

SESSION DESCRIPTIONS



TV Becoming the Ringmaster

Session leader: Susan Taylor

There are two things producers in public broadcasting know for sure; market competition is fierce and a programme's success is increasingly judged on the audience share it receives. For years private broadcasters have been using sensationalised formats to get an audience. Should a public broadcaster do the same? How do you make your programme stand out in the TV arena? Where's the line between a creative gimmick and a circus act? We look at three programme that go the distance to get noticed.

The Big Donorshow

80.0, Netherlands, Reality Series

Presenter: Judith Hulsenbeck

Shopsteward: Susan Taylor

A woman with a brain tumour is told she has six months to live. Before she dies she wants to give one of her kidneys away to a deserving recipient. The national broadcaster decides to bring the woman and the potential recipients onto centre stage to compete for the kidney. This programme took reality programme membership to an entirely new level. Did they go too far? Was such an over-the-top programme the best way to foster public discourse on organ donation?

Wrath- The 7 Deadly Sins

46.0, Norway, Documentary (Series)

Presenter: Kristopher Schau

Shopsteward: Pat van Heerden

This is irreverence at its best! Part of a series called *The Seven Deadly Sins* asks questions about accepted histories and theological dogma that concerns us all. The show is controversial in that it stretches the boundaries of spectacle on television. It challenges us to question dearly held beliefs and moral world views. In this episode, the team head for Jerusalem in search of the sin Wrath.

When does experiential irreverence become offensive and culturally insensitive, particularly in that we live in a seemingly polarised religious world.

Naked on the Inside

55.0, Australia, Documentary (Factual)

Presenter: Ian Walker (Producer)

Shopsteward: Carvin Eisson

When subjective reality conflicts with objective reality incredibly interesting things can happen. In this extraordinary, literally revealing, documentary, five people share with the camera their feelings about their bodies: David Toole, an internationally acclaimed dancer who has no legs falls in love for the first time; Carré Otis was an A-list supermodel who dieted her way to a heart seizure, then had to quit modeling when she couldn't hold a size 4; Marcus Van is a butch lesbian with a beard, but binds his double-D breasts before he goes to his job teaching Sunday school in Taipei; Rick Stray is a mother of two with breast cancer; and Shirley Sheffield is proud of being 350 pounds. Each of them opens up to the camera, mulling over their own thoughts about self-image and creating a naked self-portrait. *Naked on the Inside* takes up in film where Diane Arbus left off in photography

This is a serious programme, but will some see it as exploitation or pandering to the circus sideshow mentality of broadcasters and audiences? Why is it an act of bravery to accept your own skin and shape?

Finally TV

Session leader: Jouko Salokorpi

A collection of programme that are not bigger than life, or bigger than themselves. They are programme we have to make every day and every week to fill all that airtime between great documentaries and astonishing dramas. This doesn't mean that they are lesser than life. We have to survive by being innovative in making them, with limited amounts of time and money.

Mindstorm

29.0, Sweden, Infotainment

Director: Eva Larsson

Presenters: Eva Larsson, Henrik Fexeus

Shopsteward: Lidia Piechota

If you think you are truly conscious of what you do, you are wrong. Your brain is not your ally. It allows you to undergo manipulation and it adjusts to the surroundings instead of rebelling without even warning you. Take a look at this show and its innovative way of presenting scientific information which makes most viewers yawn. It will create a storm in your mind.

You Want This?

48.0, Finland, Infotainment

Presenter: Markku Mastomäki

Shopsteward: Pal Sipos

How do you get young people to be interested in political processes, policy issues and parliamentary deliberations? Designed for young people, *You Want This?* is an educational programme anarchic in structure and to some degree in point of view. It entertains, has a completely irreverent tone, and showcases some young Finnish "political candidates" in 45 second clips. It is a frolicking journey that keeps you engaged and informed.

Clickers —Flying

14.0, Hungary, Youth Magazine (Series)

Presenter: Attila Bordán

Shopsteward: Jouko Salokorpi

You might think this format is inspired by Internet clicking, the meandering through topics and themes that is the act of surfing. And you might just be right. In 14-minute episodes, you wander from one thing to another, without a set plan, just following impulses. And if you think the target audience for this programme is under 90 years old, you might just be right. Let's click and fly.

