

## SESSION DESCRIPTIONS



## Don't Be a Couch Potato

Session leader: Claudia Schreiner

With new means of communication and global interaction, the old fashioned way of consuming television is out. Put away your beer and chips and take out your camera! Audiences are getting tired of having to watch what programme co-ordinators think is best for them. People want to take part! They want to voice their concerns and use television for their own purposes; they want to shape the programme. Thus, television becomes democratic. This session takes a look at programme that have been shaped and influenced by citizens, anarchists and audiences who are called on to act. But what influence do they really have on the outcome of the programme? Are the viewers voicing their own concerns or are they being used by TV strategists and programme makers who are following the trend of interaction?

### Interferenze

11.0, Italy, Documentary

Presenter: Zoe d'Amaro

Shopsteward: Victor Carrera

The right to freedom of speech is essential to democracy. This documentary explores the spread of a pirate tv network in Italy that makes use of the broadcast band that is in the public domain. Provocative and challenging in the Italian context, the programme asks how communication technologies are changing our perception of democracy.

### The Truth About Marika

60.0, Sweden, Fiction (Interactive Series)

Director/ presenter: Daniel Lägersten

Shopsteward: Karen Michael

A newly married man loses his beloved wife and goes in search of her. On his journey he travels through many strange worlds in a Sweden he never knew existed. He encounters many conspiracies and theories about his wife's whereabouts, but she continues to elude him. What is the truth about Marika? Has she really disappeared or is this a way to make viewers play along? The series makes use of all kinds of mass communication platforms. The boundaries between fiction and reality vanish and allow the unresolved mystery to fall into the hands of an interactive audience. The viewer can never be sure if it is a scripted story or one based on true events.

Is it the role of a public broadcaster to attract audiences by any means necessary? What is its responsibility regarding ethics, manipulation, truth? Is this an attempt to create a democratic TV or are we faking it?

### **The Sinking Village**

23.0, Hungary, Documentary

Presenter: Márton Szirmai (Director)

Shopsteward: Claudia Schreiner

Villagers from a small Hungarian town have to look on as their village slowly sinks into the earth. A mysterious phenomenon - and no one helps. However, there is Joseph, the eternal optimist. He takes up action, grabs the camera and documents the events taking place around him. A true story filmed with a creative approach and a great sense of humour. However, what was the filmmaker's intention in shaping and influencing the events? How authentic is it? Is this citizens' TV or just a good idea for a "new" kind of creative documentary?

### **A Place Called Home**

24.0, South Africa, Fiction (Series)

Presenter: Akin Omotoso

Shopsteward: Jean Pierre Bekolo Obama

The content for this programme was adapted from a book written by homeless people about their daily lives, their problems, hopes and dreams. The characters are based on the homeless people themselves, who provide content for the drama and are thus part of the production process. What decisions had to be made in order to adapt the series to the TV format? What role and influence did the original authors have on the production process? What were the intentions of the programme makers when choosing this topic?

### **Bad Vibe**

4.0, Portugal, Fiction (Series)

Presenter: Filipe Fonseca

Shopsteward: Victor Carrera

Two friends fight over the love of a woman with strange powers in a virtual world. Digital people and objects travel through cyberspace being uploaded and downloaded. Eduardo and Filipe will end up trapped in a cell phone. Their only chance to get out is through the software entity keeper. A mixture of videogame and reality with violent audiovisual content which shows how easy is to get trapped in limbo

## Female Wanted

**Session leader: Lidia Piechota**

It's easy— feature at least one attractive woman and you are guaranteed an audience. How much do the format and the plot matter? Women are not only the eye-catching bonus on the TV screen, but can also be charming, straightforward, aggressive, vulgar, delicate, shy, outgoing and courageous. So take your pick from Female Wanted.

## Turkish Chick

10.0, Netherlands, Fiction

Presenter: Marina Blok

Shopsteward: Pal Sipos

If you're a teenage boy it is quite normal to think about girls constantly. Wild wishes, joyful fantasies and sex, sex, sex – all of us know how it goes, don't we? But what if events take a strange turn and it is the girl who wants all of this?

