

SESSION DESCRIPTIONS



Beyond Correct

Session leader: Pat van Heerden

Don't be sexist. Don't be racist. Don't be xenophobic. We all know the rules, but hey, what if some see it as funny? A key role of public broadcasters is to find ways to get that "public" to better understand each other. With our communities becoming more diverse, that can be a real challenge. This session looks at programme that use humour to explore difference, raising key issues about whether playing with stereotypes helps or hurts our understanding of each other.

Yallahrup

10.0, Denmark, Fiction (Series)

Director: Bjarke Ahlstrand

Shopsteward: Bill Gilcher

This is a provocative and extremely politically incorrect programme that deals with integration in the country in which the Mohammed caricatures continue to cause controversy. Is it really working? What are the real intentions behind it? Who is the target audience? Is it brave or disrespectful? Does it heal wounds or just provoke reaction?

Scandinavian Beauty

29.0, Norway, Fiction (Series)

Presenter: Erik Sandberg

Shopsteward: Pal Sipos

A very "dangerous" programme, which incorporates humour, satire and irony to spare nobody's feelings. And above all, it is Scandinavian and politically incorrect. All the minorities (gays, Muslims, Norwegians, Swedes) get what they deserve: equal opportunity to be laughed at.

The Glow of White Women

78.0, South Africa, Documentary

Presenter: Catherine Meyburgh

Shopsteward: Jean Pierre Bekolo Obama

A well-crafted story exploring sexuality in the context of legislated racism. The director faces camera, sharing insights into his cross-racial sexual exploits. *The Glow of White Women* wants to challenge notions of what is politically appropriate. The piece also plays with traditional notions of race and sex, scratching around in the Pandora's box of inter-racial sex-relationships. Does this in your face, intimate kind of story, help us understand each other or is it mere self indulgence? The film strives to be a deconstruction of sex, race, society. Is this achieved, or does the story perpetuate stereotype. Is this irreverence for the sake of it or a constructive provocation?

Ban the Burka

22.0, Canada, (Fiction- Series)

Presenter: Anton Leo

Shopsteward: Jouko Salokorpi

The name of the series is *Little Mosque on the Prairie*. The name of the episode is *Ban the Burka*. So this might just have something to do with that light and casual topic known as religion. Fun, tongue in cheek, and a good example of multicultural programme meming. How do you build a community that is able to accommodate strong differences? How do you de-dramatise sensitive issues, such as religion, in a drama?

Summer Heights High

28.0, Australia, Fiction (Comedy)

Director/ presenter: Jennifer Collins

Shopsteward: Pat van Heerden

Your gay drama teacher, your high school bully, your nasty school principal, the snotty pretty girl ... this programme explores every high school stereotype. It does so with irreverence and satire, taking the characters to the extreme. Is this a constructive way to teach a younger audience to respect difference? Is this level of satire safe in the hands of a younger audience? Does it have the potential to reinforce the stereotypes rather than diminish them?

The Basement Tapes

Session leader: Jo Raknes

When you blow the dust off the film and video material that floats around both in private homes and in official archives you find stories, untold and ready to be revealed. Stuff like this, edited and shown, can change the way we look at history and it can be used as evidence. Is private material of any public interest or does it belong on the shelves of the people involved? This session will explore archive, from the deeply private to the ostensibly public. Does archive of public interest belong to the commons – should it be freely available? Have some images become part of our visual dictionary and what does this say about the question of ownership

Sensitive Material

23.0, Spain, Documentary (Series)

Presenter: Josep Rovira

Shopsteward: Jo Raknes

Marie Jo is the star of home movies shot by her husband over many years. He was the son of a rich, conservative Catholic family living in a Catalan village during the Franco dictatorship. She was a beautiful, sensual Frenchwoman who epitomised the new femininity and free sexuality then sweeping Europe. The movies highlight the changing face of the country and are full of startling contrasts - starchy parties at the parents' house with guests sporting dinner jackets and evening dresses, and sailing trips to Ibiza, then a countercultural haven replete with hippies and nudist beaches. The changing habits of this young couple are revealed in the movies and reflect what was happening in the wider world. A love story is also revealed through a selection of some of the most intimate scenes, with comments from Marie Jo herself. The film includes the participation of the couple's eldest daughter, Caroline, who rediscovers the early years of family life.

