornelius Conrad - Germany

Cornelius Conrad was born in 1979. After graduating high school in 1998 and working for Bavaria international Film sales, he studied film and television at Munich film school. Graduating film school in 2004, he started working as writer and producer. Realising a various number of fiction movies, TV- shows and documentaries, he is currently working as executive producer (commissioning editor) for children’s movies at Bayerischer Rundfunk. Bayerischer Rundfunk - BR/ARD.



Liselott Forsman - Finland

Her M.A. at Helsinki University combines Theatre, Film and Television Sciences. Within YLE she has worked in two languages, as a writer, presenter, culture editor, drama producer and head of Swedish minority fiction. Today she is in charge of the Finnish TV/transmedia drama produced in Helsinki. Her teenage sons keep her updated on film and game making online. For many years she has networked internationally in the world of TV Drama both within the Northvision (which yearly co-produces 400 hours of drama in Scandinavia) and as the chair of the EBU Fiction Group. She’s once taken part in INPUT as a programme presenter and twice before as a Shopsteward.



Marshall Heald - Australia

Marshall has been working at SBS for 5 years as Head of Digital Media being responsible for the overall strategy and execution of its online www.sbs.com.au and emerging platform offering (including mobile and IPTV) as well as its content distribution businesses. Marshall is passionate about producing innovative content products that utilise technology to tell stories in new and engaging ways. Marshall has developed projects in partnership with many of Australia's major companies and cultural institutions including The Australia Council, The National Museum, The National Gallery, Screen Australia, Qantas and Telstra Corporation. Projects he has produced have won 9 AIMIA Awards and been nominated for multiple Interactive Emmy and Webby Awards.



Yeong-Seon Kim - South Korea

Yeong-seon has been working for KBS since 1997. She started her career as an assistant producer for the oldest investigative reporting show in South Korea and 12 years later she became a host of that show. Most of her work is focused on current affairs and documentary. But in Korea she is well-known as an interviewer rather than producer. In 2007-2008, she hosted her own interview show and met around 200 people who played a prominent role in politics, economy and culture of Korea. In 2009 and 2010 she stayed in US as a visiting scholar at UC Berkeley Journalism School. Now she works for the Investigative reporting show as a senior producer.



Shigenori Mizuno - Japan

Shigenori Mizuno is Senior Producer of Current Affairs for NHK. He is responsible for "Today's Close-up" and "NHK Special", Japan's most viewed current affairs and documentary programme. Shigenori has made over 100 documentaries as director and producer over his 20 year career and many of his programmes have been shown worldwide including "J'étais à Fukushima" (France 5), "Miracle Planet" (Discovery Canada, France5). He has worked on co-productions with partners such as France 5, The Science Channel, Télé Images International, the National Film Board of Canada, and Telepool. Shigenori has also served as a juror for the Prix Italia and is an author of 2 books.



Safina Uberoi - Australia

Safina Uberoi is an Australian-Indian filmmaker. Her best-known work is 'My Mother India', an autobiographical documentary about her multicultural family which won 11 major awards. Safina has made prime time documentaries for SBS and ABC in Australia and for PBS and BBC. Her recent documentary 'A Good Man' was voted in the top ten films at IDFA- the worlds largest documentary festival in Amsterdam, and was released theatrically in the US.

SHOPSTEWARDS



Ljiljana Preradovic - Bosnia & Herzegovina

Ljiljana works for the Radio Television of the Republic Srpska, one of the public broadcast corporations in Bosnia and Herzegovina. Her career started as a presenter and editor of the Youth Department in one of the most popular Youth talk shows called "Youth Forum". In 2007, she created a new talk show "Second Level", dealing with various issues of social life. All this time she had worked as Head of the Youth Department on RTRS's, making and producing the TV documentary serial called Za. Druga. Meanwhile she has taken over the oldest TV show in Informative programmes "Banjalucka panorama" and became the new host and news editor. She is known as someone who want to set up higher standards in exploring journalism to contribute the struggle against social discrimination, social iniquity and the fight against bribing and corruption.



Richard Saiz - United States of America

Richard Saiz recently stepped down as Senior Programming Manager after running the Open Call funding initiative at ITVS for nearly 12 years. During that time, he reviewed more than 9 thousand documentary proposals and shepherded over 50 projects to broadcast. He is currently a story consultant. Saiz' television career spans 40 years as a broadcast journalist, documentary director, writer and producer. He has won numerous awards including best documentary at the San Francisco International Film Festival and the duPont-Columbia silver baton. Saiz attended his first INPUT conference in Halifax, Canada in 1991 and has been involved in INPUT pre-selection and mini-INPUT screenings over the last several years.



Stefano Semeria - Switzerland

Master in Audio Visual Media Sciences from renowned Film School Potsdam-Babelsberg. Freelance jobs in German TV industry during studies. Full time positions as programme planner for ARD, head of programming for RBB. Head of International Format Research at ProSiebenSat.1 Media Group, one of Europe's leading commercial broadcasting groups. Founder of allscreenz, a R&D company, monitoring and consulting on worldwide leading broadcasters' online strategies. Current position: Head of Programming TV at SRF, Swiss Radio and Television.



Alex Shprintsen - Canada

Alex has been a broadcast journalist since the early 1990s, first for the BBC World Service Radio in London, then as a stringer for the L.A. Times newspaper in Kiev. In 1994, he joined Canada's public broadcaster, the CBC, and has been there ever since. In the last 15 years, he has mostly been directing current affairs documentaries on a range of subjects: Canadian politics and culture; international terrorism; investigative journalism; above all, Russia and the former Soviet Union. He discovered INPUT in 1994, and it was love at first sight. After a long courtship, Alex and INPUT finally got formally married last year.



Kristian Stokholm Christiansen - Denmark

Kristian entered public broadcasting in 1999 from a background in graphic design and multimedia production. He was commissioned to develop the concept for a prize winning full scale interactive TV project to showcase interaction possibilities on digital TV. Since then Kristian has been developing a variety of interactive projects for Danish Broadcasting Corporation - DR, linked to TV and radio including programme support sites, live voting systems, content portals, user contribution systems and app design. Kristian has a strong focus on public value and quality and is head of an interactive development and production staff in Aarhus, Denmark.



Maren Niemeyer - Germany

Born in Bremen, Germany, Maren Niemeyer studied journalism, German philology and film theory in Paris and Berlin. She has worked as a journalist, commissioning editor, producer and documentary maker for radio and TV broadcasters, mainly for ARD, ZDF, DW -TV and ARTE. In 2007 Maren produced a documentary-series for ARTE/ARD about the magic hippie trail to Kathmandu in the late sixties and in 2008 she produced a series about the myth of German design which has been broadcast internationally. Since 2010, Maren is head of the TV-Department at the Goethe-Institut central office in Munich.

INPUT 2012 CONFERENCE OVERVIEW

MONDAY 7 MAY

Registration	08:00 - 17:30	INPUT Office
Shuttle Buses depart	11:30 - 11:45	Holiday Inn Potts Point
Networking Lounge	11:30 - 17:30	Bavarian Bier Cafe
Industry Bonus Day:		
Opening Address - Ruth Harley, CEO Screen Australia	12:00 - 12:30	Comedy Club
Buses Depart	15:30 - 15:45	Holiday Inn Potts Point
Working with the Region	12:00 - 16:00	Comedy Club
Who's Who at INPUT	16:15 - 17:15	Comedy Club
 INPUT Welcome Reception	17:30 - 19:30	Hi Fi

TUESDAY 8 MAY

Shuttle Buses depart	08:00	Holiday Inn Potts Point
Registration	08:00 - 18:00	INPUT Office
Video on Demand Library	08:00 - 20:30	AFTRS
Networking Lounge	08:30 - 19:00	Bavarian Bier Cafe
Morning Sessions:	09:00 - 12:00	
New Trends in Comedy:		Green Room
Laughing at/with Fringes and Outsiders		Red Room
The Art of Genre Blending in Arts and Culture		Blue Room
This is Getting Too Close: When do you turn off the Camera?		
Genre Networking Lunches:	12:15 - 13:45	
Drama & Comedy		Mi Piacce Pizza
Current Affairs Documentary & Factual		Bavarian Bier Cafe
Cultural Programmes Arts & History		Golden Century Chinese
Online Media		PJ Gallaghers Pub
Afternoon Sessions:	14:00 - 17:00	
Comedy Rules the World – How to make a Hit Comedy Series on the Internet		Green Room
Going for the Young Ones: Recipes to Reach the Next Generation		Red Room
TV and Public Opinion: Enlightenment or Reinforcing Stereotypes		Blue Room
Women and Girls: The Role of Public Media	17:30 - 19:00	Green Room

WEDNESDAY 9 MAY

Video on Demand Library	08:00 - 18:00	AFTRS
Morning Sessions:	09:00 - 12:00	
The Thrill of Political TV Drama		Green Room
Common Ground – The 'Mother' of all Co-Productions		Red Room
Delivering a Fist of Irony: Current Affairs and Humour		Blue Room
Growers Market	12:00 - 14:00	
INPUT General Assembly	12:15 - 13:15	Green Room
Board Meeting	13:30 - 14:30	Trackdown



Afternoon Sessions:	14:00 - 17:00	
Unconditional Love and Touch Screens		Green Room
The Impact of Factual Entertainment Programmes		Red Room
Our Problems are Your Problems: Mass Media and Minority Issues		Blue Room
Party Buses Depart	18:00	Conference Venue
Mid Week Party	18:30 - 21:30	Bondi Pavilion



THURSDAY 10 MAY

Video on Demand Library	08:00 - 20:30	AFTRS
Morning Sessions:	09:00 - 12:00	
Fresh Fiction – Join-In Dramas, Soap Noirs and other Buzz Creators		Green Room
On Your Doorstep – New Ways of Telling History		Red Room
Easy Ways to Deliver Environmental Issues		Blue Room
Lunch Time Sessions:		
Fiction Film and its Role in German Public Television	12:15 -13:45	Bavarian Bier Cafe
Pacific Forum on Public Interest Television	12:15 -13:45	PJ Gallaghers Pub
Afternoon Sessions:	14:00 - 17:00	
Is the Web the Future of Documentaries?		Green Room
We Can do Better! Commercial Formats and Public Service Content		Red Room
Can You Trust your Broadcaster? Politics and Media		Blue Room
NC's Meeting	18:00 - 19:30	Trackdown

FRIDAY 11 MAY

Video on Demand Library	08:00 - 20:30	AFTRS
Morning Sessions:	09:00 - 12:00	
Be Inspired: Adapting Successful Drama Elements for Your Audience		Green Room
Don't be afraid of Sex! It's Part of your Culture		Red Room
Mobile Phones as Witnesses: User Generated Content in the News		Blue Room
Afternoon Sessions:	14:00 - 17:00	
10 Ways to Involve your Audience and use Social Media		Green Room
Accepting New Challenges: Shorter, Cheaper, Better?		Red Room
Too Academic, too Sophisticated? Delivering Bulky Content		Blue Room
'One For the Road' Closing Night Drinks		
Hosted by INPUT 2013 El Salvador	17:30 - 19.30	Hoyts Cinema Foyer



SATURDAY 12 MAY

Video on Demand Library	09:00 - 16:00	AFTRS
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INDUSTRY BONUS DAY INPUT WELCOME RECEPTION

INPUT INDUSTRY BONUS DAY

Venue: The Comedy Store, Entertainment Quarter

Get ahead of the pack with the Bonus Industry Day. Sessions across the day bring you face to face with decision makers from around the globe who will share the latest market intelligence.

12:00 INTRODUCTION AND OPENING ADDRESS Ruth Harley, CEO Screen Australia

12:30 – 16:00 WORKING WITH THE REGION

We're headlong into the Asian century and all of us need to build more strongly on our relationships with key players in the Asia Pacific region. In a special session INPUT participants from countries including China, Hong Kong, India, Indonesia, Japan, Malaysia, New Zealand, The Philippines, Singapore, Taiwan, South Korea and more will talk about television production in their country - the sorts of programmes they have in place, what they want to make and why, and how Australian and other content providers and broadcasters can work with them. During the afternoon you will get to hear from content providers, broadcasters and funding bodies about what their country can offer to the region, and will be able to engage with the speakers in the session.

The session will include a case study presented by Tim Brooke Hunt, Controller ABC 3, who will talk about a successful regional co-production in the area of Children's Television.

This session is supported by ScreenWest and will be moderated by Ian Booth CEO Screen West and Chris Oliver, Industry and State Relations Screen Australia.

16:00 – 16:15 BREAK

16.15 - 17.15 WHO'S WHO An opportunity to cut through the niceties and go straight to the point. A chance for broadcasters, content providers and decision makers from all around the world - to introduce themselves and be introduced to others. Please join in.

This session is supported by EFIC - Export Finance Insurance Company - and will be moderated by Jane Roscoe from SBS together with an international broadcaster representative.

INPUT WELCOME RECEPTION

Venue: Hi Fi, Entertainment Quarter
17:30 - 19:30



GENRE NETWORKING LUNCHES



TUESDAY 8 - 12:15 – 13:45

Join your colleagues at a Genre Networking Lunch. Lunch is at your own expense but it is an opportunity to meet and network with others in your area of television from around the region and the globe. Representatives from both the ABC and SBS will be there, and if needed, facilitate discussion.

DRAMA & COMEDY
Mi Pace Italian Restaurant

CURRENT AFFAIRS, SOCIAL ISSUES DOCUMENTARY & FACTUAL
The Bavarian Bier Café

CULTURE, ARTS & HISTORY
Golden Century Chinese Restaurant

NEW MEDIA
PJ Gallaghers Pub



Tuesday 8 May - Morning Session

09:00 - 12:00

New Trends In Comedy: Laughing at/with Outsiders and Fringes

**Shopsteward:
Cornelius Conrad**

Coming up with new ideas in TV comedy is probably the hardest thing to do. Audiences from all over the world demand either new formats, new content, or best: Both.

Meanwhile budgets are being cut and the formats have to be produced effectively. Is concentrating on niches or minorities a possible way to tell new stories for a major audience? Is it true that in order to stand out, shows have to come up with promising outsiders bringing unseen elements and new stories to our lives? Also, how far can PBS go on their hunt for a younger audience?

Programmes:

Red Sonja (Belgium, 26:00)

An elderly lady finds herself having to take care of her husband, who is a nursing case – making ends meet financially and looking after her own physical needs. She creates a sexy online alter ego called “Red Sonja”, who soon finds her own way - into reality. (Also see page 69)

Housos (Australia, 26:00)

Housos revolves around a bunch of low- income Australians, who live in a fictional housing commission block. It seems that the residents do not to care so much about traditional values, as their own survival. This productions is certainly not everybody’s cup of tea, but does it have to be? (Also see page 59)

Beauty Sleep (Finland, 46:00)

A group of drag queens takes justice into their own hands. They kidnap the wife of a member of parliament who is known for his homophobic remarks. The drag queens find themselves in a greater mess than any of the people involved could have ever anticipated. (Also see page 52)

Outland - Rae, (Australia, 28:00)

Outland tells the story of the lives, loves and dramas of the slightly nerdy members of a gay science-fiction fan club. The characters seem to be open about their sexuality but eventually not so much about their geekdom. The lovable gang finds ways to help themselves. (Also see page 67)



09:00 - 12:00

The Art of Genre Blending in Arts and Culture

Shopstewards: Jennifer Collins & Maren Niemeyer

Arts TV Producers worldwide are doing what they can to attract younger and new audiences. What can we borrow from our comedy and entertainment cousins that might help?

How might TV formats morph arts programming into something new? Is it true that humour and entertainment can bring young and old audiences together and still do justice to the art-form? Can you satisfy high arts lovers with this approach or will they go elsewhere?

Programmes:

Masterpiece Scandal (South Korea, 60:00)

A truly fresh and original way of presenting an arts magazine programme, full of humour and innovation. But is it for everyone? (Also see page 64)

Strada (Finland, Excerpt: 20:00)

Described as a hybrid of documentary and entertainment, it is a highly original format, featuring comedic sketches and its own brand of irreverence. Unashamedly aimed at a wide audience, it has been criticised for going too far. (Also see page 71)

Photo for Life (France/Germany, Excerpt: 30:00)

Borrowing from reality style programming, this series explores the nuances of photography by a cross generational approach bringing controversial photographer Oliviero Toscani together with a new crop of young talent. (Also see page 68)

Cover Me (The Netherlands, Excerpt 20:00)

A beautifully simple cross generational reality style format that brings together music stars from opposite worlds in age and taste, and results in a shared appreciation of diverse styles of music. The stars have seven days to bridge their generational gap and create new hits based on each other's work. (Also see page 54)



Tuesday 8 May - Morning Session

09:00 - 12:00

This is Getting Too Close: When do you Turn off the Camera?

**Shopsteward:
Hesna Al Ghaoui**

In this century life is all about pushing limits. Be a bit faster, longer, stronger than anything or anyone before! We journalists - sometimes even public broadcasters, feel the same pressure.