## Princesses

80.0, Germany, Fiction

Presenter: Birgit Grosskopf (Director)

Shopsteward: Lidia Piechota

A girl gang roams a neighbourhood violently attacking people for no reason. This film deals with gang violence in a direct and unsentimental way, while maintaining an intimate and sympathetic view.

Young women want to be noticed, while at the same time enjoying the right to decide and to feel sure they are able to control their own lives. When have you gone too far in depicting violence? Surely there is more beneath the violent surface.

### **Don't Say a Word**

14.0, Colombia, Fiction

Presenter: Diana Carolina Montenegro Garcia

Shopsteward: Lidia Piechota

A uniform (surely comprising a short skirt?), messy hair, freckles and maybe a pint of uncertainty about oneself – this could be the picture of a typical schoolgirl. Character traits will vary, but most teenage girls clearly know what they feel and what they have to hide. Their subtleness is innate, is their eroticism also?

### **Searching 4 Sandeep**

55.0, Australia, Documentary

Presenter: Poppy Stockell (Director)

Shopsteward: Karen Michael

Filmmaker Poppy Stockell tells the story of her quest for love. Poppy meets Sandeep on the Internet. Sandeep is an Anglo-Indian living with her conservative parents. Using her personal small camera, Stockwell offers raw and incredibly frank footage to tell her story, which achieved huge ratings when aired on TV.

Is this kind of story too private or too intimate to be shown? Does the use of new communication tools improve access? Does it reinforce prejudices and clichés or has it created a vehicle for discussion among young people?

## Ethics. Morality. Guilt.

Session leader: Carvin Eison

Programme makers are constantly balancing their own values and principles with those of their subjects. Moral and ethical resolutions can be debated, but in the process of professional decision making what happens when a producer/director's personal-political point of view comes into conflict with the objective truth? At what point do the beliefs expressed in a programme become propaganda. How should broadcasters handle the white-hot glow of politically and emotionally charged material? Three powerful programme probe the depths of these issues.

### He Isn't But He Is

35.0, Iran, Fiction

Director: Vahid Chavosh

Presenter: Aleriza Shahrokhi

Shopsteward: Carvin Eison

This creative/reflective documentary is a true story about a martyr's daughter in Iran who is torn between her admiration for and loving memory of her father, and her own beliefs and values. She uses the world of animated fiction to bridge the gap between her father's world and her own, thus creating a means of post-mortem communication with him. The structure of the film presents the filmmaker as neutral on this sensitive topic; but what are his values? By producing a film that is dedicated to the patient wives of all martyrs is the filmmaker in some way supporting the act of the martyred?

### To See if I'm Smiling

59.0, Israel, Documentary

Presenter: Tamar Yarom (Director)

Shopsteward: Eun Joo Kim

This film features personal accounts of life in the Israeli army and the drama of an unending war in the occupied territories. Six Israeli female soldiers comment on the moral challenges they faced during encounters with Palestinian people. A powerful testimony about morals and the question of complicity or compliance. The testimonies of the women about their army service are told in a quiet tone but the charged message resonates nonetheless. The six subjects of this film are presented as courageous for coming forward on moral and ethical issues that took place while they were in the army. Why didn't they come forward at that time? Is their moral and ethical responsibility as members of the Israeli Defense Force being excused because they have confessed?

**To Die in Jerusalem**

Details: 76.0, Israel, Documentary

Presenter: Hilla Medalia

Shopsteward: Carvin Eison

*To Die in Jerusalem* takes the viewer on an eye-opening journey into the heart of the Israeli-Palestinian conflict. We experience the conflict through the eyes of two mothers who have lost their daughters in one deadly act of violence. The documentary recounts the heart-wrenching story of two teenage girls— 17-year-old Israeli student Rachel Levy, and her killer, 18-year-old Palestinian suicide bomber Ayat al-Akhras—who died together in a Jerusalem market in 2002.

The horrific incident ignited international outrage and set in motion one mother's journey to meet the mother of her daughter's killer. More than four years later, they finally meet in an emotionally charged encounter that underscores the deep roots of the Israel-Palestinian conflict. In a way, perpetrator and victim take the opportunity to reflect on motive, beliefs and values: who is right and who is wrong? And who judges? Why the choice of this technology? Can a video-conference by satellite link between Jerusalem and nearby Bethlehem aid reconciliation?