Children of the Sun

70.0, Israel, Documentary

Presenter: Amir Harel

Shopsteward: Kethiwe Ncgobo

This film combines the personal archives of 80 families. It documents and reflects the life and ideology of the kibbutz movement in its infant stage. It deals simultaneously on a personal and a collective level — deconstructing an institution and a set of values that became part of the Israeli national myth. How long does it take to collect an archive of this magnitude? This is a brave use of voice-over, why are the characters anonymous? How was the film received in Israel?

Pakistan Zindabad

90.0, France, Documentary

Presenter: Christine Camdessus

Shopsteward: Rehad Desai

August 2007 marked the 60th anniversary of the Partition of India, an event that affected one fifth of the globe. The most fascinating story to emerge from that moment in history, is the one that is little known and particularly badly understood: the creation of Pakistan. Taking as its central metaphor the recent devastating earthquake, the film uncovers five major faults lines in Pakistan's body politic. Through the prism of history it evaluates the real status of the military, of militant Islamist groups and of democratic forces within the country and the key relationships with the United States, India and with Pakistan's Muslim neighbours. With contributions from notable military and political figures, as well as leading specialists in the field, this ambitious film combines archive and well-dramatised sequences with astonishing locations to bring us a deeper, more lucid understanding of what is at stake in the new world order.

North to Europe – South to Africa

Session leader: Carvin Eison

Television and film production have always provided the means by which the developed world has defined our perceptions of exotic and distant cultures. But what happens when African programme makers travel north to Europe to produce programme that reflect their experiences? Conversely, as Europeans continue travelling south to Africa, to produce programme for global markets, are they creating new perceptions of the continent or perpetuating old stereotypes? Four compelling programme explore what happens when Africans go up north and Europeans go down south.

Field Report From a Common Man

18.0 (4x4.30) Norway, Factual (Series)

Presenter: Truels Zeiner-Henriksen and Per Jordal

Shopsteward: Karen Michael

Four Norwegian citizens are sent to Zambia and Malawi to make personal folk video reports on what they see and experience while travelling on the African continent. Their video reports are gut-wrenching. They show imagery of children suffering from the consequences of HIV/AIDS. What was the purpose of the Norwegians visit? Are they the new missionary ambassadors to the continent? Were the images and the reports stereotypical portrayals of African children? Do these reports engender empathic responses from the viewer or could other reporting methods be more effective? How do these images influence the perception of the African continent?

Nosaltres

71.0, Senegal, Documentary

Presenter: Moussa Toure

Shopsteward: Victor Carrera

“Nosaltres” means “us” in Catalan. A group of immigrants from Mali have been living in a small town in Catalonia, Spain, for almost eight years and have had minimal contact with the local Catalan community. The film articulates the social isolation experienced by Malian men working in Catalonia, while voicing the feelings of uncertainty expressed by the indigenous Catalan people. This documentary takes off the “make-up”, the prejudices we all wear, and achieves the goal of bringing the two communities together for a real exchange of opinions and perceptions. Can they achieve harmony and equilibrium?

Last Man Standing

56.0, United Kingdom, Reality Series

Presenter: Simon Winchcombe &

Serena Davies

Shopsteward: Claudia Schreiner

Last Man Standing is a hugely ambitious reality/game show series that takes western athletes to live with indigenous peoples from around the world. Athletes from the West learn indigenous sport and then compete with native athletes and each other according to tribal rules and on tribal turf. While training with the tribe the western athletes live with local families and take part in several aspects of local life.

Last Man Standing breaks new ground by introducing popular anthropology to younger audiences. In this episode, as the competition begins ethical questions arise. What is the true value of this cultural exchange? Was there pressure to have the western athletes emerging victorious thus exploiting the Zulu? Do audiences learn new aspects of Zulu culture, for example, or are traditional stereotypes communicated and confirmed?

The Black Man in Seelisberg

25.0, Switzerland, Documentary

Presenter: Christoph Müller

Shopsteward: Carvin Eison

After two years without a priest it was a blessing for the parishioners of Seelisberg, Switzerland to get someone who would take care of their souls. But Great God Almighty, the priest assigned to the parish was a Black doctor of theology from Nigeria, Africa. *Black Man in Seelisberg* is poignant, humorous and fascinating!