We are tempted to be the first ones to screen something special, or something that has never been aired before. But sometimes this temptation stands eye to eye with sensationalism. The question arises: How and where do you draw the line? What can viewers handle? What is in line with public broadcasting? Do you have to “show it all” to make your point?

This session introduces two programmes, which present highly sensitive issues: Suicide and vulnerable people with disabilities. Both programmes want to make a very important point. The only question is: When do you turn off the camera?

Programmes:

Dignitas Death on Prescription (Switzerland, 53:00)

Have you ever heard about “death tourism”? The main character of this production certainly has, as she decided to travel to the country where assisted suicide is legal. This is Switzerland, where most people are actually in favour of this controversial way to die. Many people share this opinion worldwide and probably this is why the programme was made in the first place. The question is: Was it necessary to film the moment of death, or should the camera have been turned off? (Also see page 55)

Panorama: Undercover Care (United Kingdom, 60:00)

A shocking programme when you keep asking yourself for 60 minutes: How can human beings act like this? When a journalist spends five weeks with a spy camera in a health care institute, he finds and records the systematic abuse of vulnerable people with disabilities by a gang of support workers. When the issue is uncovered in public, a huge debate starts, shaking up the whole care institute sector. So the programme definitely made its point. Could you as a viewer handle it all? How long can a producer film before it gets either too urgent to air – or too urgent to interfere? (Also see page 68)



Tuesday 8 May - Afternoon Session

14:00 - 17:00

Comedy Rules the World: How to make a Hit Comedy Series on the Internet

Shopsteward:
Marshall Heald

Comedy-driven web series are more popular than ever with fans rallying around their favourite shows, actively seeking out indie series online and often launching epic viral campaigns to promote their favourite offerings proving the power of the format and the medium.

Its clear that the internet is giving a new generation of comedy talent a myriad of new possibilities and creating the ultimate developmental path for broadcasters. But just how is it changing comedy and is it always for the better?

Productions to be discussed include:

Angry Boys - Australia (Also see page 82)

The Chaser - Australia (Also see page 82)

Danger 5 - Australia (Also see page 82)

14:00 - 17:00

Going for the Young Ones: Recipes to Reach the Next Generation

Shopstewards: Ljiljana
Preradovic & Richard Saiz

With the greying of public television's core audience and young people migrating away from television to the Internet, it becomes even more imperative for programmers to develop new strategies to reach younger demographics. Dramas about young people are getting much attention; as well as use of new media. Are these approaches succeeding in attracting younger viewers?

In this session you will see new ways of story telling with the aim of grabbing the attention of younger viewers but still adhere to public media's public interest mission.

Programmes:

The Birthday (Chile, Excerpt 38:00)

This programme introduces conflicting themes within the Chilean society, using an interesting and risky genre to develop a series in real time on one location, on one day. The tone of the programme is unusual for PSBs, even though the production standard and themes might not be.

(Also see page 73)

The Stones - Ep. 9/10 (Hong Kong, 22:00)

Almost all big hit productions from Hong Kong orientate themselves towards the youth. This drama was posted on YouTube and within 2 weeks, it attracted more than 400,000 hits. The feedback showed that the production was watched repeatedly by the predominantly young audience. What can other PSBs learn from this production? What was its appeal to the youth?

(Also see page 76)

Pixelschatten (Germany, 84:00)

In 2009 the ZDF project 'Bodybits' asked for concepts which addressed our changing views of the human body in the digital world - giving talented young artist the chance to realize a fully funded production with editorial support. As the content was chosen by the audience via online voting, does the product guarantee a bond between the audience and the broadcaster?

(Also see page 69)

Future States: Worker Drone (United States, 18:00)

Three difficult, but for youth essential genres of violence, comedy and science fiction are woven together in this ambitious 18' format - produced originally for the Internet. Was it a success?

(Also see page 80)



14:00 - 17:00

TV and Public Opinion: Enlightenment or Reinforcing Stereotypes?

**Shopstewards: Yeong Seon Kim
& Stefano Semeria**

When documentary makers tackle delicate issues they often do not anticipate the reactions their artwork evokes.

In this session you will encounter two observational documentaries, which stirred heated reactions and discussions - either for the topic they discuss or the artistic approach they took. The debates have been taken online as well with some backing on broadcasters' online websites. Can both approaches help to better understand the subject, to change opinions or even smash stereotypes on Public TV?

Programmes:

Wham! Bam! Islam! (United States of America, 56:40)

We follow director Isaac Solotaroff observing Dr. Naif Al-Mutawa, the creator of the first comic book series displaying Islamic heroes, "The 99". First, it seems that this unusual and much disputed project might not succeed, but then it becomes a global success story. Besides telling Al-Mutawa's story the programme takes its issue online and offers a game, available on the PBS-Website. The controversy: Is it propaganda, is it educational, is it supporting a honourable cause? (Also see page 78)

Southern Belle (United States of America, 56:46)

This documentary depicts the week long living history event in the "1861 Athenaeum Girls' School" where young American women can apply for the higher education that once was reserved only to white women. Strictly not interpreting or somehow commenting on the teens' re-enactments and other activities during that week, it wants to leave room for the audience to decide about the subject. But did this approach really work? PBS received many unexpected reactions - both in favour and against the show.

Is this way of approaching history in the public interest? What do the mixed reactions tell us about audience expectations?

(Also see page 71)



17:30 - 19:00

Women and Girls: The Role of Public Media

Evening Session

17:30 – 19:00

PANELISTS

- Carol Hirschfeld, General Manager Production, Maori Television (New Zealand)
- Christine Hakim, UNESCO Goodwill Ambassador (Indonesia)
- Raka Gamini, Executive Producer, Kundu 2TV (Papua New Guinea)
- Pari Niemann, Diversity & Coaching Manager, North German Broadcasting (Germany)
- Tomoko Okutsu, TV Director and Producer, International Co-production and Acquisition, NHK (Japan)
- Amelia Shaw, Multi-Platform Content Advisor, Australian Broadcasting Corporation (Australia)
- Judy Tam, INPUT Board President, ITVS Executive Vice President and CFO (United States)

In this special INPUT session, public broadcasting leaders will share and discuss programming around the subject of women and girls and talk about how they are able to connect their audiences to issues that affect us all. The content presented will showcase stories that lift up communities and organizations, that help to prevent violence and that promotes the education, health, confidence and safety of women and girls around the world.

A story can make a difference, and many stories can make a bigger one. The spirit of this session is rooted in thinking about how storytellers and public media put their power to work for women and girls worldwide, and that means thinking about what these stories can do. Public media has such an important role in shaping the way we see the world and this is an issue that brings people together. It's an issue that is not exclusive to women and girls, but rather one that affects every single one of us.

Panelists from Australia, Germany, Japan, New Zealand, Papua New Guinea, Indonesia, and the United States will participate in this discussion and present the regional efforts they have made to bring the stories of women and girls to their audiences and citizens.

The session will be moderated by:

Judy Tam, INPUT Board President, ITVS Executive Vice President and CFO (United States)

Key topics will include:

- What kind of programming, stories about women and girls best engages and informs audiences?
- What is the thinking around how women and girls are portrayed in the media, and women's progress made and lessons learned?
- How are broadcasters supporting mentorship opportunities for emerging women media makers to inspire the next generation of storytellers?
- How can broadcasters best work internationally and collaboratively in support of a movement working towards a global tipping point for women and girls?

09:00 - 12:00

The Thrill of Political TV Drama

Shopsteward:

Liselott Forsman

Shiver, politicians! PSB fiction might be the most effective watchdog of society. To make a real difference your drama should be objective, brave and grab the audience. New genres are used, but how does one portray politicians in a weekly series - without favouring one character?

How fast are wrong doings fictionalized today? And what kind of research does it take to turn 65 years of the Israel/Palestine conflict into a convincing mini-series? Political drama is a powerful tool, let's share best practices on how to script, produce and distribute it.

Programmes:

Chernobyl – Four Days in April (Poland, Excerpt 13:00 / 77:00)

The Soviet disinformation during the first days of the nuclear catastrophe in Chernobyl (in 1986) is told from a Polish point of view with the means of docu-drama. Even though we now know a lot more about the truth, the search for it turns into an exciting suspense story. (Also see page 52)

The Cardinals Files (Chile, Excerpt 15:00 / 57:59)

During Pinochet's terror regime in Chile a group of lawyers and social workers find human bones in a cave. They start their own enquiry despite threats of a secret police that kills and tortures opponents of the regime. Even today the broadcasters faced pressure to take this thrilling crime series out of the schedule. (Also see page 73)

90 Plein Street (South Africa, 24:00)

This popular political series is said to be braver than News and Current Affairs in South Africa. It mixes facts with fiction, real news with human relations. In a fast tempo story we follow Miss Dineo and other politicians in the corridors of power, but also facing the poor who are protesting in the street. (Also see page 50)

The Promise (United Kingdom, 81:18)

Erin, 18 years, is planning to spend a nice holiday in Israel when she finds her sick grandfather's diary. Through his eyes as a young soldier and hers as a young tourist we experience the Israel/Palestine conflict in a new way. We see both sides from the 40's 'til today. This is a complex story about a troubled land, but also about of a girl discovering her real grandfather. (Also see page 75)

09:00 - 12:00

Common Ground: The 'Mother' of all Co-Productions

**Shopstewards: Jennifer Collins
& Maren Niemeyer**

Two feature length documentaries, which via the emotion of children separated from mothers, result in fascinating historical accounts and illuminating storytelling. Two strong female stories with poignant revelations that could only come from having 'lived' the story.

The world is getting smaller, we are more connected than ever and our documentaries are better for it.

In the spirit of true international co-productions where financing isn't the only driver, producers can make local stories stronger by a global approach. Producers come together from opposite sides of the globe to tell their sides of the one story - stories that reveal shared emotions, the pain of families who have been torn apart, those that are left behind, those that live with the legacy...

Programmes:

The Alexandrians (Slovenia, 94:00)

The story of the women and young girls who left Slovenia before the onset of WWII to work in Egypt as wet nurses, nannies and servants. Many of them missed their own children's childhood. Shot in Slovenia, Italy, Egypt, Great Britain and the United States the narrative is constructed from a tapestry of testimonies from children left without mothers, and from children in care who later themselves felt abandoned when their carers returned home. (Also see page 72)

Children of the Revolution (Ireland/ Germany/United Kingdom, 92:00)

Journalists Bettina Rohl and May Shigenobu explore the lives of their mothers, Ulrike and Fusako, two of the most notorious "revolutionaries" or "terrorists" in modern history. The history of a generation of political militancy is told through an artful combination of very personal and fresh insights into their lives through their daughters. (Also see page 53)

09:00 - 12:00

Delivering a Fist of Irony: Current Affairs and Humour

Shopstewards: Ljiljana
Preradovic & Alex Shprintsen

What happens when serious current affairs programmes stop taking themselves seriously.

A group of Belgian comedians decides to give bad customer service a taste of its own medicine. You really must see it - it's very funny! But is that the way to go, does it work for a current affairs programme?

You are doing one of those document-heavy, important stories public broadcasters like to do, but it's got that "wrong" public broadcaster sensibility. It all relates to getting accountability from people who don't want to talk. What to do? How about making life-size cardboard cut-outs of the "culprits", parading them one by one, then mocking them – all on a football pitch? Oh, and the story is about FIFA corruption. Is that effective?

Is irony the tool for dealing with a very sensitive social question? Like whether or not one month is enough for learning about Black History in the U.S. The African-American filmmaker sure thinks so (about irony, not the month).

Do these stunts undermine the credibility of the message? Where is the line between the cheeky and the silly? Come to this session, watch those crusading presenters strike while the irony is hot!

Programmes:

Basta! (Belgium, 50:00) (Also see page 51)

Panorama: Football's Shame (United Kingdom, 30:00) (Also see page 67)

More than a Month (United States of America, 53:00) (Also see page 66)

9

Wednesday 9 May - Afternoon Session

14:00 - 17:00

Unconditional Love and Touch Screens

Shopsteward:
Kristian Stokholm

Do pubcasters' cross media products deserve the unconditional love of children and their parents? This session will take us from old media to new media with a straight focus on love.

Children should love us for our 100% spot on products that touch their hearts and challenge their development.

Parents should love us for the responsibility and safety in our products so they happily let their children spend time with their computers and play with their expensive smart phones and tablets.

Get inspiration from the current status of pubcasters' sites, experience innovative concepts and come closer to the tempting possibilities of mobile devices and touch interfaces, so you can go home and earn that unconditional love.

Discussions will include the productions:

Bofori - Finland (Also see page 82)

PBS Kids Mobile - America (Also see page 82)

14:00 - 17:00

Change your Behaviour: The Impact of Factual Entertainment Programmes

Shopstewards: Shigenori Mizuno
& Hesna Al Ghaoui

Reality shows and similar formats of entertainment programmes have been highly popular in the past year, sometimes making record ratings for commercial stations. How beneficial were they to the society and to youth? That's for everyone to decide. But we can witness a new trend: Public broadcasters are coming up with similar entertaining formats – but the goal is to improve public thinking.

These factual entertainment and reality shows are trying to tackle widespread problems of this century such as debt, unemployment and environment protection – and offer solutions.

This session examines three programmes which take an important issue, entertaining format and a charismatic host, to prove through several episodes that there are solutions out there, we just have to change our habits, lifestyle or behaviour.

But the question remains: do they really help viewers to tackle similar problems? Will they really change the way they spend money, search for a job, go shopping? Or is it just a new way to grab audience and increase ratings?

Programmes:

In Debt (South Africa, 48:00)

If you have been thinking about buying a new car lately but already have some debt, sit down and watch this docu-reality series before you even touch your credit card! Maybe you will think it over after seeing a person struggling with serious financial problems due to bad spending habits. What a luck that we have a Debt Doctor who helps out the character – and maybe you – with useful advice to rethink spending and be back on track! Are you ready to learn from other people's mistakes? (Also see page 60)

Redemption Inc. (Canada, 45:00)

Spend 45 minutes in the room with ten ex-cons! No worries, they are not dangerous anymore, they are ready to become useful members of the society and start their own business. How? This reality show gives them this second chance. The host - a well-known businessman - offers \$100,000 for the winner to star a new business. The question is: who is really ready to face challenges? (Also see page 70)

Hugh's Fish Fight (United Kingdom, 60:00)

How many types of fish end up on your plate? If you counted only up to three, then you found exactly the reason why a well-known TV chef decides to make a four part series and run a campaign. Hugh takes you on his fish fight against EU laws and bad consumer habits, to make you understand: if you want to save the environment, you should be more open when you are shopping for dinner! (Also see page 60)

14:00 - 17:00

Our Problems are Your Problems: Mass Media and Minority Issues

Shopsteward: Safina Uberoi & Stefano Semeria

Public Service media has a responsibility to represent all sectors of the community.

This is always a complicated balancing act when majority and minority communities are in opposition over social, cultural and political issues. We look at two examples of films dealing with conflict between minorities and the state. Both use powerful strategies to challenge mainstream media and conservative public opinion.

Programmes:

Inshallah Football (India, 60:00)

Made by an independent Indian film maker, Inshallah Football is set in the disputed territory of Kashmir. It tells a personal story about a young footballer caught in the cross-fire between India and Pakistan. The programme took the story of a besieged minority community to the Indian mainstream and also had an impact on government policy and civil rights in Kashmir.

(Also see page 61)

The Tall Man (Australia, 90:00)

A documentary on the death in police custody of Cameran Doomadgee, a young Australian aboriginal man. The production unravels the social, cultural and political forces which created this tragedy and follows the complex fall out of the national outcry which followed. Mature, nuanced and challenging, this is documentary making at its best. (Also see page 77)

Native Affairs (New Zealand – Excerpt, 15:00)

Sometimes we wonder if whether we might actually be strengthening public opinion by mere reporting – how much background do we need to tell our audience? (Also see page 66)



INPUT MIDWEEK PARTY

Join us for the INPUT Midweek Party in The Bondi Pavilion on Sydney's Bondi Beach. 18:30 – 21:30.

**Good wine! Good food!
Good music! Good Company!!!**

Shuttle buses leave from the INPUT Screening venue at 18:00.

**Tickets available from the INPUT
Check-In and Information Desk**

**\$77.00/€60 (including tax)
INPUT MIDWEEK PARTY**



09:00 - 12:00

Fresh Fiction: Join-In Dramas, Soap Noirs and other Buzz Creators

Shopsteward:
Liselott Forsmann

Media users of today want to interact, and fresh approaches to fiction open up the audience. Why not give young viewers a chance to act in your TV series or to vote other actors out? Real life enters fiction in different ways.

Some channels work with people with tough experiences, others with philosophers. Today personal styles travel well, but drama is still about emotions. How do we keep caring for characters despite elements that create a distance, like the ironic narrator? What could we learn from reality shows or fringe stages? Join in, be inspired!

