

## SPECIAL SESSIONS



## Made In Africa

### A two-day International Training Opportunity

*"A man is always a teller of tales, he lives surrounded by his stories and the stories of others, he sees everything that happens to him through them; and he tries to live his own life as if he were telling a story."*

Jean-Paul Sartre

*Made in Africa* is a unique training project aimed at giving international broadcast production opportunities to new and emerging documentary filmmakers from across the continent of Africa. The initiative is being launched at Input2008 and is an intensive two-day workshop on May 3 and 4. The aim is to give a minimum of 300 documentary filmmakers training in pitching, storytelling and "giving your project legs", among other topics. The best stories will be developed at the Thomson Foundation three-month summer course in the UK. *Made In Africa* is a collaboration between the SABC as Host Broadcaster of Input2008, the DFG, the CBA-DFID Broadcast Media Scheme and the Thomson Foundation.

**Trainers include:**

**Christina Burnett**

Pitching Trainer and Project Development Specialist.

**Moderator**

**Andy Glynne**

Director Documentary Filmmakers' Group (DFG) of the UK

## From Public Service Broadcasting to Public Service Media

Viewer participation, information sharing, media transfer, public access and cross- platform media... These are the catch phrases flying around public service television today, but what do they mean in practice?

In this session we will consider two concrete initiatives. With *Open News Desk* the Swedish broadcaster, SVT, opens up and allows for public participation in editorial decision making processes. With *SVT Play* the broadcaster spearheads the transfer of programme material onto the Internet.

### Open News Desk

SVT has made Sweden's in-depth news programme, *Aktuellt*, transparent to the public. Many of the editors' internal discussions and decisions that happen before the bulletin makes it to air, are placed on the Internet. Reporters, anchors, editors-in-chief and other professionals in the news staff discuss ideas in the internal newsroom hours before the evening's newscast. The audience then has the opportunity to watch and comment. Public service media becomes transparent.

### SVT Play

SVT places its videos and programmes on the Internet under one single brand: *SVT Play*. *SVT Play* allows the user to view (and review) the TV-programmes within 30 days from the broadcast. In the case of a series the viewer can see it online 30 days from the last episode's broadcast. The web channel *SVT Play* contains more than 2000 hours of fresh material and is growing. Another site, *Open Archive* makes available more than 300 hours of material. Last year 160 million programmes /clips were played in *SVT Play*. In December 2007 a total of 26 million programmes/clips were played.

### Presenters

#### Eva Landahl

Chief Editor Current Affairs and News- SVT,  
Input National Co-ordinator

#### Lena Glaser

Head of New Media, SVT Interactive

### Moderator

**Hans Hernborn:** Input International Board

## Ousmane Sembene Inside Out A Tribute to African Cinema

*"The work of an African filmmaker is to find a way that is his own and to find his own symbols, even to create symbols if he has to."*

Interview with Ousmane Sembene by Dr Harold Weaver

The aim is to create a discourse at Input2008 that goes well beyond Ousmane Sembene, the man and his work; to track the impact of African cinema on the world with Sembene as a founding father.

Sembene said: "Cinema is a night school," and on a continent where literacy is low, public broadcasting can serve as a short but effective route to a bright and hopeful future. A formal independence has taken place, a political independence on paper, but now we must forge an independence of the minds, a cultural independence.

Discussion will be fueled by extracts from Sembene's works (Moolaade & Faat Kine) as well as the Manthia Diawara film *Sembene Ousmane, the Making of African Cinema*.

### **Speakers**

#### **Seipati Bulane-Hopa**

Secretary General of FEPACI, the Pan African Federation of Filmmakers.

#### **Jean Pierre Bekolo Obama**

Award-winning filmmaker, Input2008 Shopsteward

#### **Dr Harold Weaver**

Principal Curator of the Black Film Project and Fellow of the Du Bois Institute, Howard University, USA

#### **Ramadan Suleman,**

Director of *Fools* and *Zulu Love Letter*.

### **Moderator**

#### **Pedro Pimenta**

Ebano Multimedia Mozambique

Director of the annual Maputo Dockanema Film Festival.