Dawson: Code Orange

40.35, Canada, Documentary

Presenter: Yves Lévesque

Shopsteward: Claudia Schreiner

Facts go fiction! This is a forceful documentary about the management of a major community medical alert. This is Emergency Room at its best: you will never want to see a fiction series about a hospital again. All scenes are re-enacted with the medical personnel who took part in the original incident. Detailed information about medical processes are supplied via sophisticated CGI. But, what are the effects on the audience? Do they realise the authentic background or assume it is still fiction? How much co-ordination and preparation was required to produce this programme? What was the motivation to use this kind of storytelling? Innovation being the Holy Grail of television, is this a new trend in the delivery of content.

Ijon Tichy's Star Diaries

15.0, Germany, Fiction (Series)

Director: Dennis Jacobsen

Presenter: Alexander Bickel

Shopsteward: Luca Paiva Mello

From the book to the net. From the net to TV. This sci-fi series crosses different media platforms and brings to the screen an innovative "vintage" visual style. Where is the place for entertainment in the public television landscape? Are broadcasters concerned with attracting new audiences?

F+!# Taboos

Session leader: Eunjoo Kim

What is the value of breaking taboos on TV? And what if the taboos relate to women? This session presents three works from different continents that explore the naked female world – that which often exists behind the wall of a male-dominated world – through a variety of voices

Hwang Jini

61.0, South Korea, Fiction (Series)

Director: Chulkyu Kim

Presenter: Moon Bohyun

Shopsteward: Luca Paiva Mello

This is one episode in a series that explores the tragic life of Joseon-era dancer, musician and poet, Hwang Jini, a woman who faced hardships due to her social status in Korean society. The series explores the issues of gender inequality and social class discrimination in historical Korean society, through a popular format and a very empathetic character.

Are the issues of gender and social status still pertinent in present-day South Korea? By using an appealing genre, did the programme makers succeed in bringing the discussion of these subject-matters to a broad audience? How did the show influence the perceptions of Koreans with regard to locally produced drama?

Over the Hill

60.0, Netherlands, Documentary

Presenter: Tamara Voermans

Shopsteward: Rehad Desai

A look at the fashion and cosmetics industries and their uncanny powers of persuasion. The pressure on women to be beautiful isn't new. Documentaries that explore this issue are not new either. What is new are the lengths to which women will go to literally shape their own beauty. This documentary looks at how cosmetic surgery is becoming an option for more and more women. Is there anything wrong with this? Are there limits to how far the filmmaker should go to prove her thesis? Should she have included her own body in her attempt to find the answers? Were the filmmaker's attitudes about beauty changed in the process?

Awaiting for Men

56.0, Mauritania, Documentary

Presenter: Aurélien Bodinaux (Producer)
and Katy Ndiaye (Director)

Shopsteward: Eunjoo Kim

This is a strong and intimate story told from the point of view of Muslim women living in Oualata, a city on the edge of the Sahara desert in Mauritania — a society apparently dominated by tradition, religion and men. In this documentary women unreservedly express themselves. They comment freely on the relationship between men and women. The women are free to explore their sexuality while still being true to their culture and their relationships with the men in their lives. A quiet rebellion unfolds on screen.

How did the director succeed in gaining such confidence and intimate access to the characters and their community? How do the filmmaker negotiate the thin line between voyeurism and sharing feelings? Has the story been shown in Mauritania and what was the response of the audience?

Whassup Widdat?**Session leader: Kethiwe Ngcobo**

In *Shake the Devil Off* we see how black people in New Orleans, America, suffer continued persecution, while dealing with the aftershocks of hurricane Katrina. In the United Kingdom, the film, *Shoot the Messenger* unleashes a massive outcry when it claims to expose the internal discord within the black community. From here it all appears to be somewhat puzzling. What's really going on out there with black folks? What is the state of race in the Diaspora? Are black people legitimately going toe to toe with racism, inside and out? Or are storytellers just slinging more sophisticated anti-black discourse? Come and experience these outrage- provoking pieces and together lets try and figure out whassup widdat?

Shake the Devil Off

99.0, Switzerland, Documentary

Presenter: Peter Entell

Shopsteward: Jean Pierre Bekolo Obama

America and New Orleans, under the microscope, six months after the Hurricane Katrina tragedy. Families have lost everything: homes, work, parents, brothers and sisters. And now the axe has just fallen on their beloved church and the preacher is about to be sent away.

What are the issues involved when a filmmaker decides to make a film without funding, particularly when it requires long distances and working in a different culture? Where is the point of view? Can the filmmaker really get inside the hearts of his characters? How do you find a new angle to a story that has been broken and extensively covered by global news networks?

