



9 - 13 MAY 2022, BARCELONA

Conference Catalogue



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WELCOME TO BARCELONA!

Imagining the unimaginable!! That is the past two years. Extremely hard. There were lessons that we learned, and that we continue to learn. As I look at the landscape of media during this challenging time, I see how things have progressively changed. We have more platforms, more streaming, more content, more competition for viewers. The commercial space now includes documentaries, independent programs, current affairs – some of what we were best at providing. Viewers now have become accustomed to, and have a greater appetite for, streaming instead of live viewing. Social media became a plus and a minus as more voices demanded to be heard. Viewer consumption has now expanded as isolation and insulation became a way of life.

Where does this leave public media? To be more inventive, creative, smarter, and resourceful!!

Throughout our planet, we have more extremes now on the issue of freedom of speech, civic responsibility, community engagement, relevance, and the sharing of information. What was a greater number of public media systems, broadcasters, have changed. Politics and nationalism have affected some of these changes.

It was once accepted that public media was free from influence and political pressures. That is no longer the case, as funding for the support of institutions and systems became more critical. We have still been fortunate that those systems that kept itself secure with funding mechanisms have continued to be a strong voice.

Public media needs to exist. That is the bottom line. But ... It needs to remember why it exists, remind citizens and communities why it exists, be smart, keep to the mission and mandate but most of all to survive.

It's been a big gap since INPUT was last held, but we are so grateful, appreciative, and thankful that this is happening in Barcelona this year. We have so much to share, discuss, and question. More than ever, questions surface for public service broadcast professionals.

There are so many of us who have been waiting to be together. We have missed you!! What a comfort that is to all of us at INPUT and the hosts of Barcelona! Many of you will come having been to other INPUT Conferences, and some of you will be here for the first time. Welcome to our convening of public media professionals. The producers, content creators, the system leadership, the media professionals. We know this will be a good experience for delegates, and we have committed to making this happen.



Judy Tam
INPUT President



9 - 13 MAY 2022, BARCELONA



A space for criticism and transmission

This reunion of INPUT after two years of forced suspension is more than a celebration. It means in the first place an act of resistance, of verifying that the creation of programs capable of generating models and formats from their uniqueness has not been suspended, and that these selected programs continue to occupy a creative centrality that marks the trends of television production and its transfer with the other screens. But it is also an act of responsibility and loyalty to the INPUT project, after having interrupted the natural flow of editions due to the pandemic in order to safeguard the face-to-face dialogue, and thus ratify that it is in the presentations, in the debates, in the circles of opinion and exchange where the possibility of the transmission, critique, improvement and collective recognition of the value of original ideas emerges.

We are especially grateful to the INPUT Board for sharing that Barcelona was a good option to recover the sensations of this meeting with such a special meaning. Every year in Barcelona we celebrate a massive Mininput, with a large attendance of young people, organized by a consortium made up of various universities from all over Catalonia and the public televisions of Barcelona, Catalonia and Spain and independent creators and producers, who contribute to it their enthusiasm and knowledge. The INPUT programs of each edition are therefore an essential part of new generations of creators who develop their work knowing fundamental international references.

It is also worth remembering other moments of this relationship between the city of Barcelona and INPUT. First of all, with the organization of INPUT 2004, which was coordinated by Joan Úbeda, at the Forum of Cultures and which many professionals still remember. And also the existence of the INPUT Archive at Pompeu Fabra University, in the same place where this 2022 edition is held, which is already composed of 3,000 programs in the history of INPUT and has been active since it was decided, in 1994, that this was to be the place where his memory would be archived so that it could be consulted by future researchers and professionals.

The fact that this INPUT 2022 is organized by the Audiovisual Cluster of Catalonia and Pompeu Fabra University allows us to understand the degree of complexity and richness that involves linking what these institutions represent: the transmission of talent in relation to professionals and companies in the audiovisual sector, with the fundamental objective of preserving the sense of public service. In the same way, the collaboration of cultural institutions in the financial and organizational support to this event - the Catalan Institute of Cultural Companies of the Generalitat (government) of Catalonia, the Barcelona City Hall, Television of Catalonia and Television of Spain - reaffirms the recognition to the most valuable of INPUT: to be a space of freedom for the independent creation and also for the most risky lines of television programming.

INPUT 2022 is held on a university campus that is in the heart of the city of Barcelona and in one of its most characteristic areas: Poblenou. It is a neighbourhood with a long working and industrial tradition, within which the 22@district has emerged, in which companies from the audiovisual, technological, design and other sectors are set up, coexisting with headquarters of various public channels and also with university centres. The UPF Communication Campus where this INPUT is held is therefore one of the fundamental nodes in the networks of this exchange of knowledge, in which the presence of this edition of the reunion will be recorded forever, with its programs, its authors, producers and programmers, and the discussions with all those people participating in this edition. INPUT 2022 gives us back the excitement to go on with the challenge that we have before us: to show that it is from the public service where the programs and formats that propose systems of innovation of the audiovisual creation are illuminated.

Jordi Balló

Director Communication Department at Pompeu Fabra University, President of INPUT Barcelona 2022



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INPUT 2022 Barcelona is organised by the Universitat Pompeu Fabra and the Clúster Audiovisual de Catalunya.



The sponsors are
Ajuntament de Barcelona, Institut Català de les Empreses Culturals (ICEC),
Corporació Catalana de Mitjans Audiovisuals (TV3) and
Radiotelevisión Española (TVE).





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ABOUT INPUT

INPUT, a non-profit organisation of public television program makers and broadcasters, is organising an annual conference to discuss and challenge the boundaries of public TV. The conference has travelled the world since 1978 and was hosted at:

1977 Bellagio	1988 Philadelphia	1999 Fort Worth	2010 Budapest
1978 Milano	1989 Stockholm	2000 Halifax	2011 Seoul
1979 Milano	1990 Edmonton	2001 Cape Town	2012 Sydney
1980 Washington DC	1991 Dublin	2002 Rotterdam	2013 El Salvador
1981 Venezia	1992 Baltimore	2003 Aarhus	2014 Helsinki
1982 Toronto	1993 Bristol	2004 Barcelona	2015 Tokyo
1983 Liège	1994 Montréal	2005 San Francisco	2016 Calgary
1984 Charlston	1995 San Sebastián	2006 Taipeh	2017 Thessaloniki
1985 Marseille	1996 Guadalajara	2007 Lugano	2018 Brooklyn
1986 Montréal	1997 Nantes	2008 Johannesburg	2019 Bangkok
1987 Granada	1998 Stuttgart	2009 Warszawa	2022 Barcelona

HOST

Each year a team with the involvement of a public TV organisation hosts the conference, providing the conference location, technical facilities and staff.

INTERNATIONAL BOARD

is composed of TV professionals, who define the strategy and work all year round to make the annual conference happen. The Board appoints among its Members the Presidium: President, Secretary General and Treasurer. (see pages 98-99)

NATIONAL COORDINATORS

TV professionals around the world scout on a national level for programs, which fit the aim of the conference. Each National Coordinator or country has its own selection system. The NCs submit their national choice to the annual International Selection. NCs are approved by the International Board of INPUT. (see pages 104-105)

MODERATORS

The INPUT Conference sessions are hosted by Session Moderators who are TV professionals appointed by the Board. During the International Program Selection the Moderators put together the program of the annual conference based on the program submissions by the National Coordinators. The Moderators are a diverse group who come from different corners of the world and have an equally diverse range of perspectives on the media landscape. (see pages 100-103)

ABOUT INPUT

INTERNATIONAL PROGRAM SELECTION

This year 189 television and cross media productions from Argentina, Australia, Belgium, Bulgaria, Canada, Chile, Colombia, Denmark, Ecuador, Estonia, Finland, Germany, Ghana, Greece, Hungary, India, Israel, Japan, Mexico, The Netherlands, Norway, Panama, Poland, Portugal, Russian Federation, South Africa, South Korea, Spain, Sri Lanka, Sweden, Switzerland, Taiwan, Thailand, United States of America and Vietnam. 85 were selected and grouped into 26 sessions.

ARCHIVE

Created in 1994, the INPUT Archive is the outcome of the wish shared by Pompeu Fabra University of Barcelona and the INPUT International Board to gather the programs selected for screening at the annual INPUT conference, so that professionals as well as students and scholars can consult them.