## Media Under the Knife – Deconstructing Media in the 21st Century

### Session leader: Pal Sipos

Far back in time (let's say 20 years ago) everything was beautiful: television had control of the news market, public service fulfilled its mission and dispersed culture and sophisticated entertainment all around the world, birds were chirping happily in the trees and a rainbow was smiling over TV viewers in every home. With the appearance of LOL (Internet) and with the aggressive push of commercial television those times are gone forever. Now the attack has reached the most sacred place of every station — the news room. There is competition, but the conditions are not equal. Being first in news is in danger. Reliability is at stake. Public service television and its values are questioned day by day— the rivals, by the audience and by the people who work in it. So what is happening? Murder or suicide?

#### News War: What's Happening to the News

90.0, USA, Documentary  
 Presenter: David Fanning  
 Shopsteward: Pal Sipos

Changing times, new audiences, pressures for profits, and the Internet revolution are upending mainstream media's old values and business models. By now the attack has reached the most sacred place in television — the news room. Reliability is at stake. Quick news monopoly is in danger. The real time validity of television is being challenged by instant on-line access to the Internet.

#### The News Killing Field

1.5, India, Short Film  
 Presenter: Rupsha Dasgupta  
 Shopsteward: Susan Taylor

Is the news about what's happening in the world or what's happening in boardrooms? This TV filler comments on which side is winning the information war. What was the intention of this segment? Why did the producer choose this format to communicate the message? In what context was the piece shown?

#### The Pilots

93.0, Germany, Documentary  
 Presenter: Cordula Kablitz-Post  
 Shopsteward: Susan Taylor

Fasten your seatbelts, it's going to be a bumpy but entertaining ride. This programme within a programme explores the construction and deconstruction of television. Looking at some of the most basic TV formulas, the film makers somehow manage to maintain structure in chaos. This documentary takes an alternative approach to the classic talk show format, with its very unconventional host. Along the way you find it's not just a programme about high art, but about the nature of media itself.

## Deraciner le rascisme / Uprooting racism

Session leader: Jean Pierre Bekolo Obama

If television doesn't rethink itself beyond entertainment, the medium will definitely become useless. What use can we make of television? Is there any potential in a utilitarian approach to the most popular mass media? Can television be used to treat and cure social diseases, such as racism? Will television constitute a base for our utopias; this place where finally we will be able to physically situate an exemplary society, where white and black, gay and straight, Israelis and Palestinians, for example, can finally live in peace together?

### I'm Not the Indian You Had in Mind

5.0, Canada, Short Film (Live action)

Presenter: TBA

Shopsteward: Jo Raknes

This short film challenges the stereotypical portrayal of First Nation's peoples in the media. Thomas King narrates this spoken-word programme, which offers an insight as to how First Nation's people today are changing old ideas and empowering themselves in the greater community. The actors, in typical urban attire are juxtaposed against the loin cloth-wearing, tomahawk wielding 'Natives' of yesterday's spaghetti westerns. Through the use of stock footage, language, and common artifacts, such as a 'cigar store Indian', the viewer is encouraged to examine the profound role that these one-dimensional media representations have played in shaping their perspectives of an entire group of people. The man living next door, the woman working in the next cubicle, or the stoic wood carving in front of the cigar store, which "Indian" did you have in mind?

### Jerusalem is Proud to Present

82.0, Israel, Documentary

Presenter: Nitazn Gilady

Shopsteward: Luca Paiva Mello

Polarised religious communities in Jerusalem set aside their differences to unite against a perceived common enemy, the gay community.

Was the intention of the filmmakers to show how similar the two communities fighting in Jerusalem are? Is the hidden message that two groups in conflict can unite? The gay community appears itself to be moderate, how is real is this? Was it a strategy to get the event approved?

### Black Like Me

100.0 France Documentary

Presenter: Philippe de Bourbon

Shopsteward: Jean Pierre Bekolo Obama

This show is inspired by white American writer J.H. Griffin who in 1959, turned himself into a black man to experience life as a person of colour. Fifty years later, two French families decide to change their skin colour and swap skins. The show then aims to measure racism in France today. Does this story-form offer us a proper diagnostic into the lives of the "other" or does it merely "exotify" the race experience? Can this kind of programme help uproot racism or does it encourage a false awareness of the issues of race?