## Raiders of the Lost Archives

Public television and allied archive centres around the world, probably have some of the best archive of the moving image of the late 20th century. But as programme makers what are we doing with it? What could we do with it? Are there things we should NOT do with it? Or is all fair in love and war? There's a revolution going on — if we're not part of it and driving it — is there a danger that Public TV could itself become a dusty entry in our own archive?

Enter an online archive website and you are immediately thrown back fifty to one hundred years in time. Cut the same footage up on YOUTUBE or TV, a DVD or Mobile phone, to tell the story of your town or family. If you are so inclined, direct actors in scenes that seamlessly put your viewer ZELIG-like into the archive action of yesteryear. Are these all legitimate creative methods of TV storytelling or are we debasing raided material?

Using clips and discussion, this session will explore a wide range of issues around the media's use of archive.

### Panelists

#### **Roei Amit**

Head of Publishing at the Institut National de l'Audiovisuel (INA), France

#### **Marianne Levy-Leblond**

Commissioning Editor with the Documentary Department at ARTE, France

#### **Anne Roper**

Executive Producer in charge of Archive Production Unit at RTE - Ireland's national broadcaster.

### Moderators

#### **Sylvie Cazin**

Input National Co-Ordinator for France

Producer at INA and NC Input France

#### **Kevin Cummins**

Producer/Director at RTÉ and Input International Board

## Adjusting the Temperature— Public Broadcasters Take on Climate Change

The goal of this session is to look at various initiatives by public broadcasters that tackle issues on climate change, the environment and sustainable development. Here we will raise the possibility of responding to these issue in ways that are more in-depth. The idea is to provoke ideas for broadcast initiatives that will inspire our viewers to take action. We will take inspiration from the South American series; *microMACRO* that encourages action in communities throughout Brazil and Venezuela.

The Danish National Broadcasting Corporation (DR) will share a thing or two with their format; *Gold and Green Forests* crossing various media platforms to incite green action. We will partake in the BBC's *Climate Change Experiment*, help save the planet with, *Saving Planet Earth* and find out how to create *BBC Breathing Places*. In the United States, South Carolina ETV/PBS takes the show on the road with *Journey to Planet Earth*. TVC Spain shares some tips on how to create virtual communities who take action during the broadcasters *Let's change. We're still in time*, a week-long campaign.

Finally Japan's NHK will tell us how they rolled out its very own *Eco Campaign* with the objective of reducing Japan's greenhouse gas emissions.

### Presenters

**Claudia Ortiz:** Executive Producer, TV Cultura

**Peter Green-Larsen:** Commissioning Editor

**Birdie Bjerregaard:** Commissioning Editors, DR

**Mark Jacobs:** Senior Producer Natural History Unit BBC

**Amy Shumaker:** Executive Producer. South Carolina ETV,  
Input National Co-ordinator for the United States.

**Joan Carreras:** Knowledge Management Director, TVC

**Esther Dueñas:** Programme meming Co-ordination, TVC

**Fumina Koike:** Product Manager, International Product Development, NHK, Input National Coordinator for Japan.

### Moderators:

**Amy Shumaker**

Executive Producer. South Carolina ETV,  
Input National Co-ordinator for the United States.

**Fumina Koike**

Product Manager, International Product Development, NHK,  
Input National Co-ordinator for Japan.

## The Story Tree Re-storying Africa

*Until the lions tell their tale, the story of the hunt will always glorify the hunter*

African Proverb

There are minor myths about Africa that feed prejudice and superstition. This session goes in search of new sustaining myths that respect imagination, storytelling that helps us to connect our unique African perspective to the rest of the world. We explore the filmmakers who are doing justice to the complexity of the stories of the African continent.

The programme makers participating in this session are sometimes critical, sometimes confident about the Africa they have before them. Some look back examining the past with its pain. The voices are varied but emphatically African, whether the filmmakers reside on the continent or are working and living elsewhere. What is certain is that the filmmaking and television culture in Africa is more exuberant and prolific than it's ever been and we are producing an infinitely more mature reflection of the continent.

Film extracts include *Tsotsi*, *Bamako*, *All About Darfur*, *Cuba: An African Odyssey*, *Africa Paradis* and *More Than Just A Game*.