The collection includes more than 3,000 programs since 1978 and is accessible in the video library of the University. Every year, newly selected programs are added to the archives, and the search for productions presented at previous conferences continues. These efforts enable international academics and audiovisual creators to have new archival resources at their disposal.

INPUT Barcelona 2022 has prepared a selection of some representative programs of the archive for them to be screened during the conference on the Communication campus at Pompeu Fabra University, and invites the audience to consult the full archive in UPF's library (opening hours: from 8:00 to 21:00).

For further information and instructions about the archive please visit

<https://guiesbibtic.upf.edu/arxiu-input/en>

HUBS

Are based in Copenhagen, Montreal, Munich (Goethe-Institut) and Tokyo. They can provide copies of all programs screened during the last conference for training purposes at Mini-INPUT events.

MINI-INPUT

Screenings organised by INPUT National Coordinators, who have to follow specific Guidelines.

<https://input-tv.org/network/mini-inputs>

Welcome, talent!

barcelona.cat/internationalwelcome

Everything you need
to make **Barcelona**
the city of your life
projects

Ajuntament de
Barcelona



biw

**barcelona
international
welcome**

Procedures

Activities

Latest news

Community

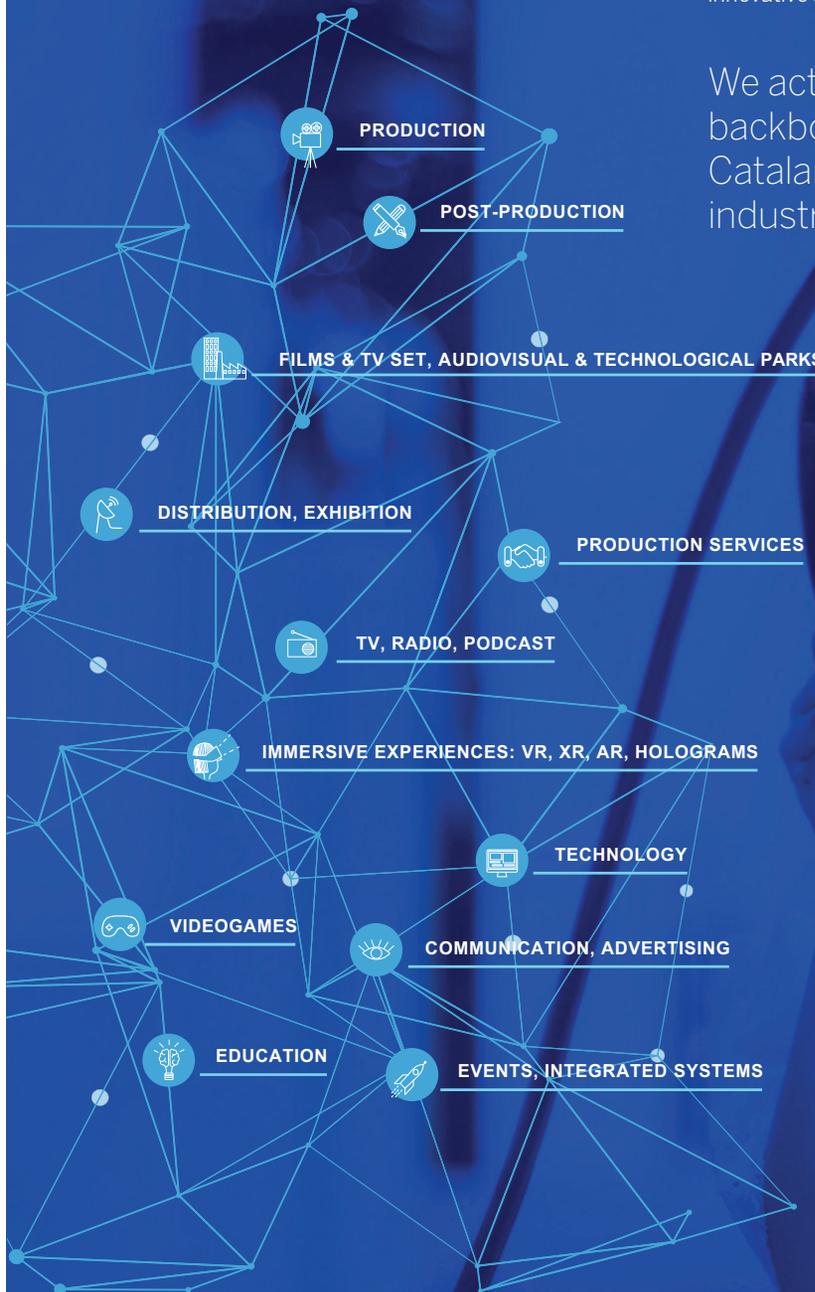
Welcome Desk

 @welcome_barcelona

 Barcelona International Welcome

We are a group of 150 companies and institutions from the audiovisual and multimedia sectors based in Barcelona working together to build a strong and innovative audiovisual industry.

We act as the backbone in the Catalan audiovisual industry network



www.clusteraudiovisual.cat
info@clusteraudiovisual.cat



ICEC, the driving force behind innovative TV content and series

Since 2020 we've invested 10M€ in Catalan cutting-edge TV productions.

We're proud to see some of them will be presented at INPUT 2022!

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La que quieres



Escanea este QR y participa en
la gran consulta

(Nos importa tanto tu opinión que por eso lo hemos puesto tan grande)



TV3 TELEVISIÓ DE CATALUNYA

CATALONIA'S PUBLIC TELEVISION





input

storytelling in the public interest

2022

MIDWEEK PARTY

11 MAY 2022

19.30h to 24h

Join the party at the Restaurant Sal Mar,
enjoy tapas, music and good moments near the sand
overlooking the sunset on the beach.



TICKETS:

In advance (online): 30€

On site: 35€



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PRACTICAL INFORMATION

CONFERENCE LOCATION

Universitat Pompeu Fabra Barcelona, Campus del Poble Nou
Carrer de Roc Boronat 138, 08018 Barcelona

OPENING INPUT 2022

Universitat Pompeu Fabra Barcelona
Gutenberg Square, Campus del Poble Nou
Monday 9 May, 18:00 - 21:00

MIDWEEK PARTY

Restaurant Sal Mar
Passeig Marítim del a Barceloneta s/n, 08003 Barcelona
Wednesday 11 May, 19:30 - 00:00
Tickets: 30€ in advance ([online](#)), and 35€ on site.

VIDEO LIBRARY

All programs that have been selected to INPUT 2022 Barcelona will be available for online viewing on your own device from Tuesday 10 May to Friday 20 May 2022.

Please notice that programs will only be available after they have been presented in the sessions and the right to use the library will end on Friday 20 May 2022 at midnight!

SCHEDULE

All 2022 sessions and meetings take place at:
Universitat Pompeu Fabra Barcelona
Campus del Poble Nou, Carrer de Roc Boronat 138, 08018 Barcelona

Monday 9 May

9:30 to 13:00
INPUT International Board Meeting

Doors Open
14:00 to 20:00
Registration of Delegates
INPUT Welcome Desk

19:30 to 22:00
Opening INPUT 2022
Gutenberg Square

Tuesday 10 May

at 9:30

Orange Room

1 Wrap it in! Comedy/dramedy!

How can humour tackle serious issues?

- Bye bye Kellermann (DE)
- The Riviera (ZA)

see page: 19

at 9:30

Blue Room

2 Who Is Not Crazy for Views?

Pros and Cons of being successful on social media platforms and how this affects content and storytelling.

- Crazy for Views:
Era of the Attention Whore (KR)
- 100 Fake Love Affairs (DK)
- News Desk Roadman (KR)

see page: 21

at 9:30

White Room

3 Present With a Difference

Experiences with non-conventional or non-professional presenters

- Facing The Mirror (CO)
- Why Do Airplanes Fly (ES)
- Meeri Koutaniemi, Away From the Picture (FI)
- Vitium (EC)

see page: 24

Lunch Break

at 14:00

4 Talking 'bout my Generation: Young Creators, New Audiences?

Fiction for and created by the young

- Tschugger (CH)
- One for the Team (DK)
- 5Starz (PT)

see page: 27

at 14:00

5 Public Service Media on Their Toes

Lockdown Wonders Nr. 1
PSM's answers to the extraordinary pandemic situation

- Cancelled (AU, AR)
- Teo & Spark Plug (EC)
- Awesome Homework (JP)
- Oh My Pleasure (ES)

see page: 30

at 14:00

6 Media and Politics

How do they correlate?