Programmes:

Who's In? Who's Out? (The Netherlands, 23:00)

Reality and fiction mix fluently in this daring interactive drama format that started online. In the fiction part six students at the Dutch Stage Academy share their lives, talents and dreams with us, but only four of them are played by professional actors. Every week the audience decides which of all the teenage aspiring actors get roles in the series and which should be kicked out. (Also see page 79)

Xtrems (Spain, Excerpt 18:38 of 102:00)

Real life experiences nourish many good dramas, but in this film reality and fiction meet within the fiction. Xtrems is a multi character story based on real destinies and told in a high tempo. It shows a bunch of happy young people losing their grip of life, hitting rock bottom, growing up and surviving. The drama borrows a good hook from reality shows to create suspense on the plot points of real life. (Also see page 80)

The Slap (Australia, Excerpt 15:00 of 51:44)

An exciting drama doesn't need all that traditional action. The 8-part series The Slap based on the Australian bestseller by Christos Tsiolkas, spins around the slap of a child at the birthday party of Hector, 40. Each episode focuses on a different character's points of view. How do viewers identify with anyone when the POV is constantly changed? What made this bold "soap noir" (as it's been called) such a hit? Is the big audience drawn to the edgy? How did they create suspense with seemingly minimalistic means? (Also see page 75)

Diabolic Dilemmas (The Netherlands, 40:00)

Dutch philosophers, scientists and filmmakers got together in the tradition of the Salon to find the deep dilemma of modern man. In this interactive project the engaging stories were taken from news topics and the audience was invited to debate the themes. How can we remain good in extreme circumstances? What happens to the feministic mother preaching free will when her young daughter becomes a Muslim? Factual and fiction meet within the fiction too as a TV reporter covers their story. (Also see page 55)

Life Birth and All That Follows (Japan, Excerpt 15:00 of 89:00)

A special boy meets a special girl. Plastic model maker Takeshi and photographer Satemi both draw up boundaries to other people and also to each other – until it no longer is possible. This minimalistic story moves fast especially thanks to the narrator whose identity is revealed in the end. This film borrows elements from the modern stages but manages to stay close to the characters. How was this achieved? As one tweet put it: "It made me laugh and touched my heart". Also see page 62)

09:00 -12:00

On Your Doorstep: New Ways of Telling History

Shopstewards: Jennifer Collins & Maren Niemeyer

Where next for history? How do we make history programming more interesting for our viewers? It turns out one answer might be right under our noses. If the audience appetite is for more personal stories, why not look at stories closer to home. And why not involve the people who often know these stories best?

Forget the archive driven, talking heads docs with middle-aged men presenting a thesis. Hand it over to the audience! Personal stories by the people who actually experience them.

The challenge is always how to make this personal history resonate more widely. These programmes do just that with surprising results.

Programmes:

Conserve Me! (Finland, Excerpt 20:00)

An excerpt from a formatted half hour programme where the content was determined by the Finnish people. The development for the series began with a nationwide call out for public buildings, homes, bridges, anything that locals deemed in need of protection, restoration, conservation. 600 places were nominated and 3 per episode were included. A great example of how starting local can get the nation talking. (Also see page 53)

Who's Been Sleeping in My House? (Australia, Excerpt 15:00)

Have you ever wondered about who lived in your house before you? Where did they come from? What were their dreams, hopes and fears? And what became of them? This half hour format presented by archaeologist Adam Ford uses local sources to tell the incredible stories that lie between the bricks and mortar of our homes. Using the lens of personal/local history it also tells larger stories of national significance. (Also see page 79)

Michael Wood's Story of England (United Kingdom, Excerpt 30:00)

In Michael Wood's Story of England Michael tells the story of one community through the whole of English History. Using documents, landscape, buildings, archaeology and with the help of the villagers themselves, he explores the lives of ordinary people against the backdrop of national events across more than one thousand years. Does it get more local than this? (Also see page 65)

Hitler's Children (Germany, 80:00)

Through countless film and TV projects, almost every detail of Nazi Germany has been explored. Hitler's Children has a unique approach – it begins with the personal. This film is told via the descendants of the most powerful figures of the Nazi era. How have they managed bearing a name that evokes terror, a name reminiscent of genocide? How have they personally coped bearing this shame? (Also see page 59)

09:00 - 12:00

Easy Ways to Deliver Environmental Issues

Shopstewards: Shigenori Mizuno & Hesna Al Ghaoui

We all know that environmental issues are important. Everyone is talking about how we have to change the way we live. Climate change, energy, water, waste and land pollution to name a few have been major themes for the public broadcaster. However when it comes to selling the story to viewers, everyone knows that it also a difficult task.

But there are programmes that have cleverly succeeded in engaging viewers. In this session we explore innovative ways to engage viewers to watch a dry and over discussed topic and even make the viewer think differently.

Programmes:

KBS Special: Toilets to the Rescue of the Earth (South Korea, 60:00)

Nothing can be more universal than a toilet. You use it, I use it, and so does everyone else! Focusing on the toilet as a tool to think about the overuse of water, this documentary instantly engages the viewers and takes them on a journey to examine the evolution of flush toilets and how it has become a threat to the environment. It is entertaining, humorous and even makes you think twice the next time you sit on a toilet. (Also see page 62)

The Light Bulb Conspiracy (Spain, 75:00)

Using the light bulb - another basic tool in everyday life - this remarkably engaging investigative documentary uncovers how businesses adopted "planned obsolescence" as a means to sell products on a regular basis in order to ensure profit. Not only does it show how deeply it is embedded in capitalism but questions the very heart of the mass consumption modern society we live in. (Also see page 74)

12:15 – 13:45 Lunch Session

Pacific Forum on Public Interest Television

Organised by ABC international development

PJ Gallaghers Pub
The Entertainment Quarter Moore Park

Panel Discussion:

In many Pacific countries, the reach of broadcast television has been limited but steadily growing. At the same time, digital media - in particular mobile telephony - has vastly changed the communications landscape. Newly emergent TV stations in the Pacific are facing the challenge of mastering digital technology, while simultaneously finding innovative ways to use the medium for the public good.

In this panel, media practitioners from around the Pacific will discuss their efforts on using nascent TV broadcasting to address important social issues in the region. How is public television being used to change attitudes on health and gender-based violence? Address elections and political instability? Respond to climate change and natural disasters?

The forum will include Senior Media Practitioners from Papua New Guinea, Fiji, New Zealand, Palau, Samoa, Vanuatu, and Solomon Islands.

Moderation:

Merana Kitone
Team Leader Vois Blong Yumi – Program of Support to the Vanuatu Broadcasting and Television Corporation

Domenic Friguglietti
Head of ABC International Development

12:15 – 13:45 Lunch Session

Fiction Film and its Role in German Public Television

Presented by Goethe-Institut Lunch Session

Bavarian Bier Café
The Entertainment Quarter, Moore Park

Panel Discussion and Reception:

Fiction film is a seismograph of the issues in society: for this reason it should be an important part of public television.

In Germany, compared to most other countries, the public broadcasters always were, and still are, an integral part of fictional movie production, strongly connected with the public film foundations. For more than 50 years the Goethe-Institut has brought the best of these TV co-produced movies into the world.

With our guests we will discuss what the reasons are for this traditional link between cinema and television, and if the German system could be a role model for other Countries.

PANELISTS

- Olaf Grunert, Commissioning Editor, ARTE G.E.I.E
- Lucas Schmidt, Commissioning Editor, "Das Kleine Fernsehspiel", ZDF
- Hans Kohl, Head of Production, Goethe-Institut Central Office Munich
- Ulrich Spies, Managing Director, Grimme Award
- Pari Niemann, Commissioning Editor, NDR/ARD Hamburg
- Cornelius Conrad, Commissioning Editor, BR/ARD Munich

The session will be moderated by:

Maren Niemeyer, Head of TV-Department - Goethe-Institut Central Office Munich

14:00 -17:00

Is the Web the Future of Documentaries?

Shopsteward:
Marshall Heald

What does it take to make a successful web documentary and how can online technologies contribute to the art of storytelling?

As Internet connectivity and speeds improve, audiences are spending more time online and patterns and behaviours of narrative consumption are evolving.

Documentaries are evolving as well with more and more documentaries being commissioned exclusively for the online platform - tapping the traditional power of narrative video but augmenting this with audio, photos, textual content, data visualisation, user generated content and other interactivity.

In this session we hear from some of the world's leaders in this space about successful projects and what might happen next.

Discussions will include the following productions:

In Situ - France (Also see page 83)

Afghanistan - France (Also see page 83)

The Arab World in Revolution(s) - France (Also see page 83)

The Block - Australia (Also see page 83)

Bear 71 - Canada (Also see page 83)

14:00 -17:00

We Can do Better! Commercial Formats and Public Service Content

**Shopstewards:
Safina Uberoi & Richard Saiz**

Is the on-going trend of poaching popular commercial formats and adapting them to the public domain succeeding in revitalizing traditional public service content? Can this expand and diversify audiences? In these three case studies, the answer is a resounding 'yes'.

A selection of programmes which have successfully used commercial formats like reality TV, game shows and soap opera. Get ready for a wild ride: A rickety boat trip to refugee hell, a medical diagnosis on steroids, and a stroll through the hot steamy office corridors of a men's magazine.

Programmes:

TV! TV! TV! (Denmark, 30:00)

What happens to a format when it travels to a completely different culture? A revealing and sometime hilarious look at how formats can be transformed when they are adapted across national and cultural boundaries. (Also see page 78)

Go back to where you came from! (Australia, 60:00)

Reality TV which puts 'white' Australians in the shoes of refugees. The show takes a 'Survivor' format but uses it to challenge and expand the general public's understanding of the real stories which lie behind the sensationalist headlines of illegal migration. (Also see page 58)

Dr. G's Case-File (Japan, 42:00)

A racy programme which explores medical case histories through a game show format. Based on real case histories, and led by a real doctor, the show pits medical interns against each other to find a diagnosis. (Also see page 56)

Have you no Shame? (Mexico, 51:00)

Mexico's highly popular soap opera format is used to explore male-female relationships, masculinity and highly taboo subjects in a conservative society. Relatively cheaply produced and highly popular on TV, this is the new frontline for socially relevant soap opera. (Also see page 58)

14:00 -17:00

Can You Trust your Broadcaster? Politics and Media

Shopstewards: Ljiljana
Preradovic & Alex Shprintsen

Nation-building, affairs of the state and social education: The role of TV on thorny national questions.

Every programme in this session is provocative with a very clear point of view.

A nation's honour appears hurt when a Polish child is taken by the Norwegian government from the parents. So how far can TV go to defend that honour?

And what if you want to tell the viewers that a war monster isn't such a monster after all?
Or, conversely, that a national hero is actually an imposter?

Should public TV be the moral vigilante in society's interest? Who decides and in whose favour?

All these questions explore the ground between NGOs, public and a state broadcasters.

Programmes:

Escape from Paradise (Poland, 24:00)
(Also see page 56)

No Blood on my Hands (Russia, 22:00)
(Also see page 77)

A Hero of Our Time (Bosnia & Herzegovina, 43:00)
(Also see page 50)

Shade Tree Village (East Timor, Excerpt 15:00)
(Also see page 70)

09:00 -12:00

Be Inspired: Adapting Successful Drama Elements for Your Audience

Shopsteward:
Cornelius Conrad

Creating new ideas for a drama series is tough, trying out new formats complicated and inventing new shows are expensive.

Why not get yourself some inspiration from other countries and take a peek at what's been tested and aired successfully.

Why shouldn't public broadcasters learn from commercial networks and borrow a little? Be it only to come up with better drama-series that work for a wider local audience.

Programmes:

The Straits (Australia, 53:00)

The Montebellos are not your most typical Australian family; the family business is transporting drugs, guns and exotic animals in and out of Australia, making use of ties of blood and loyalty in the Torres Strait Islands. Wonder what still makes them lovable? (Also see page 76)

Love/Hate (Ireland, 52:00)

The show portrays different fictional characters in Dublin's criminal underworld and centres around Darren, who, on his quest to revenge his brothers death, gets shot and almost dies. The series explores the dark sides of both Dublin and peoples hearts in a way that made it the most watched show on Irish television in 2011. (Also see page 63)

The Hour (United Kingdom, 60:00)

A period drama-series about British reporters in 1956 uncovering a dark and dangerous conspiracy in the midst of the Suez Crisis. The series centres on the new current affairs programme called The Hour, launched by the BBC. (Also see page 74)

09:00 -12:00

Don't be Afraid of Sex! It's Part of your Culture

Shopstewards: Jennifer Collins & Maren Niemeyer

We all know sex sells but Public Service Broadcasters can get beaten up for daring to tackle this notoriously tabloid subject.

But why not use sex to lure audience, and then reveal new insights about ourselves and the modern world.

Come and look at three shows that do just that. Provocative and, of course, entertaining.

Programmes:

Sunny Side of Sex (The Netherlands, 45:00)

Sunny Bergman's very personal journey into how different cultures deal with sex and sexuality, is entertaining in itself, but can also provide layers of fascinating insight into issues surrounding female sexuality, cultural difference, family, relationships, and traditions. A cultural treat. (Also see page 72)

Dad Made Dirty Movies (Bulgaria, 57:00)

This personal and highly entertaining biopic of the life and times of erotic filmmaker Stephen C. Apostolof is revealing on so many fronts, and captures beautifully the feel of the 60s and 70s, within the context of the development of a particular slice of the American Film Industry. (Also see page 54)

Login 2 Life (Germany, Excerpt 30:00)

An excerpt from a feature documentary about six people who live a 'virtual' life online. From a virtual sex entrepreneur to a woman with multiple sclerosis who connects a global community of people with disabilities in Second Life, the programme manages to move effortlessly from titillation to isolation, from loneliness to empowerment. An examination of how virtual worlds can enhance ordinary lives. (Also see page 63)

09:00 -12:00

Mobile Phones as Witnesses: User Generated Content in the News

Shopsteward:
Shigenori Mizuno

We all know how YouTube is booming and how people now record everything that happens around their lives. Gigabytes and Terabytes of new video images are being collected every day all over the world. User generated content is becoming a powerful tool for broadcasters especially those who are in current affairs.

But how do we deal with UGC is still not so clear. How do you verify the facts? How do you manage legal rights and privacy issues? How do you construct a compelling television narrative?

This session will examine two documentaries that have succeeded in combining UGC and professional documentary skills to create a compelling story.

Programmes:

You Should have Stayed at Home (Canada, 40:00)

This is a chronicle of what really happened in the streets of Toronto when the police confronted “violent protestors” during the 2010 G20 summit. Reconstructed by video/mobile phone images taken by bystanders in locations where conventional cameras had not been, the programme reveals that innocent people had been beaten up and arrested by the police for doing nothing more than exercising legal right to protest, in legally-designated places. (Also see page 81)

Mega Tsunami: Hidden Perils (Japan, 49:00)

A frightening documentary about the Mega Tsunami which sent waves over 10 meters smashing into the Japanese coastline in March 2011. Amazing images shot by video/mobile phones allows the audience to experience the terror of the people who survived the Tsunami. The destructive power, the moment of impact, the moment when the ocean burst into flames...it could not have been possible to record this historic event without the power of UGC. (Also see page 65)

14:00 -17:00

10 Ways to Involve your Audience and use Social Media

Shopsteward:
Kristian Stokholm

It makes great sense to produce cross media products that involve your audience - especially if you are a public broadcaster.

If you have an important message you will also want the public to become involved in the subject. But there are many ways you can go with equal success. Some seem to be simple and free and some are clearly very expensive. This session presents ten proven approaches with a wide span in features as well as budget and workload.

This will be a good opportunity to get you started or push you further with involving your audience.

Discussions will include the following productions:

Our Art – Denmark (Also see page 83)

360° - Zürich, Langstraße – Switzerland
(Also see page 83)

Blog TV - Singapore (Also see page 83)

14:00 -17:00

Accepting New Challenges: Shorter, Cheaper, Better?

Shopstewards: Safina Uberoi & Richard Saiz

How can networks and filmmakers respond to the changing viewing habits of audiences?

As funding shrinks, and time slots for long form one-off for documentaries get squeezed, is producing shorter programmes, quickly and more cheaply one of the solutions?

Can smaller budgets and shorter content still deliver complex and compelling stories? Are broadcasters ready and able to schedule shorter programmes?

Three wildly varied examples dramatize the possibilities and could point to the future of the almighty doc.

Programmes:

In My Mother's Eyes (Belgium, 30:00)

The story of a deteriorating relationship between a mother and her son. Only half an hour and cheaply produced, this verité documentary has narrative form, character development and emotional depth. It deals with important social issues through a family portrait of almost horrifying intimacy. (Also see page 61)

Awakening (Israel, 3x7:00)

Produced by Israeli TV, these are 7 minute portraits of the people involved in the 'tent city' protests across Israel. These low budget productions were produced very quickly so they still had relevance when they were screened close to news broadcasts dealing with the same movement. Mini-docs like these add depth to otherwise impersonal news coverage and can also expand viewership through easy access on the net. (Also see page 51)

One Family's Face (Bosnia & Herzegovina, 23:30)

A self-portrait by 3 sibling teen-agers who turn the camera on themselves after they are compelled to stop using Facebook. A low budget, student-produced film, One Family's Face explores changing family dynamics in the age of the Internet. The low production values are immaterial when the central narrative is personal and has real emotional drama. (Also see page 66)

14:00 -17:00

Too Academic, too Sophisticated? Delivering Bulky Content

Shopstewards: Yeong Seon Kim & Stefano Semeria

When it comes to subjects like art, philosophy, and socio-psychological issues on TV, the first impression you may think of is 'academic', 'heavy', 'serious', even 'boring'. It is considered as a duty of public broadcaster to deliver these academic subjects to the audience.