*"People go to Africa and confirm what they already have in their heads and so they fail to see what is in front of them."*

Chinua Achebe —Writer

### Panelists

#### **Owen 'Alik Shahadah,**

Director of *500 Years Later* and winner of many awards including the UNESCO Breaking the Chains prize at the Zanzibar Film Festival ZIFF

#### **Jihan El-Tahri**

Secretary-General of the Guild of African Film Makers in the Diaspora. Director of *The House of Saud* and *Cuba: An African Odyssey*.

#### **John Akomfrah**

Best known for his work with the London-based media workshop Black Audio Film Collective, which he co-founded. He was recently awarded an OBE in the annual UK Honours List.

#### **Junaid Ahmed,**

Director of *More Than Just A Game*.

#### **Taghreed Elsanhoury**

Director of *All About Darfur* and winner of the ZIFF Chairperson's prize

### Moderator

Kethiwe Ngcobo: Head of SABC Drama, Input2008 Shopsteward  
Jean Pierre Bekolo Obama: Award-winning filmmaker and academic.  
Input2008 Shopsteward

## The *Why Democracy* Experience— Mobilising Global Audience

In October 2007, 10 one-hour films and a package of short films on contemporary democracy, were broadcast in the world's largest ever factual media event: *Why Democracy?*

More than 40 broadcasters on all continents participated, with an estimated audience of 300 million viewers. The project is accompanied by an ongoing global interactive discussion on the internet.

The *Why Democracy* project is a good example of how public TV can still stir global debates and mobilise a worldwide audience, even in these times of digital proliferation.

For deeper insight we will screen *Iron Ladies*, an intriguing one-hour documentary from Liberia. The film gives behind-the-scenes access to President Ellen Johnson-Sirleaf's first year in government, providing a unique insight into the workings of a newly elected African cabinet.

Other documentaries from the project will be presented during the session as well as on the website.

Watch the film, join the discussion and meet the creators of this unique media event:

### **Presenters**

**Don Edkins, Nick Fraser, Mette Heide, Iiika Vehkalahti:**

Creators of the *Why Democracy* project

### **Moderator**

**Rainer Traube**

Deutsche Welle, Input International Board Member

## Seizing The Camera: Australian Indigenous Filmmakers Take Control of Their Stories

In Australia over the last 15 years an indigenous production sector has sprung up as if from nowhere to challenge the way Australians think about their country and its past. It has also produced work that has been winning international awards at major festivals, such as Berlin, Cannes, and Sundance.

The filmmakers and their programme will be introduced by South African TV and film practitioners, to draw out the local relevance of these indigenous victories. They will help explore common issues such as the politics of representation, dealing with a contested history, the question of mainstreaming vs. servicing minority audiences, and the question of who speaks for whom. This will be investigated with regards to the content, aesthetics and narratives of the films themselves. How do these films begin to complicate representations of Aboriginal people.

Through discussion of the programmes the session will examine the targeted workshop and development programme that has been used in Australia to fast-track the development of indigenous film and television talent. It will also look at the partnership between a funding body (the Indigenous Branch of the Australian Film Commission) and the Australian public broadcasters that has brought this new indigenous work to a wide audience.

**Session Leader:**

**Graeme Isaac**

Input National Co-ordinator for Australia

**First Australians****Episode 1**

70.0

**Documentary (Series)****Directors: Rachel Perkins & Beck Cole****Producer / Presenter: Darren Dale****Shopsteward: Angie Mills**

Produced by some of Australia's finest Aboriginal filmmakers, this critical series chronicles the birth of a country and the collision of two worlds. It is an epic story that comes alive through the struggles of individuals, both black and white. Beautifully filmed, the series melds landscape, art, interviews and first-hand accounts with a vast archival collection to present the birth of contemporary Australia as never seen before, from the perspective of its first people—the first Australians. The series is independently produced and pre-sold to an Australian Public Broadcaster and to ITVS in the US.

**My Bed Your Bed**

16.0

**Drama****Director / Presenter: Erica Glynn****Shopsteward: Graeme Isaac**

A tender portrait of a young couple embarking on an arranged marriage in a remote desert community. The young newlyweds appear to be fond of each other but attempts to achieve sexual intimacy are fraught with reticence and impatience captured by intimate and carefully framed cinematography.

*My Bed Your Bed* was part of a short drama series that grew out of a development programme sponsored by a national funding body and two public broadcasters, and which contained films that screened in competition at Cannes, Berlin, and Clermont-Ferrand.