- Strong Female Lead (AU)
- The Face of Finnish Politics (FI)
- Time for Local Heroes (DE)

see page: 33

at 16:30

7 Pandemic Programing: Good Things That Accidentally Came out of It

Lockdown Wonders Nr. 2
How Covid-19 taught us to act quicker, change workflows and ...

- United by Singing (DK)
- Pandemic Reunions (CA)
- Fish Bingo (DK)

see page: 36

Wednesday 11 May

at 9:30

Orange Room

8 Smash Patriarchy One Story at a Time!

Fiction written by women that tackle gender-sensitive topics

- Lu von Loser (DE)
 - Our Rainy Days (JP)
 - Pandora (BE)
- see page: 39

at 9:30

Blue Room

9 Hey, Just Get Out of the Way!

Under-represented people telling their own stories effectively

- Decolonizing History (CA)
 - Life (MX)
 - Kick it (ZA)
 - Burden of Proof (CA)
- see page: 42

at 9:30

White Room

10 The New Normal: Approaches to Program-Making That Are Here to Stay! Or Not?

Lockdown Wonders Nr. 3
Will the pandemic change our ways for good?

- The History and Future of Handshakes (CA)
 - Opening Date TBA (SE)
 - Literacy Kindergarten (KR)
 - The Feast After the Fast (NO)
- see page: 45

Lunch Break

at 14:00

11 Love, Murder and Secrets

Unlocking the elements that inspire the audience to watch the next episode.

- Home Front (NL)
 - Milk Rice (LK)
 - Drought (ES)
- see page: 48

at 14:00

12 No Cat Content Needed!

Useful tips & tricks for audience-centred content development without neglecting PSM values.

- Payday (FI)
 - UpBeat. 30 Years of Rap in Dialect (CH)
 - Tatort - The Interactive Radio Drama (DE)
- see page: 51

at 14:00

13 How Far Should We Go?

When covering a humanitarian crisis involves putting yourself and others at risk

- Kabul Before Darkness (CH)
 - Escape From Kabul (CL)
 - Gemma Has a Plan (ES)
- see page: 54

19:30 to 24:00
INPUT Midweek Party

Thursday 12 May

at 9:30

Orange Room

14 Images Speak Louder Than Words: The Medium and the Message

How to choose the most effective tools in animation and other strong visual storytelling.

- Zander (CO)
- Enzo Being Enzo (CO)
- Mironins (ES)
- Mizo Soundscapes (IN)
- Yrreal (ES)

see page: 57

at 11:50

17 Portraying Abuse

Stand Alone: How to tell a difficult story involving vulnerable collectives

- The Silent Forest (TW)

see page: 68

at 9:30

Blue Room

15 The Best of Two Worlds: Good Formats for a Good Cause!

How can programs commit to a noble cause and be entertaining at the same time?

- Sexy Hands (SE)
- Boys (DE)
- AnimalXs (CO)
- Medullas: Time to Heal (CO)
- Fight for the Futureking Throne (JP)

see page: 61

at 9:30

White Room

16 Family Matters

Challenges and pitfalls in telling stories of our family history

- Born in Auschwitz (HU)
- One Child Nation (US)
- Tutwiler (US)

see page: 65

Lunch Break

at 15:00

18 Protecting the Vulnerable: Examining Social Care Institutions

How can fiction shape debates about such public institutions?

- The Guardians (CL)
- Piece of My Heart (FI)
- Wakefield (AU)

see page: 70

at 15:00

19 You Want The Truth? You Can't Handle The Truth! Uncomfortable Investigations

Keeping the audience's attention when factual nitty-gritty complicates the narration

- Vaccine Warriors (SE)
- Boundaries (VN)

see page: 73

at 15:00

20 The Invisibles

How to visualise those who cannot give witness (anymore)

- For You, The Disappeared (LK)
- Bring Her Home (US)
- Suitcases By Belén (AR)
- Senior Prom (US)

see page: 75

at 19:00

Special Session Reporting On A War

see page: 78

Friday 13 May

at 9:30

Orange Room

21 Beyond Ticking Boxes: Television Fiction With an Immersive Approach to Diversity and Inclusion
Experience it! Storytelling from within, the path from representation to identification

- Six Degrees (CA)
 - Albatros (BE)
 - Sort Of (CA)
- see page: 80

at 9:30

Blue Room

22 Does the End Justify the Means? Evil Formats for a Good Cause!
Diversity in Reality TV

- Love on the Spectrum (AU)
 - A Special Summer (SE)
 - The Campsite (BE)
- see page: 83

at 9:30

White Room

23 The Drama and Passion of High School, Teen Life, Teachers and Parents
Creating must see co-watching series for students and their families.

- Still Waters (EE)
 - The Lesson (IL)
 - Feel (CO)
- see page: 86

Lunch Break

at 13:30

24 The Naked Truth: Challenging Faction
How does the combination of documentary elements and fiction add up to a final result?

- The Longest Night (IL)
 - The Crime of the Guardia Urbana (ES)
 - The Sad Champion (NL)
- see page: 89

at 13:30

25 Relax! This Is Not a History Lesson
Bringing the Past Alive Without Putting Audiences to Sleep.

Finding more inventive and subversive ways to use archives and when to avoid using

- The Age of Beasts (KR)
 - I Am Sophie Scholl (DE)
 - Alone (CA)
 - I Will Return (MX)
- see page: 92

at 13:30

26 Visually Giving A Voice
Difficult subjects and untraditional protagonists

- The Great World of Gregory Blackstock (US)
 - Vision Portraits (US)
 - You Can't Ask That (AU)
 - Traits (EC)
- see page: 95

at 18:00

Closing Session
One for the Road to ... ?

For your notes

A series of horizontal dotted lines for writing notes.

Wrap it in! Comedy/dramedy!

How can humour tackle serious issues?

Like all fiction, there is no doubt that a good story is the base for a successful series. But what if the message you have to bring is difficult to swallow? What if the subject is too painful and the premise so harsh that you even fear not to reach or lose your audience? What if the subject causes too many painful emotions and you feel you will end up with a non-starter too-heavy drama series? Is humour out of place here? How can humour help you get the message across? After all, there is always the risk of insulting somebody!

Changing social awareness and sensitivities provide new challenges when trying to develop a light touch. Which premises do you work on? How do you avoid treading on someone's toes? Who is allowed to tell which story? Or should we even fear that our society has changed so much that the way we bring the message with a light touch is misplaced? Is humour the solution to all this? A secret tool to introduce social and political criticism unnoticed. Let's wrap it in humour! Let's have a laugh!

Moderators: Riet de Prins, Eren McGinnis

Screened programs:

Bye bye Kellermann (Germany) 90 min - TV Movie

The Riviera (South Africa) 24 min - Fiction series

followed by discussions

Details of programs see next pages.

Bye Bye Kellermann

Disappointed by life and people, particularly his ex-wife, Lothar Kellermann now only loves his dog and the Moroccan tiles he sells. Moroccan people he does not like. Lothar is taciturn and a know-it-all, and blames everyone else for his misfortune. At first glance no one would suspect that a dry wit and something related to a small heart lie buried deep beneath the thick glasses and the trench coat he continually wears. Then a devastating diagnosis rips Kellermann from his daily routine: terminal cancer. It'll be 'game over' very soon. Needless to say, when he finds out this isn't true and that he has been given a wrong diagnosis, there is no reason for Lothar Kellermann to feel fortunate. On the contrary, it only adds to his misfortune! After all, he has settled in quite well at the hospice and taken the first, delicate steps toward romance with the resolute Rosa, who, however, is not destined to receive the same miracle. It's no good. He has to leave and return to a life he left behind. But his house and tile store have been sold and the money and his dog donated to a dog pound, neither of which he will get back. So now Lothar is suddenly dependent on people he had long banished from his life, especially his daughter Mira, whose boyfriend in his distant, cold and almost autistic way feels quite familiar somehow.