But since they are not the ones you can easily visualize for TV or even make them entertaining, broadcasters tend to be reluctant to choose these topics for their programme, being afraid of losing audience.

Are these topics not suitable for TV?
Can these academic topics be also entertaining and 'easy to watch' in some way? What production methods or ideas can make this happen?

Programmes:

Feast of Exquisite Beauty (Japan, 57:00)

This documentary is exploring the beauty of the world famous classic painting "Girl with a Pearl Earring" by 17th century Dutch painter Johannes Vermeer. There must be hundreds of documentaries about masterpieces of art including this well known one of Vermeer. What distinguishes this Japanese documentary from others is the approach it takes for exploring the beauty of the painting. It is not only based on the findings of academic research and analysis but also features a leading photographer to examine the secrets behind the painting and recreate it as a modern photo. Is this combination of modern and classic art helping to make the documentary more attractive and easy to watch? (Also see page 57)

Flawed (United States of America, 12:30)

This is a short animated film about the filmmakers love story with a plastic surgeon. His job challenges her to question herself about aspects of self-image, self-confidence and the meaning of flaw and beauty. Using her own voice over her drawings along with shots of her hands at work, she illustrate those abstract and philosophical questions in very personal, simple, and intimate way of storytelling. What makes the filmmaker use this unusual approach to tell her story? Is autobiographical storytelling a convenient way to make the abstract and philosophical issues more accessible? (Also see page 57)

MBC Special: Notes for the Next Generation (South Korea, 46:00)

Mr. Ahn and Mr. Park, who are so-called 'Bill Gates and Warren Buffet of Korea', are considered as the most powerful role models by the young generation. A year ago, they started a "Talk-Lecture Tour for Next Generation" in the colleges and universities nationwide. Although the issues they discuss in their lectures - capitalism, social responsibility, politics - are relatively heavy and serious, the sessions were a huge hit among Korean students. The production tries to detect what makes young people so fascinated with these two famous national figures? What important messages are implied in their Talk-Sessions? Featuring a very famous entertainer as an interviewer and narrator, this programme, mixed with footage from the sessions and talk show elements, successfully tried to reach younger audience and deliver them serious topics in a very entertaining way. This is the new frontline for socially relevant soap opera. (Also see page 64)

Programme Details

90 Plein Street

Original title: 90 Plein Street
Country: South Africa
Series title: 90 Plein Street
Episode: 4 of 26
Duration: 24:00
Original language: English
Production date: November, 2011
Broadcast by: S ABC2
Broadcast at 21:36 on 22.11.2011
Budget in Euro: € 27.630,-
Author/s: Khalo Matabane
Director/s: Khalo Matabane
Producer/s: Tsholo Mashile & Carolyn Carew
Production company: Born Free Media
Commissioning editor: Johan Neethling

Submitted by: Rethabile Molisana
Email: production1@bornfreemedia.co.za

Synopsis:

Shireen (Nazli George) and Dora (Jocelyn Broderick) are at a squatter camp; police are protecting them from angry residents threatening violence unless their issues are addressed. Dineo wakes up with Trevor, and tells him they are both adults and it won't happen again. Dineo and her committee visit the community where illegal miners were shot. Tshepo is on television saying that mines should be nationalized to ensure development.

This series has covered a range of issues relating to the workings of Parliament and the people who work there. The story has taken our main figure, Dineo, on a roller coaster ride over the intrigues and turmoil in and around Parliament and in her constituency. In this series we follow her journey to eventually become the President of South Africa.

Dineo is more mature now and understands her environment better. She develops as a leader and as a politician and her achievements and mistakes are much more meaningful. As a family person and as an MP in her constituency, her progress and role make huge demands on her integrity, her health, her family and colleagues.

(Also see page 29)

A Hero Of Our Time

Original title: Heroj našeg doba
Country: Bosnia and Herzegovina
Duration: 43:00
Original language: Bosnian
Production date: July, 2011
Broadcast by: FTV Bosnia
Broadcast at 20:45 on 07.10.2011
Budget in Euro: € 12.00,-
Author/s: Šeki Radoncic
Director/s: Šeki Radoncic
Producer/s: Šeki Radoncic
Production company: Witness Sarajevo

Submitted by: Milan Trivic
Email: milan.trivic@bhrt.ba

Synopsis:

A retired police inspector becomes a national hero in Montenegro for stubbornly claiming that he saved the lives of three Bosnians during the war and risked his own life doing it. For that courageous act he receives local and foreign prizes. But the truth slowly comes up... During the filming of this movie the author was arrested and interrogated by the Montenegrin police.

(Also see page 43)

Programme Details

Awakening

Original title: Hitorerut
Country: Israel
Series title: Awakening
Episode: 1-9 of 20
Duration: 07:00 / Episode
Original language: Hebrew
Production date: August, 2011
Broadcast by: Yes Docu
Broadcast at 21:00 on 10.08.2011
Budget in Euro: € 70.000,-
Author/s: Asaf Sudry & Tali Shemesh
Director/s: Asaf Sudry, Tali Shemesh, Ran Tal, Taufik Abu Wael, Moish Goldberg, Shirly Berkowich, Daniel Sivan, Barak Haiman & Nava Mizrachi
Producer/s: Asaf Sudry & Tali Shemesh
Production company: Tali Shemesh
Commissioning editor: Guy Lavie

Submitted by: Tali Shemesh
Email: tali.shemesh@gmail.com

Synopsis:

In August of 2011, months before the world became familiar with the Occupy Wall Street movement in the U.S., a handful of tents in the center of Tel Aviv sparked the largest social protest in Israel's history. Within days, tens of thousands of people were sleeping on the streets of Tel Aviv and tent cities mushroomed across the country in protest of Israel's crippling cost of living. Just one week after the protests erupted, a group of documentary filmmakers set out to capture the spirit of defiance and solidarity that had gripped the nation. Every filmmaker directed a seven-minute cinematic documentary, and each of these films was broadcast during prime time, bringing the national struggle to people's living rooms as it unfolded. In sequence, these 20 short films created a powerful, moving narrative about people from different parts of Israeli society who came together to try and effect change. After all 20 movies were broadcast on Israeli TV, nine of them were edited into one 60-minute documentary that premiered in October 2011 at the International Film Festival in Haifa.

(Also see page 48)

Basta!

Original title: Basta!
Country: Belgium
Series title: Basta!
Episode: 1 of 6
Duration: 50:00
Original language: Dutch
Production date: October, 2010
Broadcast by: één - VRT
Broadcast at 21:05 on 10.01.2011
Budget in Euro: € 180.000,-
Author/s: Jelle De Beule, Koen De Poorter, Jonas Geirnaert & Lieven Scheire
Director/s: Neveneffecten
Producer/s: Michel Vanhove
Production company: Woestijnvis

Submitted by: Wim Seghers
Email: festivals@vrt.be

Synopsis:

Four comedians investigate real life scams and take revenge. They enter the premises of the perpetrators either through the open front door or by some other means and they expose, or do other silly things to revenge the common man who has been duped:

Call centres that leave you hanging on the line...

Banks with "solutions" for credit crisis...

A press too lazy to check its sources...

Whether it's big business, sinning on a massive and organized scale, or a smalltime con-the man in the street has been the unsuspecting dupe of scams and lies for far too long.

Now, four young Robin Hoods have decided that enough is enough.

Basta... it's time for action.

The Basta boys are determined to expose the scams, avenge their fellow men and to give these people a taste of their own medicine. Always running the risk of discovery, but every so often, managing to hit just where it hurts. It's investigative journalism at its best: home-made... and with a sense of humour. With an average market share of over 40% in prime time, Basta was an instant success in Belgium. The Basta boys – four young, idealists intent on kicking in establishment doors, making headlines as they go. Having fun has never been so serious...

(Also see page 31)

Programme Details

Beauty Sleep

Original title: Päivät kuin unta
Country: Finland
Duration: 45:30
Original language: Finnish
Production date: March, 2010
Broadcast by: YLE TV
Broadcast at 21:30 on 29.03.2010
Budget in Euro: € 210.000,-
Author/s: Elias Koskimies
Director/s: Elias Koskimies
Producer/s: Liisa Akimoff
Production company: Production House
Commissioning editor: Harri Virtanen

Submitted by: Jouko Salokorpi
Email: jouko.salokorpi@yle.fi

Synopsis:

A group of drag queens takes justice in their own hands and kidnap the wife of a Member of Parliament, who is known for his homophobic remarks. The drags' statement turns out to a greater mess than any of the people involved could have ever guessed.
(Also see page 22)

Chernobyl - Four Days in April

Original title: Czarnobyl - cztery dni w kwietniu
Country: Poland
Duration: 77:00
Production date: April, 2011
Broadcast by: TVP1
Broadcast at 22:45 on 18.04.2011
Budget in Euro: Not specified
Author/s: Janusz Dymek, Sławomir Popowski & Igor Sawin
Director/s: Janusz Dymek
Production company: Rebecca Studio

Submitted by: Renata Puchacz
Email: renata.puchacz@tvp.pl

Synopsis:

The memorable catastrophe in the Chernobyl power plant took place on 26th April 1986 at 1:27 am, affecting the lives of over 300,000 people inhabiting the surrounding areas of the then USSR territory in a direct and immediate manner. The long-term consequences of the released radiation, the biggest in the history, are being felt to this day and are expected to be still harmful for human health in the next decades.

The docu-drama reconstructs four days following the disaster from the point of view of the Polish communist political and military circles, alarmed by the medical scientific center in Warsaw, as well as the reactions of foreign journalists based in Moscow. Poland, the first country on a way of the radiation cloud, was nervous about the possible harm it might cause among ordinary people on the one side, on the other however – wasn't sure how to react politically in a face of continued silence and disregard of a danger of the USSR authorities.

(Also see page 29)

Programme Details

Children of the Revolution

Original title: Children of the Revolution
Country: Ireland
Duration: 92:00
Original language: English, German, Japanese
Production date: November, 2010
Broadcast by: WDR/ARD
Broadcast at 23:15 on 30.05.2011
Budget in Euro: € 200.000,-
Author/s: Shane O'Sullivan
Director/s: Shane O'Sullivan
Producer/s: Shane O'Sullivan
Production company: Transmission Films
Commissioning editor: Alan Maher & Christiane Hinz

Submitted by: Shane O'Sullivan
Email: transmissionfilms@gmail.com

Synopsis:

Inspired by the student revolutions of 1968, Ulrike Meinhof and Fusako Shigenobu became the leading revolutionaries of their time, as leaders of the Baader Meinhof Group and the Japanese Red Army.

Appalled by the killing in Vietnam, they worked with Palestinian freedom fighters to overthrow capitalism through world revolution.

Packed with extraordinary archive footage, the film sees journalists Bettina Röhl and May Shigenobu explore the lives of their mothers, Ulrike and Fusako, giving us a unique perspective on two of the most notorious "terrorists" in modern history. With capitalism in crisis and revolution sweeping the Arab world, we look back and ask: what were they fighting for and what have we learned?

(Also see page 30)

Conserve Me!

Original title: Suojele minua!
Country: Finland
Series Title: Suojele minua!
Episode: 10 of 10
Duration: 49:03
Original language: Finnish
Production date: December, 2011
Broadcast by: YLE Teema
Broadcast at 21:00 on 11.12.2011
Budget in Euro: € 40.000,- / episode
Director/s: Sari Möttönen
Producer/s: Jouko Salokorpi
Production company: YLE
Commissioning editor: Ritva Leino

Submitted by: Jouko Salokorpi
Email: jouko.salokorpi@yle.fi

Synopsis:

Conserve Me! is a television show that aims to stir up conversation about our man-made environment. The show tries to find new uses for old buildings, composes songs of praise, and organizes rallies with the local populace. The show is hosted by journalist Minna Joenniemi, architect Tuomas Toivonen, and singer-songwriter Jarkko Martikainen.

In this episode: Minna organizes a rally with the people of Kristinestad to save an old railway bridge. Architect Tuomas tries to find a way to save the city hall of Espoo. Songwriter Jarkko travels to Lapland to visit the old prison camps of Lake Nangujärvi.

(Also see page 37)

Programme Details

Cover Me

Original title: Ali B Op Volle Toeren
Country: The Netherlands
Series title: Cover Me
Episode: 3 of 17
Duration: 40:00
Original language: Dutch
Production date: December, 2010
Broadcast by: TROS (Public Channel 3)
Broadcast at 20:25 on 05.01.2011
Budget in Euro: € 55.000,-
Author/s: Tuvalu Media
Director/s: Marije Meijer
Producer/s: Vincent Ter Voert
Production company: Tuvalu Media

Submitted by: Emiel Neervoort
Email: emiel.neervoort@tuvalu.nl

Synopsis:

Music magic makes old hits new. Two music stars, worlds apart in age and taste have seven days to bridge their generation gap and create new hits based on each other's work. Cover Me is hosted by an established Dutch, Moroccan rap music star who challenges contemporary performers to cover iconic pop hits by major Dutch artists from very different eras and genres. At the same time those veteran stars are challenged to leave their comfort zones and make a musical connection with a modern day hit that is totally alien to them. Two cultures collide and make Cover Me a fresh reality format that strikes gold in the golden oldies. This unique "pop swap" challenge can also feature young stars covering classic songs from every genre, from RnB and dance to rock, punk, blues and folk.
(Also see page 23)

Dad Made Dirty Movies

Original title: Dad Made Dirty Movies
Country: Bulgaria
Duration: 57:00
Original language: English
Production date: February, 2011
Broadcast by: ARTE
Broadcast at 21:55 on 17.02.2011
Budget in Euro: € 145.000,-
Author/s: Jordan Todorov
Director/s: Jordan Todorov
Producer: Martichka Bozhilova
Production company: AGITPROP
Commissioning editor: Kathrin Brinkmann (ZDF/ ARTE)

Submitted by: Martichka Bozhilova
Email: producer@agitprop.bg

Synopsis:

Until recently some people thought he was dead. Other doubted that he ever existed. Some even suggested the extravagant theory that he and infamous Ed Wood (called "the worst filmmaker of all time") were one and the same person. Dad Made Dirty Movies chronicles the life and films of Stephen C. Apostolof (aka A. C. Stephen) – a former political prisoner, devoted Christian and family man and one of the greatest erotic filmmakers in the U.S. The film traces A. C. Stephen's escape from communist dictatorship in Bulgaria and his journey to Hollywood where he made his American dream come true. Over the course of a film career that lasted two turbulent decades, A. C. Stephen made seventeen low-brow, low budget softcore films. Today A. C. Stephen's legacy lives on, ridiculed or revered by both critics and fans alike. A. C. Stephen has taken a permanent place in the B-movie culture and is widely recognized as one of the greatest American erotic filmmakers. Dad Made Dirty Movies takes the audience inside A. C. Stephen's amazing life story combining revealing interviews from his family and collaborators with archival footage and animated photographs. A film about the cult sex exploitation movies of the 60's and 70's and the lost innocence of the erotic cinema.
(Also see page 45)

Programme Details

Diabolical Dilemmas

Original title: Duivelse Dilemma's
Country: The Netherlands
Series title: Believing
Episode: 2 of 4
Duration: 40:00
Original language: Dutch
Production date: July, 2011
Broadcast by: Human Television
Broadcast at 22:30 on 07.12.2011
Budget in Euro: € 230.000,-
Author/s: Jolein Laarman & Mijke de Jong
Director/s: Mijke de Jong
Producer/s: Paul Ruven
Production company: Talent United
Commissioning editor: Kees Vlaanderen

Submitted by: Kees Vlaanderen
Email: Kees.vlaanderen@human.nl

Synopsis:

The female GP Martine has a practice with many immigrant patients. Having freed herself from the religious background in which she was brought up and shaped by feminism, she stands for self-determination and free development for everyone. That's also how she brought up her own daughter. But will she be able to stay faithful to her own convictions when her daughter Anna chooses her own way and becomes a Muslim?
(Also see page 36)

Dignitas, Death on Prescription

Original title: Dignitas, La Mort sur Ordonnance
Country: Switzerland
Duration: 52:45
Original language: French
Production date: July, 2010
Broadcast by: TSR1
Broadcast at 20:10 on 17.02.2011
Budget in Euro: € 21.000,-
Author/s: Emmanuelle Bressan Blondeau
Director/s: Jean-Bernard Menoud
Producer/s: Marcel Schüpbach
Production company: RTS

Submitted by: Varuna Seligmann
Email: varuna.seligmann@rts.ch

Synopsis:

Switzerland is one of the only countries in the world that allows foreigners to commit suicide. More than 1000 people have come to die with the Dignitas group in Zurich since 1998. Dignitas openly defends the right to suicide for individuals, couples and the depressed. This "death tourism" is a troubling affair. Though the majority of Swiss are in favour of assisted suicide, the government doesn't want to see the country become a centre for dying. This extraordinary film takes us to Germany, Belgium and France where we try to understand Switzerland's controversial "death trade".
(Also see page 24)

Programme Details

Doctor G's Case File: Why Can't I Stand?