**Green Bush**

26.0

**Drama.****Director / Presenter: Warwick Thornton****Shopsteward: Pat van Heerden**

DJ Kenny works the night shift in a remote area radio station in Central Australia, hosting a programme me for a local prison audience and their friends and relatives. The night takes an eerie turn as a succession of elderly visitors appear, equipment breaks down and domestic violence intrudes. In a film full of suspense, humor and insight, set against a background of posters and music of Aboriginal pride and protest, we observe Kenny's feelings of helplessness as he attempts to hold his small nocturnal community together.

*Green Bush* premiered at Sundance and won Best Short Film in the Panorama section at Berlin International Film Festival

**Ngangkari**

26.0

**Documentary.****Director / Presenter: Erica Glynn****Shopsteward: Rehad Desai**

In this simple but intimate observational documentary two senior traditional healers, Ngangkari, go about their work—calmly returning lost spirits to ailing patients, checking on the quality of the food available at the local community store, consulting in the community's medical clinic along with white doctors, and worrying that the effects of marijuana smoking and petrol sniffing may be beyond their curative powers.

Whilst *Ngangkari* screened on national television and at international festivals, it was also produced for broadcast on a remote area network broadcasting to Indigenous communities, representing another level of Indigenous television in Australia.

## The Most Popular Programme

Do you know what is by far the most popular TV programme in the world? This programme is watched not by millions, not by tens of millions, but by hundreds of millions of viewers... A record never broken by any other television event!

Now is your chance to know what this record-breaking programme is, and also to see excerpts of the programme. In *The Most Popular Programme*, session we will reveal all!

Ratings seem to be dominated by commercial broadcasters. But not always, and not everywhere. In some countries and on some occasions public service broadcasters come out on top, even with ratings. This special session takes you on a tour of popular public service programme around the world. It's music, competition, festive days and drama.

Programme excerpts will be presented by experienced programme makers and TV specialists from all around the world.

Come and see for yourself how different broadcasters throughout the world succeed in making popular programme good and good programme popular.

### **Moderators:**

**Timo-Erkki Heino**

Input National Co-ordinator for Finland

**Kethiwe Ngcobo**

Input Shopsteward, Head of Drama—SABC Content Hub

## How to Win Emmys and Audiences

Do you want to make quality drama that will win you the Emmy or do you want to achieve high ratings? Achieving both these goals was thought outright impossible. Danish TV, however, knows how to make quality programme, win the awards and at the same time get high numbers of viewers to watch.

Danish TV won the Prix Italia for the programme, *Worth Fighting For*. The Danish Public Broadcaster also won four Emmy awards for the following programmes; *Unit One*, *Nikolaj and Juliet* and *The Eagle and Young H.C. Andersen*. The ratings varied from 60% to an unbelievable 87% for the final episodes of the drama series *Better Times*.

Danish TV now knows its audience and its "drama-formula" so well, that it can predict precisely how many viewers a series will have.

How can this be done? The head of the Danish Broadcasting Corporation's Drama department, Ingolf Gabold, is going to show and tell in this two-hour special session.

### **Panelist**

#### **Ingolf Gabold**

Head of Drama, Danish Broadcasting Corporation.

### **Moderators:**

#### **Timo-Erkki Heino**

Input National Co-ordinator

#### **Kethiwe Ngcobo**

Input Shopsteward, Head of Drama— SABC Content Hub

## The Launch of The Human Bondage Project

*“People say that slaves were taken from Africa. This is not true... People were taken from Africa, among them healers and priests, and were made into slaves.”*

Abdullah Ibrahim Musician

The Human Bondage Project is a global joint venture between the SABC, UNESCO and various other international organisations and filmmakers. The project is supported by the Thomson Foundation of the UK, the Binger Film Lab of the Netherlands and the CBA-DFID Broadcast Media Scheme. The latter is a collaboration between the Commonwealth Broadcasting Association and the UK government’s Department for International Development. The aim is to produce, within the next five years, a drama series, a documentary series of various lengths and feature films on slavery.

This project is unique in that it will be the first time that we as Africans drive such an enormous global venture. A key priority for the project is that these will be stories told from an African (in its broadest sense) perspective and from the point of view of the enslaved people. We will also explore the effect of slavery on modern society.