Ruhe! Hier stirbt Lothar

Country: Germany

Duration: 90 min

Production Company: hager moss film

Broadcast by: ARD

On: 2021/01/27

Total Budget in Euro: not specified

Author: Ruth Toma

Director: Hermine Huntgeburth

Producer: Kirsten Hager

Commissioning Editor: Sophie Seitz

Submitted by: Westdeutscher Rundfunk - WDR / ARD

Contact: Felicitas Rohrmoser

Email: felicitas.rohrmoser@wdr.de

The Riviera

This dramedy is about the experiences of a 12-year old Muslim girl, Riana Isaacs, growing up on the Cape Flats during 1989. While the country and the world are in dramatic upheaval, Riana innocently sets out to achieve her own personal milestones: become head-girl in her final year at Catholic primary school, star in the school play and make the boy of her dreams fall in love with her. Created and narrated by the inimitable Quanita Adams, whose own life inspired this story, the series introduced Kelly Damon as Riana and stars Keenan Arrison as Naz and Chantal Herman as Liz, the parents of the culturally blended and hilarious Isaacs family. "It's been the most special experience being able to reflect and share my childhood with an audience. The funny. The moving. The powerful. The Riviera made me who I am.", says Quanita Adams.

The series is produced by the Community Media Trust (CMT), the same creative team which brought audiences the prime time hit shows, Amaza and JAB on SABC1. CMT is a not-for-profit media, communications and production company which prides itself in producing high end television, great local stories and opportunities for black people in the film industry. The Riviera won two SAFTAs, the South African Film and Television awards in the categories Best TV Comedy and Best Directing.

The Riviera

Country: South Africa

Duration: 24 min

Production Company: CMT

Broadcast by: SABC 2

On: 2020/04/08

Total Budget in Euro: 250,000

Author: Quanita Adams

Directors: Lucilla Blankenberg, Laddie Bosch

Producer: Lucilla Blankenberg

Commissioning Editor: Jacqueline Achilleas

Submitted by: Community Media Trust - CMT

Contact: Lucilla Blankenberg

Email: lucilla@cmt.org.za

Who Is Not Crazy for Views?

Pros and Cons of being successful on social media platforms and how this affects content and storytelling.

“You have to be authentic! But not an ‘attention whore’! You have to offer what the users are looking for! What is your promise to the users? Linear storytelling is dead!”

We know these buzzwords. They come up regularly when it comes to storytelling for digital platforms. In this session we explore the red line between Social Media as opportunity and sell-out of PSM values. We look at successful storytelling tools and how to make the right choices. We discuss the gap between so-called TV-people and digital natives and how they can benefit from each other to make better programs.

As in South Korea’s Crazy for Views ... where we learn why the winner in the race to get more channel subscribers won (spoiler alert: it wasn’t his age).
In Denmark a scammer was able to fool hundreds of women into a relationship.
We learn how TV and Youtube storytelling benefit from each other to get people excited about social issues.

Moderators: Pilu Lydlow, Tarannum Kamlani

Screened programs:

Crazy for Views: Era of the Attention Whore (South Korea) 53 min - Sitcom-like documentary
100 Fake Love Affairs (Denmark) 25 min - Investigation
News Desk Roadman (South Korea) 20 min - Investigation

followed by discussions

Details of programs see next pages.

Crazy for Views: Era of the Attention Whore

This is an era when people no longer watch TV. With YouTube becoming the trend, how should TV programs survive? Two TV directors have challenged the YouTube world to find answers to this question. Cho Young-joong in his 13th year as TV producer, and Jung Yong-jae started a competition about who gets more views with subscription clicks. Yong-jae's Young-tube, which tries anything with his youth as a weapon, and 'Cho PD's Abolland (how to raise a kid)', which utilises his experience of raising three children, will compete head-to-head. A new PD, Yong-jae who appeared on a live broadcast of a famous YouTuber scored 30,000 subscribers at once, whereas the old and experienced Cho PD stalled at the subscriber number of 300. Will the fight end like this? This documentary is designed to use a sitcom-like format to depict the various aspects of TV producers who want to become famous YouTubers while illustrating the impact the viewer-number-first policy has on their content making. Award-winning Cho Youngjung worked in the feature documentary department and directed various programs including expedition, medical and food documentaries. In 2019, he won the grand prize of broadcasting in Korea in the information category with "I don't wanna work". Since 2007, Cho has been working as a director at the current affairs department at KBS.

시청률에 미친 피디들

Country: South Korea

Duration: 53 min

Production Company: KBS

Broadcast by: KBS

On: 2020/05/21

Total Budget in Euro: 22,000

Author: Jung Yongjae

Directors: Cho Youngjung, Shin Minsub

Producer: Seo YongHa

Commissioning Editor: Seo YongHa

Submitted by: Korean Broadcasting System - KBS

Contact: Kim Youngyil

Email: younations03@gmail.com

100 Fake Love Affairs

A true crime mystery evolving around the good-looking and carefree 21-year old Malte, who for 7 years has been the victim of a cunning identity thief. Under the false profile of Nikolaj Isaksen, an impostor built up confidentiality and seduced many young successful, attractive women, taking the relationships as far as possible without ever meeting. Meanwhile Malte's girlfriend and her friends suspect Malte to be unfaithful. Eventually Malte goes on a quest to stop the abuse of his photos. He meets with heart-broken women who had fallen for Isaksen and gradually comes to understand, that he is not the only one suffering. Quite a few women suffer almost post-traumatic symptoms and describe the relationship as deep, intimate but also highly manipulative and jealousy-driven. Finally Malte and the women reveal the impostor. But reality surpasses fiction and the villain is nothing like anyone imagined. It reminds us, that nothing is what it seems in cyberspace. Young people grow up in two equally important worlds: a physical and a digital one. This series deals with the emotions that come into play in the digital lifestyle when we toy with identity. The true crime plot drives the story and keeps the viewer in suspense. It also gives an insight into the reality of the social life of a digital generation. Subsequently the legislation for digital abuse was changed in Denmark.

100 falske forelskelser

Country: Denmark

Duration: 25 min

Production Company: Nordisk Film TV

Broadcast by: DR

On: 2021/02/21

Total Budget in Euro: 175,000

Director: Miriam Kidde Christensen

Producer: Magnus Bardeleben

Commissioning Editor: Trine Skovgaard

Submitted by: Danish Broadcasting Corporation - DR

Contact: Marina Jensen

Email: tmtj@dr.dk

News Desk Roadman

“The answers are on the road, we are the Roadman.”
MBC News Desk Roadman is the first entertainment-type news program among Korean terrestrial broadcasting stations. It is realistic journalism content that interprets various social issues more entertainingly while providing correct information. Roadman visits and listens to the voices of various corners of our society and Factman who fact-checks the issues. They presented 84 items so far. Most of all, the trilogy ‘Climate Crisis’ produced in October 2021, investigated the drastic environmental change which is a global disaster, starting from the issue of excessive plastic waste after Covid-19 to agricultural production caused by climate change and the destruction of the maritime ecosystem. The first episode of the trilogy deals with plastic waste skyrocketing since Covid-19 due to people staying at home and heavily ordering delivery food. The second episode talks about the changing agricultural landscape of Korea, which is under existential threat by climate change and ultimately threatens the country’s food security. In the last episode, the Roadman visits the Korean seaside where the residents are witnessing the crisis of fishing resources, extreme weather conditions, and sea-level rise.

뉴스데스크 로드맨

Country: South Korea

Duration: 20 min

Production Company: MBC

Broadcast by: MBC

On: 2021/10/23

Total Budget in Euro: 70,000

Author: Mirim Lee

Director: Kyu-hyun Yum

Producer: Hyogeol Yang

Commissioning Editor: Kyu-hyun Yum

Submitted by: Munhwa Broadcasting Corporation - MBC

Contact: Yeji Jung

Email: edge@mbc.co.kr

Present With a Difference

Experiences with non-conventional or non-professional presenters

Presenters have a fundamental role in shaping how we receive the content that is delivered.

Deciding who is the most suitable person for presenting a format can open up a whole field of considerations, first and foremost: How will the audience connect with the topic?

Even among professional or traditional presenters, not everyone is necessarily a good match for any kind of format. Here, we go a step forward and discuss how effective the choice of non-conventional presenters was for formats that, without them, would probably resonate completely differently.

From a Finnish artist who interviews other artists, to a Colombian actor who tries to engage younger audiences, a young presenter with Down Syndrome who investigates genre discrimination in football, or a journalist with a disability who interviews a woman with a rare degenerative illness. Would these formats make sense without them?