Country: Japan
Series title: Doctor G's Case File
Episode: 1 of 9
Duration: 42:30
Original language: Japanese
Production date: July, 2011
Broadcast by: NHK
Broadcast at 22:00 on 28.07.2011
Budget in Euro: Not specified
Author/s: Shigeru Okada
Director/s: Shigeru Okada
Producer/s: Masato Nakamura & Ryoji Hirose
Production company: Homeroom Company for NHK

Submitted by: Yuki Yoshida
Email: yoshida.y-oa@nhk.or.jp

Synopsis:

This is a studio-based medical infotainment show in which four medical interns try to reach a correct diagnosis by watching a video of a patient who suffers puzzling physical symptoms. The case is a re-enactment of a case actually experienced and resolved by a general practitioner (Dr. G.), who plays the role of mentor and moderator for the interns as they engage in a guessing game similar to real-life medical conferences. The interns analyze and discuss clues that they see in the video.

The first episode features a man whose back suddenly becomes too weak for him to stand up. The video reveals that he has recently lost his job as an office worker and taken a new one at a moving company—a fact he has kept secret from his family. Can the young doctors identify his condition and put him on the road to recovery?
(Also see page 42)

Escape from Paradise

Original title: Ucieczka z raju
Country: Poland
Duration: 24:00
Original language: Polish
Production date: October, 2011
Broadcast by: TVP1
Broadcast at 22:00 on 10.10.2011
Budget in Euro: € 10.000,-
Author/s: Ernest Saj
Director/s: Ernest Saj
Production company: THURD MASTER FILM
Commissioning editor: Andrzej Fidyk

Submitted by: Renata Puchacz
Email: renata.puchacz@tvp.pl

Synopsis:

The programme shows a story, which shocked Poland a few months ago. It's a story of a 9-year old Nikola, who 5 years ago left for Norway with her parents. They went there to look for work and a better life.

She – a nice, smart girl – went to school there. Quite unexpectedly Norwegian authorities took Nikola away from her parents. Social care officials claimed that the girl was "sad". Without checking what the reasons were, complete strangers took her from school and gave her away to a temporary foster family. Nikola was to wait there for adoption by a Norwegian family. It was clear that after the adoption, the girl would never come back to her own parents. After running out of all the resources, the desperate father hired a Polish detective, who was to help in organizing the rescue of the girl from the house of her guardians.

(Also see page 43)

Programme Details

Feast of Exquisite Beauty Johannes Vermeer – Girl with a Pearl Earring

Country: Japan
Series title: Feast of Exquisite Beauty
Duration: 57:00
Original language: Japanese
Production date: April, 2011
Broadcast by: NHK
Broadcast at 21:00 on 04.04.2011
Budget in Euro: Not specified
Author/s: Masakazu Seki & Yuji Yoshida
Director/s: Masakazu Seki & Yuji Yoshida
Producer/s: Eriko Sato(Producer), Atsushi Murayama, Eiji Murata (Executive Producer)
Production company: NHK Educational Corp.

Submitted by: Yuki Yoshida
Email: yoshida.y-oa@nhk.or.jp

Synopsis:

Feast of Exquisite Beauty is an art documentary series that explores the beauty of art masterpieces from a fresh perspective. Leading present-day artists from fields as diverse as photography, animation, and acting draw on the artistic sensibilities and techniques that they have developed in their respective careers as they look into the mystery of why certain artworks have had a huge appeal to successive generations.

In this edition, we examine the 17th-century Dutch painter Johannes Vermeer's internationally celebrated "Girl with a Pearl Earring". Why is this painting so appealing?

Leading Japanese photographer Kishin Shinoyama explores the secrets of its beauty. His first focus is the girl's captivating eyes. Shinoyama uses a model to reproduce the painting as a photograph. He discovers that Vermeer's representation of light was far ahead its time and that Vermeer had some amazing tricks up his sleeve.

The unusual approach of having a photographer analyze a painter's techniques leads to new ideas for enjoying art.

(Also see page 49)

Flawed

Country: United States of America
Series title: POV
Duration: 12:27
Original language: English
Production date: March, 2011
Broadcast by: PBS
Broadcast at 10:00 on 23.08.2011
Budget in Euro: € 149.254,-
Author/s: Andrea Dorfman
Director/s: Andrea Dorfman
Producer/s: Annette Clarke
Commissioning editor: Simon Kilmurry

Submitted by: Chris White
Email: shumaker@scetv.org

Synopsis:

Artist and filmmaker Andrea Dorfman's drawings burst colourfully into life as she animates the story of her long-distance relationship with a man whose profession - plastic surgery - gives her plenty of food for thought.

(Also see page 49)

Programme Details

Go Back To Where You Came From

Country: Australia
Duration: 60:00
Original language: English
Production date: June, 2011
Broadcast by: SBS
Broadcast at 20:30 on 21.06.2011
Budget in Euro: € 850.000,-
Director/s: Ivan O'Mahoney
Producer/s: Rick McPhee
Production company: Cordell Jigsaw Productions
Commissioning editor: Peter Newman

Submitted by: Rick McPhee
Email: rick@jigsaw.tv

Synopsis:

Six ordinary Australians agree to confront their preconceived notions about refugees and asylum seekers by embarking on a mystery journey to live as refugees for 25 days. Deprived of their wallets, phones and passports they board a smuggler's boat that floods at sea, get caught in an immigration raid, live in a Kenyan camp with 84,000 other refugees and get sent to two of the most dangerous cities in the world.

Not all of them make it. For some of the participants, it's their first time abroad. For all of them, it's the journey of a lifetime.

(Also see page 42)

Have you no shame?

Original title: Lo que se tiene cuando se tiene vergüenza

Country: Mexico

Series title: XY (Second season)

Episode: 2 of 13

Duration: 51:53

Original language: Spanish

Production date: October, 2010

Broadcast by: Once TV

Broadcast at 22:00 on 15.12.2010

Budget in Euro: € 90.000,- / episode

Author/s: Alan Page

Director/s: Emilio Maillé

Producer: Patricia Arriaga

Production company: NAO

Commissioning editor: Alfredo Marrón & Mayolo Reyes

Submitted by: Patricia Arriaga

Email: parriaga@nao.mx

Synopsis:

XY is the male chromosome and also the name of a drama series focused on the individual stories of the staff members of a men's magazine called XY. Conflicts arise when a new editor is appointed to the magazine and profound changes begin to take place. Among others, the editor has to deal with his own father's political corruption.

The series deals with the relationship between men and women that work for the magazine, and at the same time, explores the different facets of masculinity in a conservative society that is rapidly evolving, leaving behind many traditional views on what it means to be a male in Latin culture.

XY aims to stir the viewers and make them think twice about their previous ideas of masculinity.

(Also see page 42)

Programme Details

Hitler's Children

Original title: Meine Familie, die Nazis und Ich

Country: Germany

Duration: 80:00

Original language: German / Hebrew

Production date: September, 2011

Budget in Euro: € 341.000,-

Author/s: Chanoch Ze'evi

Director/s: Chanoch Ze'evi

Producer/s: Simone Baumenn & Philippa Kowarsky

Production company: Saxonia Entertainment / Cinephil

Commissioning editor/s: Katja Wildermuth, Christiane Hinz & Gudrun Hanke-EI Ghomri

Submitted by: Dr. Katja Wildermuth

Email: Katja.Wildermuth@mdr.de

Synopsis:

The mere sound of their family name evokes terror: Himmler, Frank, Goering and many others.

This production is about the descendants of the most powerful figures during the Nazi era: men and women who are given a heritage that will always link them to one of the biggest crimes in history.

How do they manage to bear a name that is still reminiscent of murder and genocide?

How do they cope to be children of leading Nazis - literally and not only metaphorically?

We witness them glancing at each other accusingly, unloading their heart and finally agreeing that it is time to move on.

(Also see page 37)

Housos / Disability

Country: Australia

Series title: Housos

Episode: 1 of 9

Duration: 25:26

Original language: English

Production date: September, 2011

Broadcast by: SBS

Broadcast at 22:00 on 24.10.2011

Budget in Euro: € 1.447.706,53

Author/s: Paul Fenech

Director/s: Paul Fenech

Producer/s: Paul Fenech

Production company: Antichocko Productions Pty. Ltd.

Commissioning editor: Caterina De Nave

Submitted by: Amelia Chin

Email: amelia.chin@sbs.com.au

Synopsis:

Housos is the not so epic story of Shazza, Dazza, Franky and Kylie - four best mates from down on the block who are residents of the Sunnyvale Housing Commission in 'every-town' Australia.

They battle cops and they scam Centerlink, they even have the occasional threesome and swingers party, but once you're down with the crew in the hood then it's "Sunnyvale for life".

What does it mean to be a houso? It means that life is far from easy. What do you do if ambulances won't come into your area because kids throw rocks at them? Hmmm, maybe you should steal a fire truck and get to the hospital that way? What do you do if your dad owes thousands to the bikes and your boyfriend needs bail money? Maybe importing shifty boogie boards could solve all your problems. It's funny how much work they put into actually avoiding real work.

Housos is a fashion statement from Australia's dodgiest suburbs; thongs, hoodies and Ugg boots will transport you to a world where self-medicating, poorly educated stooges are not only the norm they're a fact of life.

(Also see page 22)

Programme Details

Hugh's Fish Fight

Country: United Kingdom
Series title: Hugh's Fish Fight
Duration: 60:00
Original language: English
Broadcast by: Channel 4
Broadcast in 2011
Budget in Euro: Not specified
Production company: Keo Films

Submitted by: Andrew Palmer
Email: Louise.Kaleda-Thompson@keofilms.com

Synopsis:

TV cook Hugh Fearnely Whittingstall leaves the comfort of River Cottage (a long running cooking series on Channel 4) to examine Britain's fishing industry. He asks why so much fish is thrown back into the sea dead, why so little of the UK catch is sold here, and explores the supermarket claims about the fish they sell. So great is the impending fish crisis that scientists believe this food source may become non-existent for future generations. Hugh asks how much fish is left in the sea and discovers which fish should be eaten, and which should be left alone to replenish. Hugh focuses on the three species most widely consumed in the UK: cod, salmon and tuna.

What Hugh found was that things are not just bad ... but mad.

Half the fish caught in the North Sea is thrown back into the sea, dead, because of crazy EU laws. So he launched a campaign to try to change those laws... The response from the public was incredible. Hugh's Fish Fight tells these and other stories, and encourages the public to keep thinking differently about fish, to try to eat new species, and to keep Fish Fighting!

(Also see page 33)

In Debt

Country: South Africa
Series title: In Debt
Episode: 1 of 10
Duration: 48:04
Original language: 50% isiZulu; 20% English; 20% Sesotho; 10% isiXhosa
Production date: July, 2011
Broadcast by: SABC 1
Broadcast at 17:30 on 10.12.2011
Budget in Euro: € 25.750,15
Author/s: Ochre Media Pty. Ltd.
Director/s: Thabo Khambule
Producer: Nthabiseng Mokoena
Production company: Ochre Media Pty. Ltd.
Commissioning editor: Mpho Maringa

Submitted by: Liesl Thomson
Email: lieslt@ochre.co.za

Synopsis:

In Debt is an original entertainment docu-reality series that probes the underbelly of the nation's chronic personal debt problem. Over a series of ten episodes, we take ten ordinary people through a rigorous debt relief programme – and get them on the road to financial recovery. The show is about fixing your debt before you lose everything. As the show tagline says: "Don't let debt get the better of you, get the better of debt!"

Susan is in debt due to a failed marriage and a husband who has disappeared. Susan is renting out the house she is paying for, hoping to cover the bond payment, but the tenants are late payers and are not keeping up with the electricity payments, leaving her with even more debt. Although she is under debt review and dealing with a debt counsellor, Susan is still being contacted by creditors for paying her accounts late.

The Debt Doctor - among other things - advises Susan that her debt counsellor should have done a better job at distributing what she pays to them to her various creditors. It is their job to arrange specific payment amounts to the creditors, and if they do not do this they will need to refund the money you have paid them.

What has she learnt?

"To be financially responsible and accountable for every cent," says Susan.

(Also see page 33)

Programme Details

In My Mother's Eyes

Original title: Dans les yeux de ma mère

Country: Belgium

Duration: 27:00

Original language: French

Production date: February, 2011

Broadcast by: RTBF

Broadcast on 24.02.2011

Budget in Euro: approx. € 40.000,-

Author/s: Safia Kessas

Director/s: Safia Kessas

Producer/s: Jean Libon

Production company: RTBF

Submitted by: Safia Kessas

Email: skes@rtbf.be

Synopsis:

There are the mums who, faced with their rebel teenagers, put up in silence. And then there are the moms who don't mind dragging their progeny through the mud. Utter fiends these brats. Yes sir. And it's not just the rotten disposition... The kid's plenty quick with his hands. But the fact is, nobody's ever seen a thing... no black eyes, no broken teeth.

The unadorned torment of a "loving" mother, who alleges she's been beaten to within an inch of her life... Watch out. Keep your moms away. This could catch on.

(Also see page 48)

Inshallah Football

Country: India

Series title: Inshallah Football

Episode: 1 of 2

Duration: 55:00 / 83:00

Original language: Kashmiri, Urdu, Hindi & English

Production date: December, 2010

Budget in Euro: € 150.000,-

Author/s: Ashvin Kumar

Director/s: Ashvin Kumar

Producer/s: Ashvin Kumar & Giulia Achilli

Production company: Alipur Films

Submitted by: Ashvin Kumar

Email: ashvinkumar@mac.com

Synopsis:

Flicking his cigarette, Bashir gazes into the camera with eyes that have seen worlds shattered: "I was petrified that he would lose sanity, follow my footsteps and become a militant". Bashir Baba, a leader of the armed group Hizbul Mujahideen has given-up the gun.

When he left his home in Kashmir to join the training camps in Pakistan in the early 90's, his son Basharat was two months old.

Basharat Baba belongs to a new generation of Kashmiris. He has grown up under the shadow of a silent war. Yet, within it, football is his passion and fuel. For the past three years, another man has made his presence felt in Basharat's life. Marcos, an Argentinean football coach, has bridged great cultural distance by founding Kashmir's ISAT football academy, which runs an exchange programme to Brazil for talented players.

Basharat is selected by Marcos to go to Brazil; to play in the land of Pele has fairy tale qualities but Basharat has been denied a passport by the Government of India.

His crime? That he was born the son of a militant. A deeply personal narrative about father and son, the devastating conflict of Kashmir and the state of Indian democracy.

(Also see page 34)

Programme Details

KBS Special: Toilets to the Rescue of the Earth

Country: South Korea
Duration: 60:00
Original language: Korean
Production date: August, 2011
Broadcast by: KBS
Broadcast at 20:00 on 07.08.2011
Budget in Euro: € 26.000,-
Author/s: Lee Hurak
Director/s: Lee Hurak
Producer/s: Lee Hurak
Production company: KBS

Submitted by: Kenny Kihyung Bae
Email: baepd@kbs.co.kr

Synopsis:

This documentary examines various modern toilets, from the 18th-century toilet used in the British royal house (worth more than a worker's annual salary) to the innovative aquarium toilet in Japan, where you can answer nature's call surrounded by fish and a mock blue sea. According to investigations by the crews of sewage treatment facilities around the four rivers where the national projects are underway, the quality of the discharged water is abysmal. The hormone level – the leading cause of animal sex change and consequential extinction of species – was 11 times the normal level. The flush toilet is indeed a terrible invention that wastes what little water we have. It is the destroyer of our environment. But eco-friendly toilets are fighting back. There are those that use only 2.8L – the equivalent of 1.5 large water bottles – and some that do not use any water at all to turn excrement into manure. Also, some toilets are evolving and actually solving some environmental problem that had been a critical issue for a long time. There is no future for the Earth without improving upon the flush toilet. The inspiration is already in us. It is time to keep the philosophy of the traditional toilet in mind to start a small revolution inside your own bathroom. This documentary also looks at the efforts of people around the world to resolve the water shortage issue and secure their place in the new green market.

(Also see page 38)

Life, Birth, and All That Follows

Country: Japan
Duration: 89:00
Original language: Japanese
Production date: August, 2011
Broadcast by: NHK
Broadcast at 22:00 on 27.08.2011
Budget in Euro: Not specified
Author/s: Hideto Iwai
Director/s: Tetsuya Watanabe
Producer: Yuzo Demizu
Production company: NHK.