While African communities have coped with European missionaries saving their souls for generations, will this appointment be seen as political-correctness gone too far? Can the white community embrace this black man as their priest? How will the priest respond to the people of Seelisberg? What can be learned from this turn of events?

Thinking About Who We Are – Identity Matters

Session leader: Jo Raknes

To what extent is the public broadcaster involved in the creation of identity – of nations and the individuals who comprise them. As programme makers we can choose who we offer the voice of the media to and we are indeed responsible for how people are portrayed. So who is in the driver's seat? Is it the programme maker or the subject who sits behind the steering wheel who give us a true picture of ourselves?

Probably the Most Modern Country in the World

44.0, Sweden, Documentary

Presenter: Kristina Lindström

Shopsteward: Jouko Salokorpi

A self portrait of Sweden the nation and its people. Who they really are, what they think of themselves, what others think of them. So why should we care? You will find the answer to that question in this programme. This skillful combination of old fashioned studio look and the innovative use of bluescreen, makes for an interesting psychological exploration of this society.

Hello Willy!

44.0, Russia, Documentary

Presenter: Raisa Malova

Shopsteward: Jean Pierre Bekolo Obama

The story of an old musician who lies about his identity. The director knows, or at least suspects, that the man is a liar, but uses his story to uncover a bigger story. Could it have been more interesting without this fake central character?

Operation Homecoming

52.0, USA, Documentary

Presenter: Richard Robbins

Shopsteward: Jo Raknes

This documentary explores first-hand, the experiences of American soldiers in the Iraq war, as told through their own writings about the war. The programme weaves interview with actuality footage, figurative graphics overlaid with a soundtrack featuring recitation of memoirs and poetry.

Languages of Drama

Session leader: Bill Gilcher

In this session, we look at how three different broadcasters present drama to their audiences. We explore about the language of drama in different environs: an experimental production approach from Finland, an episodic Dutch drama set in South Africa, and a Congolese episodic drama based on a true story. Why do these programmes look and work the way they do? Come and talk about the strategies selected for three different audiences.

Papy

53.0, Congo, Fiction (Series)

Presenters: Djo Munga, Boris van Gils

Shopsteward: Rehad Desai

Based on a true story, this is one episode from a six-part series telling the story of how Papy, infected by HIV, manages to get special ARV treatment. Rejected by his wife and family, Papy can't go to work and has to take sole care of his two children. By convincing a homeless man to play the part of his uncle, he can visit a treatment centre – which insists that a relative accompany each patient. The combination of fine drama and educational content shows a public broadcaster's strategy for presenting a tough but urgent subject to its audience. Does it work as both drama and education?

Stellenbosch

50.0, Netherlands, Fiction (Series)

Presenter: Joost de Wolf

Shopsteward: Pat van Heerden

Stellenbosch is the drama entry for Joburg! Of course to enjoy and look at but maybe even more to criticise and discuss. Because *Stellenbosch* is not only fine quality drama, but also a controversial series – made for a European audience – that uses modern South Africa mainly as “decor” for entertainment. But, how should we deal in public broadcasting with historic and political background in an attempt to reach bigger audiences with material that counts? While the world changes at breakneck speed in South Africa, we focus on a Dutch family that emigrated to South Africa in the late 1950s. We follow the ups and downs of life and see how fate – or is it history? – has left its marks. While the story is set in both the Netherlands and South Africa, it is a farm called “Arkadia” in the vicinity of Stellenbosch in the Western Cape that is the central location. “Arkadia” refers to the mythical rural paradise often written about in ancient Greek and Roman poetry. But the Arkadia of *Stellenbosch* is the setting in which many of South Africa complex contemporary issues of race relations, class, and land ownership come to a point.

Triptych

30.0, Finland, Fiction

Presenter: Liselott Forsman

Shopsteward: Bill Gilcher

What happens when three artists with no film-making experience are given a film crew, a 24-hour time period to shoot the same story and 24 hours to produce and edit their respective takes for a “triptych” programme ?

That was the task at hand for three Finnish artists who took the same story and turned it into three quite different short films. What are the kinds of drama that ensue?