Moderators: Xavier Blake, Sergi Vicente

Screened programs:

Facing The Mirror #IWannaKnow (Colombia) 24 min - Factual

Why Do Airplanes Fly (Spain) 30 min - Factual series

Meeri Koutaniemi, Away From the Picture (Finland) 27 min - Documentary series

Vitium (Ecuador) 17 min - Transmedia documentary web series

followed by discussions

Details of programs see next pages.

Facing the Mirror #IWannaKnow

This transmedia magazine is the program of the Colombian Truth Commission telling the truth about 60 years of armed conflict between the government of Colombia and the People's Army FARC and the ways in which we can make peace. The host Santiago Alarcó is a well-known Colombian actor capable of connecting with young audiences, and combining different journalistic formats to address the pain of the past with the hope of a future of reconciliation.

In an unconventional way, Santiago informs and challenges the public with his monologues and reflections.

The objective is to combat indifference towards issues related to the Colombian armed conflict, but above all to generate empathy with the victims who are at the centre of this process. Each chapter is a profound journalistic exercise with a high therapeutic dose, hence the promise of the program: "a common sense therapy to heal a country with a heart attack".

The program paves the way for all Colombians to stand in front of a mirror, and recognise themselves in the faces and stories of the 9 million victims who have lived through the conflict in our country and who can finally write history today.

Frente al Espejo #QuieroSaber

Country: Colombia

Duration: 24 min

Production Company: Canal Capital

Broadcast by: Canal Capital

On: 2020/10/04

Total Budget in Euro: 615,000.00

Authors: Diana Díaz, Paula Arenas, John Sánchez, Amanda Sarmiento; Jose Andrés Páez
(Capital Channel Strategic Projects Unit)

Director: Álvaro Perea

Producer: Andrés Hoyos

Commissioning Editor: Diana Cristina Patiño Martínez

Submitted by: Canal Capital

Contact: Claudia Rodríguez Valencia

Email: inputcolombia@gmail.com

Why Do Airplanes Fly?

This is the first tv show in Catalonia starring a person with Down Syndrome: 32-year old Eloi Collell. Although he had already been in front of a camera, this is his first project as a presenter. Until now Eloi dedicated most of his time to swimming (holding various Special Olympics medals) and had never thought about this job. After this experience, he is fascinated with the power of the microphone and is eager to do it again.

Down Syndrome is part of Eloi's character, but it is not the main theme here, instead, it serves as a starting point for breaking taboos and stereotypes. Eloi transports the audience to his reality through simple questions that are, at the same time, poignant, vital, and direct.

He asks questions that most people take for granted.

In each 30 min episode, he raises one question.

Why Do Airplanes Fly? tries to find answers in a fun and different way with interviews filmed in singular scenarios and sometimes it even puts itself in the shoes of the protagonists leaving their comfort zones and following them through their diverse routines.

To obtain the answers, Eloi interviews prominent, familiar faces, like the current Barça coach Xavi Hernández or the famous chef Carme Ruscalleda or unknown people, such as Valerio N'Dongo, who talked about his experience of living in an ATM for years. In each episode, there is additionally the voice of an expert or specialist.

Per què volen els avions?

Country: Spain

Duration: 30 min

Production Company: Televisió de Catalunya - CCMA SA

Broadcast by: TV3

On: 2020/07/01

Author: La Kasetta Ideas Factory

Director: David Fontseca

Producers: Cris Castell, Anna P. Magriñà, Marc Comas

Commissioning Editor: Miquel Garcia

Submitted by: Televisió de Catalunya - CCMA SA

Contact: Cristina Cort Fuentes

Email: festivals@ccma.cat

Meeri Koutaniemi, Away From the Picture

Visual Art is easily left in museums and salons, but in this 8-part series we want to popularise it and lower the threshold of experiencing it. Meeri Koutaniemi, a well-known Finnish artist and photographer, is the one who experiences and sees things. She follows art from soggy marshes to pillared museum halls. On her way she meets eight Finnish visual artists, who reveal how their art was born. In this episode Meeri meets Jussi TwoSeven, who is known for his photorealistic street art. He combines photography, engineer-like precision and graffiti paintings and puts animals in an urban environment, thus reminding us about our relationship with nature. The focus of the series is the importance of art in understanding humanity and time. Meeri and the artists talk about creativity and the origins of art, about morality, death, our relationship with nature, intuition and the ability to laugh at oneself. They contemplate what it means to let go of one's own ego, prejudices, fears and social pressure, when making and interpreting art. A classic work of Finnish visual arts that the artist has chosen and that has inspired him is presented. Meeri savours what she has heard and seen and, on the basis of that, constructs a photo portrait of the artist in each episode. Meeri Koutaniemi is particularly famous for her pictorials and portraits which deal with human rights.

Meeri Koutaniemi, irti kuvasta

Country: Finland

Duration: 27 min

Production Company: Gimmeyawallet Productions

Broadcast by: Yle Teema

On: 2021/12/02

Total Budget in Euro: 200,000

Authors: Meeri Koutaniemi, Otso Tiainen

Director: Otso Tiainen

Producer: Phuong Chu Suominen

Commissioning Editor: Ilkka Lehtinen (Yle)

Submitted by: Yle, the Finnish Broadcasting Company

Contact: Ilkka Lehtinen

Email: ilkka.lehtinen@yle.fi

Vitium

This transmedia documentary web series focuses on inclusion, supported by an accessible online platform with diverse content adapted for people with disabilities. Each episode is a first-person tour of the immediate world of people with disabilities, from a particular performance workshop, the test of accessibility in tourist places, to the incredible testimonies of people with various types of disabilities who believe in essential values and universal accessibility.

The web series trailer is on

<https://vimeo.com/549764943/378671a16e>

The online platform adapted for people with disabilities, is <http://vitium.tv/index.html>

The direct link to the first episode of the series on Vimeo is on <https://vimeo.com/548997344/fc32a0ce>

Vitium.tv is an online platform for audiovisual content adapted for people with disabilities. A kind of inclusive Netflix or YouTube with content related to disability and with accessibility options such as sign language, audio-description, and subtitling.

In addition to the web series, we are developing a documentary film called 'Nothing about us', whose protagonists are people with disabilities who stand out in each of their areas. The film is in its final phase of production.

Vitium

Country: Ecuador

Duration: 17 min / episode

Production Company: Retrogusto Films

Broadcast by: Vitium.tv

On: 2022/10

Total Budget in Euro: 81,000

Authors: Omar Vergara, Daniel Yépez Brito

Director: Omar Vergara

Producer: Daniel Yépez Brito

Commissioning Editor: Daniel Yépez Brito

Submitted by: Retrogusto Films

Contact: Daniel Yépez Brito

Email: daniel.yepez@retrogustofilms.com

Talking 'bout my Generation: Young Creators, New Audiences?

Fiction for and created by the young

Reaching and appealing to young audiences can be a challenge for Public Service Media (PSM). In this session, PSM hands it over to young creators. Expect whacky humour, fast-paced editing, football stars from YouTube, and millennial angst.

Is this strategy working? Are these series different from 'traditional TV'? What kind of relationship do broadcasters establish with these young creators? What can PSM learn from new talent (and vice versa)? Are these series only for the young, or can they attract a mainstream audience?

This session features three series that explore new forms of storytelling and new imaginaries to capture the attention of Gen-Z, Gen-Y and beyond.

Moderators: Mercè Oliva, Mirande de Jong

Screened programs:

Tschugger (Switzerland) 30 min - Fiction series

One for the Team (Denmark) 7 min - Fiction series

5Starz (Portugal) 22 min - Fiction series

followed by discussions

Details of programs see next pages.

Tschugger

This comedy police series centres on a headquarters of the Valais cantonal police. Here work is usually confined to contemplative trifles: runaway sheep, recalcitrant traffic offenders and presence at village festivals. But suddenly, an unbelievable murder attempt wakes the police officers from their deep sleep. Finally, something is happening! But before the Tschugger (dialect for 'policemen') can jump on the case, the federal police officer Annette is already there and takes over. The local police chief, Biffiger, appears cooperative on the surface, but his heart beats for his police station, and he knows from experience that not everything from Bern can be trusted. The mismatched Tschugger duo Bax, the wannabe cowboy, and Pirmin, the phlegmatic one, investigate parallel to the federal police officer and use the home advantage. Tschugger is a comedy caught between exaggerated boredom, village festival charm, dramatic depth, explosive pseudoaction and raclette smell. Filming took place in spring 2021 - exclusively on original locations in the Valais, from Martigny to the Simplon. Tschugger is produced by Shining Film, in co-production with SRF and in collaboration with Sky Switzerland.