Submitted by: Yuki Yoshida
Email: yoshida.y-oa@nhk.or.jp

Synopsis:

Plastic model maker Takeshi and photographer Satomi fatefully meet at a magazine photo shoot in Tokyo. Although they have starkly different careers, they have one similarity: They both have distinct personal boundaries.

After the photo shoot, Takeshi, Satomi, and the crew enjoy dinner at a local eatery. Satomi is drawn to Takeshi's cool and frigid attitude, and she pursues him.

The two begin a bizarre love relationship based on the belief that no two people can understand each other. They draw a clear line between each other, but Satomi unexpectedly becomes pregnant. The story is about a young couple who struggle to find ways to close the distance between them and accept each other.

(Also see page 36)

Programme Details

Login 2 Life

Country: Germany
Duration: 86:40
Production date: August, 2011
Broadcast by: ZDF
Broadcast at 00:05 on 17.10.2011
Budget in Euro: € 60.000,-
Author/s: Daniel Moshel
Director/s: Daniel Moshel
Producer/s: Thomas Strasser, Daniel Moshel & Contessina Strasser
Production company: Eidolon Entertainment
Commissioning editor: Lucas Schmidt

Submitted by: Gudrun Borenberg
Email: Borenberg.g@zdf.de

Synopsis:

What drives 50 Million people into virtual worlds? What do they get out of it, that they're not getting anywhere else? Is there a lack of understanding for a new generation – the Digital Natives? These questions are the starting point of a journey into Cyberspace. We will explore the lives of several people, who live, love and hate, make money, friendship and even share intimacies within digital worlds. Are they groundbreaking pioneers of a lifestyle that will be commonplace in the near future? A future where digital life is a natural part of being? (Also see page 45)

Love/Hate

Country: Ireland
Series title: Love/Hate
Episode: 4 of 6
Duration: 52:00
Original language: English
Production date: March, 2011
Broadcast by: RTÉ
Broadcast at 21:30 on 06.11.2011
Budget in Euro: € 3.641.530,-
Author/s: Stuart Carolan
Director/s: Anthony Byrner
Producer/s: Suzanne McCauley & Steve Matthews
Production company: Octagon Films
Commissioning editor: Jane Gogan

Submitted by: Aaron Heffernan
Email: aaron.heffernan@rte.ie

Synopsis:

The last time Darren (Robert Sheehan) tried to walk away from John Boy Power's toxic gangland world he was shot and almost died. Now recovering from his injuries but tortured by nightmares he tries to stay on the periphery and persuade Rosie (Ruth Negga) to come home from London. When John Boy (Aidan Gillen) pays off a large debt, Darren yet again finds himself trapped and back under John Boy's control. Still spooked by the death of his brother Hughie, John Boy's drug habit is making him increasingly paranoid and erratic. Nidge (Tom Vaughan Lawlor), now John Boy's second in command and principle enforcer, is trying to juggle an always tricky personal and professional life. When a consignment of drugs is impounded by customs, it sparks a war with a rival gang leader Fran (Peter Coonan). As the crisis escalates, John Boy becomes unpredictable and dangerous; loyal to no-one including members of his own gang. In episode four the crew are in festive spirits as Trish has the baby on Christmas Eve, while Rosie has come back to Dublin and Darren falls in love with her all over again. However, the gang war is still raging, and John Boy orders Tommy - already caught between his friendship with Debbie and his worries about Siobhan's money runs - to kill Fran. The hit goes wrong, and someone else becomes fatally caught up in the aftermath. (Also see page 44)

Programme Details

Masterpiece Scandal

Country: South Korea
Duration: 60:00
Original language: Korean
Production date: February, 2011
Broadcast by: KBS
Broadcast at 22:10 on 12.02.2011
Budget in Euro: € 20.054,-
Author/s: Han Ji-woon
Director/s: Min Seung-sik
Producer/s: Min Seung-sik

Submitted by: Kenny Kihyung Bae
Email: baepd@kbs.co.kr

Synopsis:

Scandal 1: The gentleman in the black suit in *Dancer on Stage* is the ballerina's lover? Koko Nakano, a well-known Japanese art critic claims that the man dressed in a black suit lurking behind the ballerina is the ballerina's lover. It was highly possible that ballerinas who often came from lowly backgrounds and had a difficult time making ends meet, would take on lovers from a more well-to-do class in an exchange of money for love. The commentator delves deep into the shocking secret of the painting which reflects the grim realities of 19th century Paris, and compares it to contemporary Korean society.

Scandal 2: Schubert didn't compose *Der Erlkönig*? Spaun, a close friend of Schubert's is said to have witnessed the creation of the masterpiece as it happened. But in an unbelievable turn of events, a letter by Schubert was discovered stating that he had not written the song and could never have written such awful music. Did Schubert really author the letter? To complicate matters even more, it has been discovered that there was a court musician by the name of Franz Schubert who was contemporaneous to the renowned composer. By delving into the story behind the creation of *Der Erlkönig*, a work known for its relatively simple melody which is brought to a masterful climax through revolutionary harmonic progressions and accompaniment, we will shed new light on both the work and the tragic life of the composer who created it.

(Also see page 23)

MBC Special: Notes for the Next Generation

Country: South Korea
Duration: 46:00
Original language: Korean
Production date: January, 2011
Broadcast by: MBC
Broadcast at 22:48 on 28.01.2011
Budget in Euro: € 24.000,-
Author/s: Sung Ki-yeon
Director/s: Jung Sung-hoo
Producer/s: Sung Ki-yeon
Production company: Munhwa Broadcasting Corporation (MBC)

Submitted by: Hyuna Park
Email: violeta0701@gmail.com

Synopsis:

Mr. Ahn and Mr. Park are the most sought-after role models for Koreans now. They are called Korea's Warren Buffet or Bill Gates. MBC Special-Ahn & Park was able to make a documentary on them, who seldom appeared on TV despite their high popularity, and featured how they think about the Korean society.

Ahn and Park are one of the biggest beneficiaries of the current capitalism as they built wealth and fame as a doctor, a CEO or an economic specialist. But with their sharp, critical point of view and consideration for the have-nots, they are highly respected in the society. Their warning message to "the market capitalism and those with vested rights" gives a pleasant shock to the public who are suffering from high unemployment rates and economic downturns.

The programme features a famous entertainer as an interviewer and narrator, giving softness and humour to the somewhat heavy conversations. As a result, it recorded unusually high ratings of 14.5% and became a hot issue among people, giving birth to a sequel to it.

(Also see page 49)

Programme Details

Mega Tsunami: Hidden Perils

Country: Japan

Language: English

Duration: 53:00

Broadcast by: NHK

Broadcast at 21:00 on 11 September 2011

Budget: Not specified

Author: Haruna Kimura, Hirotsugu Daikai, Takuya Ogasawara & Hiroki Sano

Director: Haruna Kimura, Hirotsugu Daikai, Takuya Ogasawara & Hiroki Sano

Producer: Tomoyuki Shirakawa, Motonari Takakura, Kenji Sugai (Executive Producers, Takeshi Matsuoka & Hitoshi Takayama (Producers)

Production company: NHK (Japan Broadcasting Corp.)

Commissioning editor: Tomoyuki Shirakawa & Motonari Takakura

Submitted by: Fumina Koike

Email: koike.f-ge@nhk.or.jp

Synopsis:

On the day of the March 2011 earthquake in Japan, the tsunami destroyed oil tanks and other port facilities, dragging massive amounts of debris and oil deep into the bay, where fires erupted.

Video cameras captured the mechanism behind the outbreak and spread of post-tsunami fires. In another town, Taro, the structure of the seawalls built to protect residents from tsunamis caused an unexpected disaster.

Featuring video footage that local residents shot in the midst of disaster, this program follows the stories of survivors to illuminate the hidden dangers of tsunamis.

(Also see page 46)

Michael Wood's Story of England

Country: United Kingdom

Series title: Michael Wood's Story of England

Episode: 1 of 6

Duration: 60:00

Original language: English

Production date: 2010

Broadcast by: BBC4

Broadcast at 21:00 in October 2010

Budget in Euro: Not specified

Producer/s: Sally Thomas

Production company: Maya Vision International

Submitted by: Sally Thomas

Email: sally@mayavisionint.com

Synopsis:

In Michael Wood's Story of England. Michael tells the story of one community through the whole of English history. Using documents, landscape, buildings, science and archaeology, and with the help of the villagers themselves, he explores the lives of the ordinary people against the backdrop of national events across more than a thousand years.

The place is Kibworth in Leicestershire, in the heart of England. Through this one location, rich in documents and stories, the series chronicles the story of England from the beginning.

Through the eyes of one community, Story of England charts the journey of the ordinary people through time, and shows them struggle with invasion and catastrophe and embrace innovation and opportunity. It's a journey that sees the development of our language and laws, our rights and freedoms, our ways of doing and seeing. In the Story of England we see how they became us.

(Also see page 37)

Programme Details

More than a Month

Country: United States of America
Series title: Independent Lens
Duration: 53:25
Original language: English
Production date: January, 2011
Broadcast by: PBS
Broadcast at 10:00 on 23.02.2012
Budget in Euro: Not specified
Author/s: Shukree Hassan Tilghman
Director/s: Shukree Hassan Tilghman
Producer/s: Owen Cooper
Production company: Intelligence Pictgures
Commissioning editor: ITVS

Submitted by: Shukree H. Tilghman
Email: shumaker@scetv.org

Synopsis:

More than a Month is a documentary film that follows African-American filmmaker Shukree Hassan Tilghman on a cross-country campaign to end Black History Month (BHM). Through this often comedic journey, the production examines what the treatment of history tells us about race and power in a "post-racial" America. Though the programme tackles a large scale American tradition it ultimately is a personal journey of discovery. Shukree explores his experience with BHM and his parents' initial horror at his concept of ending it. Shukree continues to find this kind of resistance along the journey, but also some support. Key to understanding BHM is a deeper understanding of Carter G. Woodson, the creator of Negro History Week, predecessor to Black History Month. To this end, Shukree tries to reach out to Woodson's organization, the Association for the Study of African American Life and History. They respond with horror. Shukree goes to Harvard to collaborate on a psychological study exploring how BHM makes blacks and whites feel about themselves and their place in American history. The production asks the questions: How do we justify teaching "American history" as somehow separate from "African American history"? What does it mean that we have a Black History Month? What would it mean if we didn't?
(Also see page 31)

Native Affairs

Country: New Zealand
Series Title: Native Affairs
Episode 19 of 32
Duration: 26:00
Production date: July, 2011
Broadcast by: Maori Television
Broadcast at 20:30 on 25.07.2011
Budget in euro: €461.381,-
Director/s: Semiramis Holland & Iulia Leilua
Commissioning editor: Carol Hirschfeld
Producer/s: Hone Edwards

Submitted by: Hone Edward
Email: hone.edwards@maoritelevision.com

Synopsis:

An award-winning Current Affairs programme that gives insight to the issues at the heart of Aotearoa. With unprecedented access to Maori people and their stories, Native Affairs provides an essential counterbalance to the negative stories on Maori that appear in mainstream media. (Also see page 34)

One Family's Face

Original title: Fejs jedne porodice
Country: Bosnia and Herzegovina
Duration: 23:00
Original language: Serbian
Production date: May, 2011
Budget in Euro: Not specified
Author/s: Nemanja Ivanovic
Director/s: Nemanja Ivanovic
Producer/s: Nemanja Ivanovic
Production company: Academy of Art - Banjaluka

Submitted by: Milan Trivic
Email: milan.trivic@bhrt.ba

Synopsis:

The Ivanovic Family: Nemanja (a student), Kristina and Luke (both teenagers) spend a large portion of their time on Facebook. Nemanja has decided to revoke Luke's Facebook privileges for seven days, in order to monitor and record his behavior when he is not on the Internet. After two days Nemanja also places a Facebook ban on himself. The only profile usage privileges are held by Kristina, but the long hours sitting at the computer have consequences, Kristina ignores her duties - which marks the start of One Family's Face. (Also see page 48)

Programme Details

Outland - Rae

Country: Australia
Series title: Outland
Episode: 2 of 6
Duration: 27:22
Original language: English
Production date: November, 2010
Budget in Euro: Not specified
Author/s: John Richards & Adam Richard
Director/s: Kerin Carlin
Producer/s: Andrea Denholm & Laura Waters
Production company: Princess Pictures
Commissioning editor: Debbie Lee

Submitted by: Laura Martin
Email: martin.laura@abc.net.au

Synopsis:

Outland is a fast-paced, witty situation comedy that offers outlandish and occasionally outrageous scenarios while never losing sight of what keeps an audience coming back for more: well-rounded and engaging characters with a compelling storyline. However, in many ways Outland breaks the mold of what is commonplace for a half-hour television comedy.

Indeed, Outland has the potential to be quietly revolutionary.

Every major character in the series is matter-of-factly gay.

For these people it is a given, therefore it requires no discussion.

The show is not at any point about being gay.

The source of 'otherness' or being outsiders that the characters feel is from being geeks obsessed with science fiction. They are minorities within a minority.

(Also see page 22)

Panorama - FIFA: Football's Shame?

Country: United Kingdom
Series title: Panorama
Duration: 30:00
Original language: English
Broadcast by: BBC1
Broadcast at 20:30 on 23.05.2011
Budget in Euro: Not specified
Author/s: Andrew Jennings
Producer/s: James Oliver
Production company: BBC Current Affairs

Submitted by: Tom Giles
Email: jamie.whitby@bbc.co.uk

Synopsis:

On June 1 2011, the world's football associations will elect a new president of FIFA: either current incumbent Sepp Blatter, or his challenger from Qatar, Mohamed Bin Hammam.

The organisation they want to head is facing the biggest crisis in its history over allegations of corruption in its senior ranks. At its heart are questions over the World Cup bidding process and the multi-million dollar bribes scandal which FIFA refuses to investigate.

As FIFAs host nation Switzerland demands that football's world governing body clean up its act, Andrew Jennings asks whether either candidate is up to the job.

(Also see page 31)

Programme Details

Panorama - Undercover Care: The Abuse Exposed

Country: United Kingdom
Series title: Panorama
Duration: 60:00
Original language: English
Broadcast by: BBC1
Broadcast at 21:00 on 31.05.2011
Budget in Euro: Not specified
Author/s: Paul Kenyon & Joe Casey
Producer/s: Matthew Chapman
Production company: BBC Current Affairs

Submitted by: Tom Giles
Email: jamie.whitby@bbc.co.uk

Synopsis:

On the top floor of a special hospital, locked away from their families and friends, a group of men and women are subjected to a regime of physical assaults, systematic brutality, and torture by the very people supposed to be caring for them. The victims are some of the most vulnerable in society - the learning disabled, the autistic, and the suicidal. In a Panorama Special, Paul Kenyon exposes the truth about a gang of carers out of control, and how the care system ignored all the warning signs.

(Also see page 24)

Photo for Life

Country: France / Germany
Series title: Photo for Life
Episode 5 of 5
Duration: 45:00
Original language: French & German
Production date: September, 2011
Broadcast by: ARTE
Broadcast at 19:30 on 21.11.2011
Budget in Euro: Not specified
Author/s: Eudes Semeria
Director/s: Eudes Semeria
Producer/s: Jean-Louis Blot
Production company: BBC Worldwide
Commissioning editor: Oliver Schwehm

Submitted by: Oliver Schwehm
Email: oliver.schwehm@arte.tv

Synopsis:

The concept of this TV master class consists in the initiation of an encounter between the controversial master of photography, Oliviero Toscani, and a new generation of talented young photographers. Six candidates were selected by a jury of five, chaired by Oliviero Toscani, and assigned tasks like having to devise a photo reportage/story for VIEW magazine about different professions to be found in Paris.

The ARTE magazine also commissioned their work: the result of one Photo for Life shoot can be seen on it's cover.

(Also see page 23)

Programme Details

Pixelschatten

Country: Germany
Duration: 84:56
Original language: German
Production date: March, 2011
Broadcast by: ZDFkulturkanal
Broadcast at 20:15 on 08.05.2011
Budget in Euro: € 107.000,-
Author/s: Anil Jacob Kunnell
Director/s: Anil Jacob Kunnell
Producer/s: Kerstin Krieg
Production company: TAG/TRAUM
Filmproduktion GmbH & Co. KG
Commissioning editor: Frank Seyberth

Submitted by: Gudrun Borenberg
Email: Borenberg.g@zdf.de

Synopsis:

Pixel (Ben Gageik) is a 22-year-old small-town blogger. His blog "Pixelschatten" used to be the hippest thing in town, but now the local fame has faded away.
When Pixel realizes that his friends are moving on, he changes all their lives with just one post...
A quirky-melancholic, yet warm and funny portrait of the Internet generation.
(Also see page 26)

Red Sonja

Country: Belgium
Series title: Red Sonja
Episode 3 of 8
Duration: 25:40
Original language: Dutch
Production date: January, 2011
Broadcast by: CANVAS (VRT)
Broadcast at 21:35 on 05.12.2011
Budget in Euro: € 75.000,-
Author/s: Johan Heselmans & Gijs Polspoel
Director/s: Gijs Polspoel
Producer/s: Els Chapele
Production company: Sultan Sushi

Submitted by: Wim Seghers
Email: festivals@vrt.be

Synopsis:

Red Sonja is a bittersweet tragicomic series with a generous portion of irony, a pinch of black humour, firmly rooted in contemporary reality, but with an intriguing touch of magical realism.
Red Sonja tells the story of Odette, a woman of 55 from the middle class who ended up in financial and social problems after an accident of her husband.
To make up for the lack of social contact, tenderness and love, Odette flees into the virtual world. There she is Red Sonja, a handsome and assertive young woman who is everything she is not.
But Odette is sometimes so merged into the role of her virtual alter ego, the boundary between reality and virtuality sometimes blurs. Then Odette really becomes Red Sonja, surrounded by the other colourful characters of the block.
(Also see page 22)

Programme Details

Redemption Inc.