Shoot the Messenger

90.0, United Kingdom, Fiction

Presenter: Sharon Foster

Shopsteward: Kethiwe Ngcobo

Originally titled *Fuck Black People*, this uncompromising film is black guy vs "the black people". Joe gives up his high-paying IT job, to become a teacher in a school. He decides to save the black kids by educating them – whether they like it or not. But how can one help one's own people if they don't want to be helped?

These are some comments from people who watched the film:

"I've never seen anything so unremittingly negative about black people in years."

"If it was about Asian people or Jewish people or white people it would never have been commissioned."

"Is this what black people have to do to get on TV?"

"How does this inspire black people?"

"The way to heal is to air things. This is one of the first films in a long time that does that."

Does the use of the fake diary cam ad to the narrative? Have audiences misunderstood the use of satire? Lets talk about a film that got Britain talking.

Let Me Be Myself

Session leader: Victor Carrera

We constantly negotiate relationships— as parents, friends lovers and so on. At some point we have to determine to what extent we can impose our own values and expectations on our children. At what point does this become to their detriment, inhibit them discovering who they really are and how they can determine their own needs. The films in this session look at these boundaries and seemingly innocent expressions of identity and desire

Pool of Princesses

92.0, Germany, Documentary

Presenter: Bettina Blümner (Director)

Shopsteward: Lidia Piechota

Three 15-year old girls, the best of friends' are growing up in Berlin. These girls are convinced that the period of being silly and immature is far behind them. The proof of their maturity is their pure charm, tough attitude and daring frankness, or is it? The most valuable thing for the filmmakers here is the incredible access they have to their subjects. And the courageous characters? What was the benefit for them?

Richard Is My Boyfriend

63.0, United Kingdom, Docu-drama

Presenter: Oliver Morse (Producer/Director)

Shopsteward: Graeme Isaac

Anna, a mentally compromised 24-year-old girl begins a sexual relationship with a Down's Syndrome man. It is a seemingly gentle and caring relationship which her father can accept but her mother cannot countenance. The only reliable form of contraception for Anna would be sterilisation, and a court must decide if she is to be sterilised or kept away from men forever. This compelling programme is based on real people and real cases. It uses some actors, but the doctors, psychiatrists and lawyers are real and have to respond to the case as it is presented to them by the actors.

Trips to the End of the Night

Sergio Borelli

Television. “An industry to sell audiences to advertisers”. Well perhaps. Our three colleagues, Licinio from Mozambique, Isabel from Mexico, and Talgat from Uzbekistan seem to disagree. They tell their stories straight and passionately, but avoid the rhetoric of drama. They do not want to please us. Their common subject is human despair. They want to make us angry and even feel guilty. They seem to believe even now what Lord Reith, the founder of BBC, established as a guiding rule: “TV must inform educate and entertain its audience”.

Su Merce

48.0, Mexico, Documentary

Presenter: TBA

Shopsteward: Sergio Borelli

“I can only sing what I see” says one of the protagonists in this story of a gang of youngsters living in the streets of Mexico City, the most populated city in the world. All seem to live with death at the door in a world of crime, hunger and drug addiction. They take us on a trip to visit this world, with a tentative smile on their lips. Each is conscious of being a poet of the inferno in which he/she exists. Possibly they think that music is their only salvation. In a post-script we are informed that they too have failed.

113

53.0, Uzbekistan, Drama

Presenter: Talgat Bektursunov (Director)

Shopsteward: Graeme Issac

As a school essay, *113* is a rather ambitious project. Not because it is a large project, but for the dramatic intensity necessary to communicate to an audience a story with only two characters— a prisoner, and somebody whose job is to continuously observe him through a television circuit and to punish him if he does not behave according to some unidentified rules. They do not communicate by words, but by deeds.

Night Lodgers

53.0, Mozambique, Documentary.

Presenter: Lucinio Azevedo (Director)

Shopsteward: Bill Gilcher

This experimental documentary is truly a document: two aged ghosts (former employees) visit a luxury hotel on the seashore abandoned long ago and inhabited for the last twenty years by families of squatters – including some who live in the cold-storage rooms in the basement. No running water, no electricity, but hundreds of people desperately waiting for a better tomorrow. What is the film telling us about the tenuous nature of hope in an uncivil society? A vision of Hades that Dante would have appreciated.