Tschugger

Country: Switzerland

Duration: 30 min

Production Company: Shining Film AG

Broadcast by: SRF 1

On: 2021/11/28

Total Budget in Euro: 2,900,000

Authors: David Constantin, Mats Frey, Johannes Bachmann, Rafael Kistler, Leandro Russo

Directors: David Constantin, Leandro Russo

Producer: Sophie Toth

Commissioning Editor: Benjamin Magnin

Submitted by: Swiss Radio and Television - SRF / SRG SSR

Contact: Conny Kaiser

Email: conny.kaiser@srf.ch

One for the Team - Tricks vs Tactics

The charming street player Jasseminho and his two best bros live and breathe street football. They spend most of their time playing ball, eating shawarma and pranking others in their neighbourhood. After an incident the classic football-elite player Mikkell and Jasseminho are forced to cooperate. They enter a tournament to pay for damages. Even though they disagree on most things and come from different worlds, they both dream of becoming the best. On their way to fame and glory, they face the scheming rich kid Chris, who is an excellent ballplayer, but who is doing whatever necessary to destroy his new teammates' bond. One for the Team has uniquely hit the target group that broadcasters have trouble reaching: young boys. By including well-known YouTube-stars and influencers as characters, the series became a viral hit with a variety of original marketing content in the multiple media universe, where the main target group - the football loving boys - usually are impossible to attract. DR Ultra even succeeded in keeping their attention, like never experienced before: retention, loyalty and rewatching numbers were unique. The best football-tricks, shown by the World's best football skillers, the humorous scenes with the multi-diverse characters and the positive look on integration and creativity seemed to attract this completely new viewer segment.

En for holdet - tricks vs taktik

Country: Denmark

Duration: 7 min

Production Company: DocEye

Broadcast by: DR Ultra

On: 2021/07/07

Total Budget in Euro: 1,000,000

Authors: Christoffer Ebbesen, Nikolaj Storgaard, Nikolaj Jørgensen

Director: Frederik Paludan

Producer: Christian Trangbæk

Commissioning Editor: Andreas Bo Jensen

Submitted by: Danish Broadcasting Corporation - DR Ultra

Contact: Mai-Britt Düring

Email: mjd@dr.dk

5Starz

Diego, Maria, Vera, Penélope and Rodrigo all deliver food for a living and are confronted with the harsh reality of the precarious, surprising and dangerous situations the job involves. The series delves into the surprising lives of the five protagonists who, despite practising a very lonely job, end up spending many hours together while waiting for the next order. In the process of developing these characters, they were given a backstory related to a past trauma, which still affects them to this day and holds them back from reaching their full potential.

A tragicomic coming-of-age story that touches on topics such as toxic masculinity, consent, gender identity, illegal immigration and sexuality. The idea for the project came from a video that went viral. It featured a courier delivering the first meal (a pizza) to former Portuguese Prime Minister José Sócrates who had just been released from jail. The courier is confronted by a huge crowd of journalists who question him exhaustively about absurd details of the delivery he is making. After two years of research about this new profession that has emerged in many cities around the world, 5Starz came to life.

The producers came across dozens of true stories about caricatured, comical, dangerous and criminal situations that inspired all the deliveries that take place throughout this series.

5Starz

Country: Portugal

Duration: 22 min

Production Company: Promenade

Broadcast by: RTP Play

On: 2021/12/20

Total Budget in Euro: 150,000

Author: Justin Amorim

Director: Justin Amorim

Producer: Justin Amorim

Submitted by: Promenade

Contact: Filipe Vieira

Email: filipe@promenade.pt

Public Service Media on Their Toes

Lockdown Wonders Nr. 1 - PSM's answers to the extraordinary pandemic situation

The past two years have brought unprecedented changes to our lives, with the situation in constant flux and restrictions changing in intensity and direction every other week. Reacting to this predicament has been for PSM, both a challenge and an opportunity. Some allowed homemade sitcoms, others integrated the pandemic in their drama, and all had to take care of children.

Were our reactions quick enough? Were they sharp enough? Were we just rolling with the punches? Did anything good come out of it?

In this session we ask ourselves what difference it makes, being quick and hasty? How can one remain creative under constraint? And we discuss the benefits and challenges of incorporating 'the here and now' in a program.

Moderators: Akiko Murai, Lefteris Fylaktos

Screened programs:

Cancelled (Australia/Argentina) 12 min - Fiction series

Teo & Spark Plug (Ecuador) 9 min - Animation

Awesome Homework (Japan) 3 min - Children's series

Oh My Pleasure (Spain) 28 min - Fiction & Podcast

followed by discussions

Details of programs see next pages.

Cancelled

In the first season of this award-winning series, María and Luke had to cancel their wedding due to the pandemic. For one year, they were confined with Luke's mother, Karen. Now Karen has returned to Australia allowing the couple to get on with their lives. But with flight restrictions and lockdowns still imposed, the two of them decide to cancel their wedding again. At least, now the two are together - alone. But not for long. Soon they will be three again. María finds out that she is pregnant just as Luke is about to fly to Australia to visit his family. How will they manage the pregnancy when they can't even agree on which country to live in? These are hard decisions to make against the backdrop of the pandemic that continues to keep Spain and the rest of the world alert. The real life couple Luke and María had already shown a graceful portrait of everyday life in the first year of the pandemic. Cancelled was released by Facebook Watch and has had over 2 M. views. As with its sequel ReCancelled, both are a fresh reflection of living, acting and producing in the context of unprecedented limitations but also of the opportunities for audiovisual creators. ReCancelled was also first release by Facebook Watch. Its Argentinian screen- & co-producer is UN3 (digital comedy channel of National University of Tres de Febrero) The 3rd series UnCancelled is in the making ...

Cancelled

Country: Australia, Argentina
 Duration: 12 min (eps. 1)
 Production Company: UN3 TV
 Broadcast by: UN3 TV
 On: 2021/12/23
 Total Budget in Euro: 95,764
 Authors: María Albinaña, Luke Eve
 Director: Luke Eve
 Producers: María Albinaña, Luke Eve
 Commissioning Editor: Bea Cabrera

Submitted by: Natali Schejtman
 Contact: Natalí Schejtman
 Email: natalis@gmail.com

Teo & Spark Plug

Teo, a 10-year old kid with a nice afro look, is one of the protagonists of this animation series. He uses a robotic leg created by himself and wants to become the greatest inventor of his generation. His friend Buhiai is a pretty smart guinea pig - half robot half animal who lives inside Teo's lush hair. And Flora is a blind Kichwa girl, a descendant from Andean shamans who have a deep connection with nature. They fight to recover the sustainable and inclusive capital of the centre of the world, 'City of the Sun' from the clutches of the evil computer virus Arcade. A shape-shifter cunning and ambitious virus that has managed to alter the balance and eco-sustainability infecting its inhabitants with the spell of unconsciousness. However, the arrival of an unexpected and more powerful virus, Covid-19, puts these children to share the city lockdown under the same roof with his archenemy, who is completely reluctant to do it. This is how a fun adventure begins; they realise that the only option to live together is to learn how to respect each other, pay attention to the rules of care and biosecurity, following protection guidelines, and specially to stay healthy, strong and calm through these difficult moments. In the end they put their differences aside and collaborate to overcome this global crisis and help others with knowledge and examples to do it.

Teo & Bujia

Country: Ecuador
 Duration: 9 min (4 eps.)
 Production Company: Alicia Animation House
 Broadcast by: Educa TV - Channel 7
 On: 2021/04/20
 Total Budget in Euro: 19,000
 Author: Daniel Jacome
 Director: Daniel Jacome
 Producer: Adrian Urbina
 Commissioning Editor: Mike Mealla (animation)

Submitted by: Alicia Animation House
 Contact: Daniel Jacome
 Email: danielvisible13jm@gmail.com

Awesome Homework

In this series prominent people set homework that stirs children's curiosity. The show began in May 2020 during the first lockdown in Japan. Schools were closed for three months, children were trapped indoors, robbed of opportunities to learn and play. In this episode picture-book artist Yoshitake Shinsuke encourages kids to create their own private places and secrets. In the homework he asks youngsters to draw portraits of themselves creating these secrets. After multiple broadcasts, highly imaginative work from kids arrived. We aired a series of Yoshitake's sincere responses, creating two-way communication. With the future unclear, our aim was to give kids the joy of engrossing activities and unexpected experiences. We wanted to deliver the intentions of the questioners as intact as possible and asked them to freely conceive the content of their homework. Unable to film on location, we had the questioners send videos of themselves, which we aired with almost no edits. The show was designed to stimulate children's powers of imagination, free them from the stress of confinement, to help them be kind to themselves, and to give them the freedom to express their interests. TV is a one-way street, but the questioner solicits answers and we broadcast feedback, thereby sending the message that, even during a crisis, there are adults who care about the children's thoughts and feelings.