Country: Canada
Series title: Redemption Inc.
Episode 1 of 9
Duration: 45:02
Production date: April, 2011
Original language: English
Broadcast at 21:00 on 09.01.2012
Budget in Euro: € 4.000.000,-
Author/s: Wide Eyed Entertainment and Proper Television in Association with CBC
Director/s: Michelle Metivier & Wayne Moss
Producer/s: Cathie James
Production company: Proper Television
Commissioning editor: CBC

Submitted by: Sandra Kleinfeld
Email: sandra.kleinfeld@cbc.ca

Synopsis:

Redemption Inc. is a prime-time series where a group of 10 ex-cons are given the opportunity of a lifetime: a chance to set up their own business with a start-up investment of \$100,000 from Kevin O'Leary. Kevin recognizes they have paid their debt to society, and sees the business potential in offering them a second chance. At the end of the series, one of them will earn both Kevin's support, and his money, to start a legitimate business. This is not a handout or charity scheme; this is business. Over the 9-part series, the ex-cons will go through a series of tough and revealing challenges, that will test, demonstrate and improve their natural abilities, and expose their character flaws, gradually moving them away from their illegal past and ever closer to a legal enterprise of their own. Each challenge is designed to reveal a particular skill set - from marketing and selling, to their ability to lead and work as a team.

Helping Kevin assess the participants is Brian O'Dea, a former ex-con, businessman and community activist who once operated a \$100 million a year drug smuggling ring and was sentenced to 10 years in prison.

Over this transformative series, a single candidate will emerge who is judged most likely to succeed in running their own entrepreneurial business.

(Also see page 33)

Shade-Tree Village: Trambe

Original title: Suku Hali
Country: East Timor
Series title: Suku Hali
Episode 18 of 20
Duration: 29:40
Original language: Tetum
Production date: October, 2010
Broadcast by: Televizaun Timor Lorosae (TVTL)
Broadcast at 18:00 on 09.09.2010
Budget in Euro: € 234.000,-
Author/s: Toby Gibson, with Yohan York, Thomas Soares, Natalina da Silva, Geovana Fernandes
Director/s: Yohan York
Producer/s: Toby Gibson
Production company: International Organisation for Migration (IOM)
Commissioning editor: Luis Esteves

Submitted by: Toby Gibson
Email: transmig@mac.com

Synopsis:

A home-brewed, action-packed television drama designed to generate healthy dialogue on social conflict issues in strife-torn Timor-Leste. Suku Hali ("Shade-Tree Village") was made by the International Organisation for Migration, and supported by the European Union and the Timorese government. To make the first ever Timorese telenovela the young production team was trained from scratch, taking two years to create the twenty exciting episodes that grabbed viewers with engaging characters, comedy and tragedy. The show was very careful when presenting sensitive ideas, walking a fine line when addressing recent painful events and showing positive messages. The ambitious show had four parts, each with a different theme: Sidade X ("City X") was about refugees returning to their communities from camps. Dada Tali ("Tug of War") was about local elections as a way to fight corruption. As Kopas ("Ace of Hearts") was about romance, ghosts and reconciliation with history. Trambe ("Explosion") was about gang violence, and non-violent solutions. Suku Hali has already been broadcast nationally repeated times in response to popular demand.

(Also see page 43)

Programme Details

Southern Belle

Country: United States of America

Duration: 56:46

Original language: English

Production date: July, 2010

Broadcast by: PBS

Broadcast at 09:00 on 01.07.2011

Budget in Euro: € 162.885,-

Author/s: Kathy Conkwright & Mary Makley

Director/s: Kathy Conkwright & Mary Makley

Producer/s: Kathy Conkwright & Mary Makley

Production company: Make Wright Films

Submitted by: Mary Makley

Email: shumaker@scetv.org

Synopsis:

The Civil War may be long over but the spirit of rebellion is hard to extinguish even in something as innocent as a girls' summer camp. Southern Belle examines the 1861 Athenaeum Girls' School where young women eagerly sign up to become that iconic and romantic image of Southern identity: the Southern belle, replete with hoop skirt, hat and gloves, singing the region's anthem, Dixie. Never before have cameras been allowed to shadow the students and teachers during this intensive week of historical reenactment. Instructor and founder Mark Orman started the 1861 Girls' School camp twenty years ago to create a living history experience that captured the essence of what young women would have gone through during that time. The camp is held in the headmaster's home of what was originally a four-year college for young women from 1850-1904. The teachers, all of whom work for no compensation, hope to instill genteel manners and build pride in Southern heritage. Supporters argue that the camp provides a valuable experience for young women to understand the region's- and many of their own families'- history. But critics believe that by promulgating a Southern identity that erases emancipation as a primary cause of the Civil War and glorifies a dis-empowered female image, the camp experience whitewashes history and misinforms the next generation.

Is the camp a self-esteem building, living history experience or does it ultimately reinforce divisions between race, gender, and geography in the present?

(Also see page 27)

Strada

Country: Finland

Series title: Strada

Episode 23 of 31

Duration: 30:00

Original language: Finnish

Production date: October, 2011

Broadcast by: YLE

Broadcast at 21:30 on 28.10.2011

Budget in Euro: € 17.000,- / episode

Director/s: Olli Kangassalo

Producer/s: Inari Uusimäki

Production company: YLE

Commissioning editor: Ari Ylä-Anttila

Submitted by: Jouko Salokorpi

Email: jouko.salokorpi@yle.fi

Synopsis:

Strada is a hybrid of documentary and entertainment show. Its documentary sections intertsect with sketches in which the host and the hostess appear in overtly fictive roles. Another central idea is to depict the interviewees in live situations, busy doing something. An essential part of the show is an almost surrealistic causerie illustrated with hilarious archive footage clips.

Strada is a show without precedent, a new way of dealing with cultural themes. Instead of lapsing into an elitist, cliquish handling of cultural topics, Strada aims at an approach with a large and wide social interest.

Strada tackles the hot topics of the day, searching for their cultural dimensions. The strength of Strada lies in its originality. It is a show that breaks free from the strait jacket of pomposity and self-important matter-of-factness.

(Also see page 23)

Programme Details

Sunny Side of Sex - Uganda

Original title: Sunny Side of Sex - Oeganda
Country: The Netherlands
Series title: Sunny Side of Sex
Episode 1 of 4
Duration: 45:00
Production date: June, 2011
Original language: Dutch & English
Broadcast by: VPRO
Broadcast at 20:55 on 27.10.2011
Budget in Euro: € 103.000,- / episode
Author/s: Sunny Bergman
Director/s: Sunny Bergman
Producer/s: Valerie Schuit
Production company: Viewpoint Productions
Commissioning editor: Barbara Truyen

Submitted by: Petra Vermeulen
Email: p.vermeulen@vpro.nl

Synopsis:

After her success with Over the Hill, Sunny Bergman asks, "Are we as liberal about female sexuality as we think?"
Each episode brings a new and unique perspective about sexuality. In Uganda Sunny is given sex lessons from a professional "sex aunt". In the Himalayas, Sunny meets Mosuo women who choose romance over marriage. The streets in Cuba are free of advertising, but full of love and sex. And in India, the home of Kama Sutra, sex becomes a religious experience. Sunny's journey delivers surprising new insights, which challenge our ideas about love, the body and sex.
(Also see page 45)

The Alexandrians

Original title: Aleksandrinke
Country: Slovenia
Duration: 94:00
Original language: Slovene, Arabic & English
Production date: October, 2011
Broadcast by: RTV SLO
Broadcast at 20:00 on 21.12.2011
Budget in Euro: € 215.000,-
Author/s: Metod Pevec
Director/s: Metod Pevec
Producer/s: Daniel Hocevar
Production company: Vertigo/Emotionfilm Slovenia, RTV Slovenia, ERTU, Egypt and Transmedia, Italy
Commissioning editor: Živa Emeršic

Submitted by: Hanka Kastelicová
Email: hanka.kastelicova@rtvslo.si

Synopsis:

The story of the Alexandrians focuses on the painful, almost exclusively female emigration from Slovenia. Due to poverty and the fascist assimilation policy, many people, especially the young ones, left the Vipava valley (in the western part of Slovenia) before the onset of World War II. Men emigrated to Argentina, never to return, while women and girls went to Egypt, mostly to what was then the rich and cosmopolitan city of Alexandria, where some of them remained for several decades, working as wet nurses, nannies and some as housewives. Many of them returned too late to enjoy living with their own children and in their own homes – which is meant quite literally, since it was usually their hard earned money that paid for these houses. The grand and sometimes tragic stories of those women describe the challenges they rose to in times when no one had ever heard of the term, feminism. The film was shot just in time to feature the last three true Alexandrians, who had worked in Egypt. It also relies on the accounts from the generation of their children living in the Vipava valley, and on the children they were paid to raise, and who are now scattered across the globe.
The shooting of the film took two years; it was shot at various locations in Slovenia, Italy, Egypt, Great Britain, and in the United States of America.
(Also see page 30)

Programme Details

The Birthday

Original title: Cumpleaños
Country: Chile
Series title: Cumpleaños
Episode 5 of 7
Duration: 317:20
Original language: Spanish
Production date: June, 2010
Broadcast by: TVN
Broadcast at 22:30 on 24.05.2011
Budget in Euro: € 296.000,-
Author/s: Juan Pablo Larraín & Leonardo Valsecchi
Director/s: Leonardo Valsecchi
Producer/s: Franco Valsecchi
Production company: Valcine
Commissioning editor: Juan Carlos Millo

Submitted by: Leonardo Valsecchi
Email: leo@valcine.cl

Synopsis:

The Birthday is a seven chapter mini television series. Exactly ten years after the mysterious death of Emilia, her former classmates reunite at her house.

The party is a memorial, but the night also presents the opportunity to unravel the secrets of each character, and solve the mystery of her death.

(Also see page 26)

The Cardinal's Files

Original title: Los Archivos del Cardenal
Country: Chile
Series title: Los Archivos del Cardenal
Episode 1 of 12
Duration: 57:59
Original language: Spanish
Production date: June, 2011
Broadcast by: TVN
Broadcast at 22:30 on 12.07.2011
Budget in Euro: € 1.260.000,-
Author/s: Josefina Fernandez
Director/s: Nicolas Acuña
Producer/s: Nicolas Acuña
Production company: Promocine
Commissioning editor: Javier Estevez

Submitted by: Paz Urrutia
Email: paz@promocine.cl

Synopsis:

It's 1980 and Santiago de Chile is under the fearful Pinochet's dictatorship. The dictator's secret police kills, tortures and arrests the opponents to the regime. In that atmosphere, a lawyer and a social worker who work for an office of the Catholic Church, start an enquiry in the bowels of terror. Their work will show them the love, passion and struggle of those who decided to confront the dictatorship.

(Also see page 29)

Programme Details

The Hour

Country: United Kingdom
Series title: The Hour
Episode 1 of 6
Duration: 60:00
Original language: English
Production date: 2011
Broadcast by: BBC
Broadcast at 21:03 on 19.07.2011
Budget in Euro: Not specified
Author/s: Abi Morgan
Director/s: Coky Giedroyc, Harry Bradbeer and Jamie Payne
Producer/s: Ruth Kenley-Letts
Production company: Kudos Film and TV Production

Submitted by: Derek Wax
Email: KKelly@kudosfilmandtv.com

Synopsis:

Written by the award-winning screenwriter of Sex Traffic and Brick Lane, this thrilling 1950s drama boasts an all star cast and follows a deadly conspiracy, laced with intense ambition and crackling sexual tension...

London, 1956. At Lime Grove Studios the BBC are launching "The Hour" a new topical news programme. At the heart of the show are three contrasting journalists: enigmatic producer Bel Rowley, a spirited woman in a man's world, her best friend Freddie Lyon, a brilliant and passionate reporter, and charming, well-connected front man, Hector Madden.

As Freddie moves to cover a significant but controversial breaking story, the trio become entangled in an intense interplay of politics, ambition and romance, ignited by a mysterious murder and chilling conspiracy.

Fifties London is brought to life in this tense drama, delivering an exquisite and stylish portrayal of a world on the threshold of momentous change.

(Also see page 44)

The Light Bulb Conspiracy

Original title: Comprar, Llençar, Comprar
Country: Spain
Duration: 75:00
Original language: Catalan
Production date: November, 2010
Broadcast by: TV Catalunya (TV3)
Broadcast at 23:50 on 16.12.2010
Budget in Euro: € 381.815,-
Author/s: Cosima Dannoritzer
Director/s: Cosima Dannoritzer
Producer/s: Joan Úbeda
Production company: Media 3.14 (Barcelona) / Article Z (Paris) / ARTE France / TVE / TV Catalunya

Submitted by: Joan Úbeda
Email: eperis@mediapro.es

Synopsis:

Whatever happened to the everlasting light bulb? This is the story of companies that engineer their products to fail.

There once was a time when consumer goods were built to last. Then, in the 1920's, a group of businessmen realized that the longer their product lasted, the less money they made, thus 'planned obsolescence' was born, and manufacturers have been engineering products to fail ever since.

The current throw away climate - where the latest technology is outdated after a year and electronics are cheaper to replace than to repair - is the basis for economic growth. But infinite consumption is unsustainable with finite resources. With the economy crumbling and consumers becoming increasingly resistant to the practice, has planned obsolescence reached the end of its own life? Combining investigative research and rare archive footage with analysis by those working on ways to save both the economy and the environment, this documentary charts the creation of 'engineering to fail', its rise to prominence and its recent fall from grace.

(Also see page 38)

Programme Details

The Promise

Country: United Kingdom
Series title: The Promise
Episode 1 of 4
Duration: 81:18
Original language: English
Production date: March, 2010
Broadcast by: Channel 4
Broadcast at 21:00 on 06.02.2011
Budget in Euro: € 8.235.196,-
Author/s: Peter Kosminsky
Director/s: Peter Kosminsky
Producer/s: Hal Vogel
Production company: Daybreak Pictures

Submitted by: Thomas Hawkins
Email: thawkins@daybreakpictures.com

Synopsis:

The Promise tells the story of two British characters - Erin, an 18-year-old Londoner who visits present-day Israel for the first time, and her grandfather, Len - a soldier in the British peace-keeping force in 1940s Palestine. Erin's best friend Eliza has joint British/Israeli nationality although she lives in the UK. She travels to Israel to carry out National Service in the army and invites Erin to join her for the summer. Erin is anticipating a summer of parties and attractive, young Israeli men but just before she departs she finds her sick grandfather's diary. She starts to read it en-route to Israel and learns about his life in the army in the then Palestine. She discovers Len witnessed first-hand the atrocities of the Holocaust and the violent events that occurred when the modern state of Israel was established. Moved by Len's account and the realisation he wasn't much older than her when he wrote it, Erin retraces his steps in modern day Israel. Her journey is exhilarating and turbulent in equal measure. She is forced to confront the drama, complexity and tragedy of life in this troubled land for Jews and Palestinians alike. She also uncovers the disturbing conclusion to her grandfather's service in the Middle East and a deep love and understanding for a man she had naively written off as old and irrelevant.
(Also see page 29)

The Slap - Hector

Country: Australia
Series title: The Slap
Episode 1 of 8
Duration: 51:44
Original language: English
Production date: September, 2011
Broadcast by: ABC
Broadcast at 20:30 on 06.10.2011
Budget in Euro: approx. € 6.300.000,-
Author/s: Kris Mrksa
Director/s: Jessica Hobbs
Producer/s: Michael McMahon, Helen Bowden & Tony Ayres
Production company: Matchbox Pictures Pty. Ltd.
Commissioning editor: Carole Sklan

Submitted by: Jack Haycox
Email: jack.haycox@matchboxpictures.com

Synopsis:

The Slap is a bold and provocative television drama series that forensically examines the mores and morality of contemporary middle class Australia. Based on Christos Tsiolkas' best selling novel, The Slap traces the shattering repercussions of a single event upon a group of family and friends. In a Melbourne backyard a tight-knit group of family and friends celebrate Hector's fortieth birthday. There is a mixture of Indian and Greek food, much wine and beer, music and people of all ages. The kids play a game of backyard cricket until an argument between them escalates into a fight. It results in one of the adults, Harry, slapping four year old Hugo, a child who is not his son. This event ricochets through the group with devastating effects. Hugo's parents, Rosie and Gary, are so affronted by Harry's assault that they call the police and take Harry to court. Friends and family are forced to take sides and even act as witnesses against their will. In particular, the hosts, Hector and Aisha are caught in the crossfire. Harry is Hector's cousin. Rosie is Aisha's best friend. The Slap explores what happens when the veil of civility, which binds us together as a society, is rent aside by one disturbing action.
(Also see page 36)

Programme Details

The Stones

Country: Hong Kong
Series title: Frivolous Years
Episode 9 of 10
Duration: 22:00
Original language: Mandarin & Tibetan
Production date: April, 2011
Broadcast by: Radio Television Hong Kong
Broadcast at 19:00 on 31.07.2011
Budget in Euro: € 30.000,-
Author/s: Lam Kwok Wah
Director/s: Lam Kwok Wah
Producer/s: Albert Cheung & Lam Kwok Wah
Production company: Franzi Media
Commissioning editor: Albert Cheung

Submitted by: Albert Cheung
Email: cheungkw@rthk.hk

Synopsis:

Being raised in a children's home in Hong Kong, the kindergarten teacher Connie has been financially supporting a 10-year-old poor girl Gesha in Yushu, Qinghai Province. Without a family, Connie treats Gesha as her own sister. Rike is a 22-year-old Tibetan young man. When he was a child, his father, his holiness the 5th Nierxi told him that he is destined to be a Lama. His father also warned Rike if he failed to commit his vow in this life, his life would be in danger. However, Rike wants to be a dancer instead of a Lama. He left home without notifying the family and planned to start his new life in Yushu. Rike met Connie on his way and they prayed together in the Princess Wencheng temple and as a gift, he gave her a holy stone with OM MANI PADME HUM, the six-syllable mantra. They had a great time together visiting Gesha and three of them believed the affinity between them is for lifetimes.