Her Excellency Lindiwe Mabuza, the South African High Commissioner in London, is the Patron of this project. Mr Harry Belafonte is the keynote speaker.

Discussion will be informed by interstitial extracts from the UNESCO film *The Slave Route Project, A Global Vision*, Owen ‘Alik Shahadah’s film *500 Years Later, Sarrounia*, the Med Hondo Classic and the Sergio Giral Trilogy.

### **Keynote Address:**

**Harry Belafonte**

UN Goodwill Ambassador

### **Speakers**

**Her Excellency Lindiwe Mabuza:** South African High Commissioner in London and Patron of the Human Bondage Project

**James Early**

Director of Cultural Studies and Communication at the Center for Folklife Programme and Cultural Studies at the Smithsonian Institution, Washington.

**Professor Rex Nettleford**

UNESCO Chair of the Scientific Committee of the Slave Route Project and Vice Chancellor of the University of the West Indies.

**Dr Ali Moussa Iye**

Head of the UNESCO Slave Route Project

**Kethiwe Ngcobo**

Head of Drama South African Broadcasting Corporation (SABC) Content Hub

### **Moderator**

**Sylvia Vollenhoven**

Executive Producer of the Human Bondage Project, National Co-ordinator Input Southern Africa

## Slavery, Memory & Story

### The Marriage of Fact & Fiction

*“Storytellers aren’t just archaeologists, excavating the bare bones of legends and displaying them in museums; they’re also sorcerers, covering the skeletons with flesh and setting them dancing again.”*

Anne Cushman Writer

There are the experts and then there are the storytellers. They seldom meet on common ground. But each one brings a valuable jewel that fills up the storytelling treasure chest. This is a one-day seminar that will kick-start the historic *Human Bondage Project*. The creatives and the experts, many of them the top researchers in their fields, will explore a collaboration that will result in top-class programme meming, from Africa for the world.

#### Panelists and Key participants

**Professor Rex Nettleford:** Vice Chancellor Emeritus, The University of the West Indies and Rapporteur of the International Scientific Committee of UNESCO’s Slave Route Project.

**Professor Gladstone L Yearwood:** Errol Barrow Centre for Creative Imagination, the University of the West Indies,

**Dr Ali Moussa Iye:** UNESCO Chief of the Intercultural Dialogue Section, head of UNESCO’s Slave Route project.

**Professor Himla Soodyall:** Principal Medical Scientist, participant in the global Genographic Project.

**James Early:** Director of Cultural Studies and Communication at the Smithsonian Institution, USA.

**Professor Achille Mbembe:** Writer and Academic

**Professor Benigna Zimba:** Associate Professor and Scientific Director of the Higher Institute of International Relations, History Department at Eduardo Mondlane University, Mozambique.

**Abdulkadir Ahmed Said:** Prize winning Somali filmmaker, founding director of the African Cinema Centre.

**Bridget Thompson:** Social Science graduate from the University of Cape Town, independent filmmaker, researcher, producer and director.

**Jean Pierre Bekolo Obama:** Cameroonian filmmaker, Former lecturer at the University of North Carolina in Chapel Hill and Duke University.

**Sylvia Vollenhoven:** Award winning Journalist, Executive Producer of the Human Bondage Project.

#### Moderators

UNESCO, The Berlinale Talent Campus and The Heinrich Boll Foundation.

## Lest We Forget: The Triumph Over Slavery A UNESCO Exhibition

*Lest We Forget: The Triumph Over Slavery.* This travelling exhibition was commissioned by UNESCO to assist member states with planning activities to observe the United Nations designation of 2004 as the International Year to Commemorate the Struggle Against Slavery and Its Abolition. The exhibition was created by the Schomburg Center for Research in Black Culture in conjunction with the UNESCO Slave Route Project.

The 32 panels in the exhibition offer a survey of the nature and impact of the slave trade and slavery over their 400 years in the Atlantic world. While the exhibition recognises the ways in which enslaved Africans were victimised, exploited and oppressed, it highlights the ways in which we became creative agents in the making of our own history, culture and political future. At Input2008 the exhibition will serve as a dynamic catalyst for initiating dialogue.