Awesome Homework

Country: Japan

Duration: 3 min

Production Company: NHK

Broadcast by: NHK Educational TV

On: 2020/05/24

Total Budget in Euro: not specified

Director: Midori Kakinuma

Producer: Daisuke Moriuchi

Commissioning Editor: Yoko Nakazawa

Submitted by: NHK

Contact: Mayuko Hori

Email: m01614-festivals@li.nhk.or.jp

Oh My Pleasure!

When the creators of Oh my goig! (OMG) were given the go ahead for the production of its fifth season (S5) in the middle of the Covid-19 pandemic, they saw it as an opportunity. OMG targets youngsters and this was the perfect time to focus on the consequences the virus brought to their lives. Since its breakout, young people have often been in the spotlight or sometimes directly punished or blamed for supposedly irresponsible conduct during the worst waves of the pandemic. OMG S5 highlights young people's new ways of socialising and the new sexual and affective relationships the pandemic has brought. In a time of restrictions, precarious jobs and increasing mental health issues, society adapts and so do OMG's characters, who become more resilient and learn about caring and affection. OMG S5 starts with the declaration of the 'state of alarm' in Spain (March 2020), goes on with the long confinement, and ends up with the new post-Covid reality. Depression, anxiety, forced lockdowns with family members, the spike of video calls and job insecurity, dating with masks on, racism towards the Chinese community, the loss of loved ones, ... All these intertwine with infidelity, fatphobia, sex work, LGBTI+ people getting back into the closet, and other sex-affective issues which have been OMG's pivotal theme since it began airing in 2016 as a sexual education format.

Oh my goig!

Country: Spain

Duration: 28 min

Production Company: Camille Zonca

Broadcast by: betevé

On: 2021/06/01

Total Budget in Euro: not specified

Author: Aïda Torrent Ciudad

Director: Aïda Torrent Ciudad

Producer: Albert Baquero

Commissioning Editor: Josep Rocafort

Submitted by: betevé

Contact: Isabel Moreno

Email: imoreno@beteve.cat

Media and Politics

How do they correlate?

Politics play a big role in public broadcasters' programming. Not only does the existence of PSM depend on public money, they also have a duty to cover politics in the name of public interest. So night after night we hear about fights between government and opposition parties, political statements and talk shows, even the parliamentary debates are transmitted in some countries. They are all part of the daily coverage we are familiar with. However, all this is mostly the surface. When political cycles end, this is rarely analysed in depth and with perspective.

In this session, two of the presented films use archive footage to analyse historical moments from today's point of view. Away from the spotlight and the current political situation, how different do these stories seem? Politicians become humans and look back on their lives up on the big stage. And why would local politicians in Germany let the media into their current active professional lives, with what effect?

What role do the media themselves play in those political episodes?

Finally we have to ask ourselves whether all this is leading to more transparency. Or are the media and politicians fated to remain in an eternal battle, ruled by the laws of PR, viewing figures, clicks and images?

Moderators: Sergi Vicente, Sabine Eckhard

Screened programs:

Strong Female Lead (Australia) 76 min - Documentary

The Face of Finnish Politics (Finland) 59 min - Documentary series

Time for Local Heroes (Germany) 17 min - Factual series

followed by discussions

Details of programs see next pages.

Strong Female Lead

One in three Australian women experience discrimination or harassment in the workplace. Australia's first and only female prime minister (PM), Julia Gillard, was one of them. She lasted in the job for three years and three days. This film tracks what happened in that fragment of time when a woman had the top job: how the media responded, how colleagues milked the moment and how the public joined a chorus of criticism based, unarguably, on gender. The film relies on archival footage only to describe Gillard's time in office and creates an honest portrait of a nation's response to a female PM and illuminates the chain of events which culminated in Gillard's now-famous misogyny speech. People celebrated the long awaited election of a female PM, but the honeymoon period was particularly short lived. Gender based attacks from the media, parliamentary colleagues and the public were shocking in their violence and veracity. Strong Female Lead leaves us in no doubt that Australia's parliament is a boy's club and if women are ever to lead on equal footing with men, it's time for refurbishment. This unashamedly feminist work was created on behalf of all the young women who should be going into politics and demonstrating that gender equity in politics creates better outcomes for everyone. This is a film about Australia's struggle with the notion of women in power.

Strong Female Lead

Country: Australia

Duration: 76 min

Production Company: Northern Pictures

Broadcast by: SBS Australia

On: 2021/09/12

Total Budget in Euro: 506,374

Author: Northern Pictures

Director: Tosca Looby

Producer: Karina Holden

Commissioning Editors: Susie Jones, Joseph Maxwell

Submitted by: Northern Pictures

Contact: Karina Holden

Email: karina@northernpictures.com.au

The Face of Finnish Politics

Politicians are humans too. This series takes a fresh look at the lives of top politicians in Finland. They talk in a way never experienced before and tell open-hearted stories in a relaxed style: They smile, laugh and even curse! Long interviews allow them to dig deep and tell stories of their younger selves when they had big dreams how they would shape Finland. The first episode features the most memorable disappointments and failures. Paavo Väyrynen has been an important figure in politics for 50 years, who had always wanted to become president. But in 1987, once again, he was passed over, when he called his doctor and asked the now iconic question: "I am so pissed off right now, can I die from being pissed off?" The answer being: "It is possible." Prime Minister (PM) Alexander Stubb reveals a long list of reasons why he never liked the job: one day he faced a futile situation, when he had to cancel everything on the daily schedule. Anneli Jäätteenmäki was the first female PM of Finland - but only for 69 days. Her downfall started when she revealed secret documents between the US and Finland about the war in Iraq. The pain of it is still present in the interview. The series was widely praised and talked about. 10 episodes had over 3.5 M. views on Yle Areena (VOD).

Politiikka-Suomi

Country: Finland

Duration: 59 min

Production Company: Yle

Broadcast by: Yle TV1

On: 2021/10/25

Author: J.P. Pulkkinen

Director: Antti Leino

Producer: Jussi Jormanainen

Commissioning Editor: Ville Vilen

Submitted by: Yle, the Finnish Broadcasting Company

Contact: Jussi Jormanainen

Email: jussi.jormanainen@yle.fi

Time for Local Heroes

Mayors and local politicians work in cities and municipalities to stabilise the very basis of democracy - no matter the political party. Most of the time they work on a voluntary basis and almost always with high stakes. But they don't get enough recognition and praise for their work. On the contrary. They're often attacked and threatened. BR and rbb Reporters observed and asked: Why do they go through with it? What inspires them to keep on going despite the threats on social media (SoMe) and physical attacks? And why are there more mayors called Thomas than female mayors overall? As a cross-media team, we want to reach as many people as possible through different publications (Radio, TV, SoMe). We succeeded: via TV screens alone, we reached 6.9 M. viewers. We narrate the little challenges the 'Heroes of Democracy' face every day, pointing to virulent issues, like climate change, diversity, female engagement in politics, municipalities' financial struggles. Available on ARD Mediathek, broadcast on ARD Mittagmagazin. Documentary: <https://www.ardmediathek.de/sendung/zeit-fuer-local-heroes/staffel-1/Y3JpZDovL2Rhc2Vyc3RlLmRlL2xvY2FsLWhlcm9lcw/1/> Podcast: https://www.radioeins.de/archiv/podcast/local_heroes.html Instagram: <https://www.instagram.com/zeit.fuer.local.heroes/>

Zeit für Local Heroes

Country: Germany

Duration: 17 min

Production Company: Bagagefilm

Broadcast by: ARD

On: 2021/07/26

Total Budget in Euro: 500,000

Authors: S. Delfs, T. Henkenhaf, B. Nabben, L. Schurr, S. Stoye, M. Trocoli Castro, A. Meyer, F. Sprengart

Directors: Lisa Schurr and Team

Producers: rbb, BR

Commissioning Editors: Monika Wenczel, Jan Erdmann and Team

Submitted by: Rundfunk Berlin-Brandenburg - rbb / Mittagmagazin

Contact: Theresa Szymoniak

Email: theresa.szymoniak@rbb-online.de

Pandemic Programing: Good Things That Accidentally Came out of It

Lockdown Wonders Nr. 2 - How Covid-19 taught us to act quicker, change workflows and dare try new stuff out.