(Also see page 26)

The Straits

Country: Australia
Series title: The Straits
Episode 1/2 of 10
Duration: 106:02
Original language: English (with some Torres Strait Creole, PNG Tok Pisin)
Production date: December, 2011
Broadcast by: ABC
Broadcast at 20:30 on 02.02.2012
Budget in Euro: € 9.4000.000,-
Author/s: Part One written by Nick Parsons, Part Two written by Nick Parsons & Jaime Browne
Director/s: Peter Andrikidis
Producer/s: Penny Chapman & Helen Panckhurst
Production company: Matchbox Pictures Pty. Ltd.
Commissioning editor: David Ogilvy

Submitted by: Helen Panckhurst
Email: helen.panckhurst@matchboxpictures.com

Synopsis:

Set among the turquoise waters and lethal wildlife of Australia's Far North Queensland and the Torres Strait, The Straits is an exotic, darkly humorous crime drama. The Montebellos are not your average Australian family. Modern day smugglers, their family business is transporting drugs into Australia and guns and exotic wildlife out, making use of ties of blood and loyalty in the Torres Strait Islands. When Harry, the head of the family, starts to plan his succession, a power struggle is sparked between brother and brother, wife and daughter. Under attack from ambitious bikies and mercurial PNG Raskols, the family must hold together through torture, assassination and imprisonment.

(Also see page 44)

Programme Details

The Tall Man

Country: Australia
Duration: 80:00
Original language: English
Production date: February, 2011
Budget in Euro: Not specified
Author/s: Tony Krawitz
Director/s: Tony Krawitz
Producer/s: Darren Dale
Production company: Blackfella Films
Commissioning editor: John Godfrey

Submitted by: Helen Lovelock
Email: helen@blackfellafilms.com.au

Synopsis:

When Cameron Doomadgee was found dead in the Palm Island police station, his injuries were like those of someone who'd been in a fatal car crash. The police claimed he had tripped on a step. The Palm Islanders rioted and burnt down the police station. The subsequent trial of Senior Sergeant Chris Hurley – who had been decorated for his work in Aboriginal communities – made headlines day after day, shadowed by Queensland police threatening to strike.

The Tall Man, tells the gripping story of the trial, of the complex Senior Sergeant Chris Hurley, and of the Doomadgee family as they struggle to understand what happened to their brother. Atmospheric, gritty and original, The Tall Man takes the viewer into the courtroom, into the once notorious Queensland police force, and into the Indigenous community of Palm Island of Australia's Far North – places where people live lives like no others, have a relationship with the land like no others, and a history, culture and a catastrophic present like no others.

This is Australia, but an Australia few of us have seen.

(Also see page 34)

There is No Blood on My Hands

Original title: На мне крови нет
Country: Russian Federation
Duration: 24:00
Original language: Russian
Production date: September, 2011
Budget in Euro: € 30.000,-
Author/s: Igor Khrekin
Director/s: Svetlana Stasenko
Producer/s: Igor Vittel
Production company: NETSKY

Submitted by: Svetlana Stasenko
Email: giskino@mail.ru

Synopsis:

Sergei Vladimirovich Arakcheev is a sapper, a Lieutenant of the Internal Security Forces. He was awarded the Order of Suvorov upon disarming his first 30 mines. In 2007 he was convicted by court martial and sentenced to 15 years for killing 3 civilians in Chechnya. But he was innocent.

(Also see page 43)

Programme Details

TV!TV!TV!

Country: Denmark
Series title: TV!TV!TV!
Episode 6 of 28
Duration: 29:27
Original language: Danish
Production date: March, 2011
Broadcast by: DR2
Broadcast at 20:30 on 21.03.2011
Budget in Euro: € 140.000,- / episode
Author/s: Thomas Klinkby
Director/s: Thomas Klinkby
Producer/s: Thomas Klinkby
Commissioning editor: Arne Notkin

Submitted by: Thomas Klinkby
Email: tk!@dr.dk

Synopsis:

TV!TV!TV! episode 6 looks at trends and tricks of the television trade. TV is still the most influential mass media - this programme takes a critical but loving look at the screen, hopefully inviting the viewers to watch even closer.

Presented by Ane Cortzen the programme plays with form, conventions and clichés while getting the inside info on how and why TV is made from the business' own experts. TV!TV!TV! is a different, weekly culture programme, digesting what we all love to consume in generous amounts.

(Also see page 42)

Wham! Bam! Islam! and the Hunt for the Noor Stone Online Video Game

Country: United States of America
Series title: Independent Lens
Duration: 56:40
Original language: English
Production date: January, 2011
Broadcast by: PBS
Broadcast at 10:00 on 13.10.2011
Budget in Euro: Not specified
Author/s: Isaac Solotaroff
Director/s: Isaac Solotaroff
Producer/s: Katharyn Bond Marquez
Production company: Endeavor Films, LLC
Commissioning editor: Sallie Jo Fifer

Submitted by: Sreedevi Sripathy

Email: shumaker@scetv.org

Synopsis:

When a Kuwaiti psychologist launches a comic series with 99 superheroes based on the 99 virtues of Allah, he runs up against suspicion from Muslims and the harsh realities of the global marketplace. The documentary is also supported by an online video game: The Hunt for the Noor Stone, a role-playing adventure game where you must navigate the ancient cities of Baghdad and Cordova in search of a Noor stone — the mythical stone referenced in Hindu and Arab texts and believed to contain infinite powers. It's a stand alone online game inspired by the film Wham! Bam! Islam! It explores historical and cultural aspects of the early Muslim societies through a popular medium (comic book illustration) and offers educational curricula for further examination in the US.

<http://www.pbs.org/independentlens/wham-bam-islam/game.html>

(Also see page 27)

Programme Details

Who's been Sleeping in My House? - Ashcombe

Country: Australia
Series title: Who's Been Sleeping in My House?
Episode 1 of 6
Duration: 27:30
Original language: English
Production date: September, 2011
Broadcast by: ABC
Broadcast at 20:00 on 21.09.2011
Budget in Euro: € 1.170.700,-
Author/s: Dan Brown
Director/s: Dan Brown
Producer/s: Dan Brown & Jacqueline Willenge
Production company: Joined Up Films
Commissioning editor: Chris Thorburn

Submitted by: Laura Martin
Email: martin.laura@abc.net.au

Synopsis:

Have you ever wondered about who lived in your house before you? Where did they come from? What were their dreams, hopes and fears? And what became of them? Who's been Sleeping in My House? is an eight-part series that explores the incredible stories that lie between the bricks and mortar of our homes. Archaeologist Adam Ford is on the job. Using the tools of his trade – public records and a good spade – he literally digs the dirt and reveals the rich past of some of Australia's most intriguing homes. We follow Adam as he zigzags his way through archives, databases, family albums and local experts, revealing a past that isn't always recorded in the history books – people who lived, loved, bore children and moved on in the great cycle of life. As ghosts of the past, family secrets and architectural surprises are revealed, one thing is for certain – the present owners' relationships with their homes will be changed forever by the startling mysteries and unexpected revelations Adam unearths. This is an exciting new series format where the walls really do talk. Beneath the floorboards, between the walls, under the eaves, or somewhere deep down in the garden, the secrets of the past are just waiting to be revealed – because every home has a story to tell.

(Also see page 37)

Who's In? Who's Out?

Original title: Who's In Who's Out
Country: The Netherlands
Series title: Who's In Who's Out
Episode 1 of 10
Duration: 23:00
Original language: Dutch
Production date: December, 2011
Broadcast by: BNN, Z@PP/NED 3
Broadcast at 19:00 on 08.01.2012
Budget in Euro: € 1.000.000,-
Author/s: Rob Bloemkolk & Barbara Jurgens
Director/s: Diede in 't Veld
Producer/s: Jeroen Koopman & Vincent ter Voert
Production company: NewBe TV & Waterland Film
Commissioning editor: Mark Furster

Submitted by: Emiel Neervoort
Email: emiel.neervoort@tuvalu.nl

Synopsis:

Who's in? Who's Out? is a weekly cross-media, interactive series about six talented youngsters who study at the Dutch Stage Academy, an Amsterdam based performing arts school for singers, dancers and actors. In this coming of age drama the teenage and young adult characters show us their life, their desires, ambitions and talents and make 13 to 19 year old viewers wanting to become part of it. From today, this really is possible! Reality and fiction are mixed in Who's In? Who's Out? by the interactive voting- and casting tool. Each week the viewer decides on the website which aspiring actor gets the part in the series, and which character will be expelled from the series. The viewer has a 100% control over the course of this election, and fully determines the development of the drama!

The cast consists of four fixed parts, played by experienced actors, and two additional parts that are played by members of the audience. On the website, everyone can subscribe to win one of the two parts in the series. Without the intervention of a director or a casting director! Contestants with the most votes wins the part in the TV series, to be recorded the very next day and aired in next week's episode. This part will be written to the person who wins and therefore fit like a glove. But there's a twist: the audience also determines which winner can stay, and who has to leave the series immediately.

(Also see page 36)

Programme Details

Worker Drone

Country: United States of America
Duration: 18:00
Original language: English
Production date: September, 2010
Broadcast by: PBS Online
Broadcast at 12:01 on 14.04.2011
Budget in Euro: € 29.111,-
Author/s: Sharat Raju
Director/s: Sharat Raju
Producer/s: Sharat Raju, Marcus Cano and ITVS
Production company: Atomic 5 productions
Commissioning editor: ITVS

Submitted by: Sharat Raju
Email: shumaker@scetv.org

Synopsis:

Rahul's days blend together. GlobeCom India, his employer, specializes in remote systems operation. When Rahul leaves his dungeon-like GlobeCom office, he goes to his dungeon-like living quarters in Technology City. But things change when an American contractor announces a new partnership with GlobeCom — Planet Dogstar, a massive multi-player online flying combat simulator where players shoot down... targets on an alien planet.

GlobeCom is hired to operate and manage the game. To decide who will lead and manage the operation, the company organizes an office showdown: whoever shoots down the most targets wins the promotion as well as a one-week furlough to leave Technology City. Can Rahul beat his co-workers to win the game?

(Also see page 26)

Xtremes

Country: Spain
Duration: 102:00
Original language: Catalan
Production date: August, 2009
Broadcast by: TV3
Broadcast at 23:35 on 09.06.2010
Budget in Euro: € 827.233,-
Author/s: Marta Molins, Joan Riedweg, Abel Folk
Director/s: Abel Folk and Joan Riedweg
Producer/s: Glòria Casanova (Animals Films) / Elisa Plaza (TVC)
Production company: Animals Films, S.L. / Televisió de Catalunya, S.A.
Commissioning editor: Joan Riedweg

Submitted by: Glòria Casanova
Email: animalsfilms@animalsfilms.net

Synopsis:

Xtremes is a film based on real-life events. It uses the techniques of fiction to tell the true stories of lives that have been shattered and broken.

The testimony of the real-life protagonists becomes the basis for a series of interwoven stories. The actors, the characters they play, and the real people these characters are based on, describe "extreme" experiences, revealing what it means to hit rock bottom and survive.

The border between reality and fiction is elided, and the two worlds interact, feeding off one another to recreate the excesses of individuals leading double lives under the guise of normality. These are human stories, full of mistakes, conflict and confessions that give pause for thought.

One more step... reach the Xtremes, and you may discover your limits.

(Also see page 36)

Programme Details

You Should Have Stayed at Home

Country: Canada

Series title: The Fifth Estate

Episode 18 of 23

Duration: 40:25

Original language: English

Production date: February, 2011

Broadcast by: CBC

Budget in Euro: Not specified

Author/s: Gillian Findlay

Director/s: Tamar Weinstein, Lynette Fortune

Producer/s: Tamar Weinstein, Lynette Fortune

Production company: Canadian Broadcasting Corporation

Commissioning editor: CBC Television

Submitted by: Jim Williamson

Email: jim.williamson@cbc.ca

Synopsis:

The summit from the street, and the people who never dreamed it could happen to them.

It's been eight months since the G20 and the iconic images are still with us — burning police cars, rampaging mobs, the massive security presence. But that's not the whole story of Toronto's G20.

On this edition of the Fifth Estate Gillian Findlay presents a revealing new street-level perspective of what happened when thousands of police were deployed in downtown Toronto and instructed to do what was necessary to secure the wall around the G20 Conference Centre. Exclusive eyewitness video obtained by the Fifth Estate brings to light startling new images captured on cell phones and minicams by the innocent bystanders who were swept up in the huge police dragnet during those three highly-charged days last June. In a rare television interview, Toronto Police Chief Bill Blair explains why police took the actions they did.

(Also see page 46)

Programme Details

Comedy Rules the World – How to make a Hit Comedy Series on the Internet

Angry Boys

Australia

<http://www.abc.net.au/tv/angryboys/>

(Also see page 25)

The Chaser

Australia

<http://www.abc.net.au/tv/chaser/>

(Also see page 25)

Danger 5

Australia

<http://www.sbs.com.au/danger5>

(Also see page 25)

Unconditional Love and Touch Screens

Bofori

Finland

<http://www.yle.fi/bofori> (Also see page 32)

PBS Kids Mobile

United States of America

<http://www.pbskids.org> - (Also see page 32)

Is the Web the Future of Documentaries?

In Situ

France

<http://insitu.arte.tv> (Also see page 41)

Afghanistan

France

<http://afghanistan.arte.tv> (Also see page 41)

The Arab World in Revolution(s)

France

<http://arte.tv/arabworld> (Also see page 41)

The Block

Australia

To be launched in July 2012 (Also see page 41)

Bear71

Canada

<http://bear71.nfb.ca/#/bear71> (Also see page 41)

10 Ways to Involve your Audience and use Social Media

Our Art

Denmark

www.dr.dk/voreskunst_original (Also see page 47)

360° - Zürich, Langstraße

Switzerland

www.360langstrasse.sf.tv (Also see page 47)

Blog TV

Singapore

www.blogtv.sg (Also see page 47)



INPUT

is coming to Latin America in 2013.

Canal 10 and the Communications Presidential Secretariat are the hosts of INPUT 2013 from May 6-9, in San Salvador, El Salvador.

El Salvador, the smallest nation in Central America, elected a new government in March 2009. With the arrival of the new government headed by President Mauricio Funes, Canal 10 and National Radio have undergone important changes.

Canal 10 and Radio Nacional are currently on the road to transformation to be a public service broadcaster, with new technology, quality national productions and, most importantly, to serve all Salvadorans not only in the country, but the diaspora. To host the INPUT conference is an event of major importance for the strengthening of public media in the country as well as in the region.



The Latin America television industry sector and the independent production community are an active and creative part of the media landscape in the region. There is rich varied media production across all genres, documentaries, fiction, as well as series and original programs for television and their new media outlets.

INPUT 2013 will be a great opportunity for the international community to connect with the regional broadcast industry, and media makers, to foster future collaborations, and to exchange experiences, ideas and new challenges in the world of global media and communications.

El Salvador delegates look forward to meeting and welcoming you at the "One for the Road" event at INPUT 2012 Sydney, on Friday May 11th.



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