In this session, you will meet the people behind some of the most unpredictable and surprisingly successful formats - that were created out of necessity. Hitting the target SPOT ON! is the best feeling. Here is a chance to experience the magic of accidental innovation in public service broadcasting. While we all had to learn too many lessons from living with Covid-19 that we didn't want - miracles also happened!

Now, as we slowly approach the end of the pandemic (hopefully), small glimpses of gold begin to appear on the surface. Formats that still - post-Covid - are sustainable and creative, programs that audiences love and manage to still inspire our viewers.

This session is a good reminder, why in Greek, 'catastrophe' means 'turning-point'.

Friday night TV entertainment in Denmark will never be the same after Danes got the chance to unite by singing together all around the nation. Love affairs cross country got a new emotional window in Canada due to Covid-19. And how about the world's first live-fishing-bingo-format that blew everyone away on screen and in social forums?

Moderators: Kåre V. Poulsen, Pilu Lydlow

Screened programs/presentations:

United by Singing (Denmark) 35 min - Presentation of live show elements

Pandemic Reunions (Canada) 30 min - Screening/Presentation

Fish Bingo (Denmark) 35 min - Presentation - Cross media elements of live game show

followed by discussions

Details of programs see next pages.

United by Singing

This cross-media TV-format unites Corona-isolated Danes by letting them sing together - apart. Born in March 2020 when Covid-19 shuts Denmark down. Most DR programs are cancelled, and coverage is mainly oriented towards the transmission of information about restrictions and general news. After a few weeks we sense a need in the population for something else. So DR gathers the Danes through a live program: United By Singing. It's developed, prepared and produced in four days. Famous and upcoming Danish singers are invited to sing well-known Danish songs from home, viewers are encouraged to submit pictures and videos of themselves singing along from home. These elements are joined into a live program presented by two hosts. The main host presents and introduces the songs and encourages viewers to sing along to the subtitled songs. The musical host is the warm-up act and reminds us of our classic treasury of songs. Initially it was only intended as a one off, but as videos from the viewers poured in, reviews were overwhelmingly positive, and the ratings were so high, it was decided to expand it to a whole season. And then a 2nd & 3rd season. The show was developed via Teams on a late night. Four days later we presented a live TV-program that provided the Danes with a feeling of community in a time characterised by distance.

Fællessang - Hver For Sig

Country: Denmark
 Duration: 57 min (total)
 Production Company: DR
 Broadcast by: DR
 On: 2020/03/27
 Total Budget in Euro: 87,349
 Director: Per Zachariassen
 Producer: Diana Borup Skotte
 Commissioning Editor: Jan Lagermand Lundme

Submitted by: Danish Broadcasting Corporation - DR
 Contact: Ditte Winther Jørgensen
 Email: diwj@dr.dk

Pandemic Reunions

Travel restrictions at the start of the pandemic meant many Canadians couldn't be with special people in their lives for months – and years. With so much doom and isolation, CBC's nightly TV news program The National and the digital video unit teamed up to tell lighter stories using a format that could work for broadcast and online. In this case, the online video format ('big moment' first, rather than a slow build up) was used on TV. A call to our audience came up with 6 very different stories of people who had to wait too long to be with the ones they care about. But how do you tell intimate and visually-rich stories when it's not safe to gather? Our subjects were to document the hard moments of separation and their reunions with their own phones in a vlog-style point of view storytelling. Except for the Zoom interviews, everything was filmed by them: a couple that met on TikTok and was separated by the border, a man who finally got to fly back to grieve his father, a family stuck in Saudi Arabia unable to see their grandma ...and others. The project shows how you can work with your subjects to gather news stories when you can't physically gather. And it documents a very relatable experience of the pandemic, no matter where you live. And finally... this project brought together two producers who first began brainstorming about a common production after attending INPUT 2019.

Pandemic Reunions

Country: Canada
 Duration: 25 min (total)
 Production Company: CBC
 Broadcast by: The National (CBC News)
 On: 2021/08/23
 Total Budget in Euro: not specified
 Authors: Natalie Crowell, Roxanna Woloshyn
 Directors: Natalie Crowell, Roxanna Woloshyn
 Producers: Natalie Crowell, Roxanna Woloshyn
 Commissioning Editor: Chad Paulin

Submitted by: Canadian Broadcasting Corporation - CBC
 Contact: Roxanna Woloshyn
 Email: roxanna.woloshyn@cbc.ca

Fish Bingo

What happens if you ask all Danes to participate in a weird interactive game and make it into a live show about fishing? 90 Danes with numbers from 1-90 on their coats were signed-up to go fishing in 9 different places across Denmark. All fishing spots had live cameras filming the participants catching fish. At home, in front of a live TV show, more than 110,000 Danes had printed their own bingo-plates and competed to win Fiskebanko. On the TV screens, bingo-numbers kept popping up, every time a fish was caught. In parallel, the show explored why fishing had 'gone berserk' in Denmark during Covid-19. Many more people sought the joy of experiencing nature. Online engagement, interaction with a game, clever and fun SoMe-interaction and strong public service TV ended up in reaching and playing with a lot of young viewers learning about nature, fishing and gaming together. The risky TV experiment worked miraculously - and a winner with a full plate was found at the end of the show. Though the format was only launched due to Corona cancelling a traditional fishing documentary, Fish Bingo has ended up being a most-talked-about inventive new format that has survived the pandemic. It was a spectacular cross media live experiment combining classic flow TV, IRL fishing, a home-bingo game, an online music song suggestion generator, exposure on social platforms and on radio.

Fiskebanko

Country: Denmark

Duration: 110 min (total)

Production Company: DR

Broadcast by: DR

On: 2020/06/04

Total Budget in Euro: 100,000

Authors: Lars Ostenfeld, Kåre Vedding Poulsen,
Ole Huld Jakobsen

Directors: Lars Ostenfeld, Kåre Vedding Poulsen

Producer: Ole Hjortdal

Commissioning Editor: Peter Gren Larsen

Submitted by: Danish Broadcasting Corporation - DR

Contact: Kåre Vedding Poulsen

Email: kpo@dr.dk

Smash Patriarchy One Story at a Time!

Fiction written by women that tackle gender-sensitive topics

Does the author's gender matter?

It does in the programs screened in this session: three fiction productions by female writers that openly talk about once seen as 'women's issues'.

As feminism has entered centre stage, television fiction is also expected to engage with these debates. What is the role of PSM in giving voice to female creators? Has feminism become a 'hot' topic? Are these issues just for niches, how can they appeal to a broader audience? Is all this just a trend, or are we witnessing a real change?

This session features a comedy series about pregnancy and motherhood; a drama that openly talks about menstruation; and a political thriller with a strong female prosecutor as its main character - three fiction pieces that openly engage with current feminism debates from different angles.

Moderators: Mercè Oliva, Eren McGinnis

Screened programs:

Lu von Loser (Germany) 56 min - Fiction series

Our Rainy Days (Japan) 50 min - Single fiction

Pandora (Belgium) 46 min - Fiction series

followed by discussion

Details of programs see next pages.

Lu von Loser

Lu (32) is cynical, passive, angry, silly, a tough nut with a chronically extended middle finger and, in her own mind - a loser. When she finds out that she's pregnant, she has no choice but to move back to her mother's place in Cologne. In Berlin, she's had a falling out with her band and has been dumped by her boyfriend. The pregnancy is the result of a drunken one-night-stand with Timo, her childhood sweetheart. He tries his best to be supportive, but has a lot on his plate. Lu's mother is emotionally controlling, despite trying to be a better person, while the midwife has a crush on Lu. What's more, her former band is experiencing a major breakthrough - without Lu, but with one of her songs. And then there is still the pregnancy: She's scared of becoming a mother. She can't be bothered and wishes it would all just 'go away'. Lu never really got past her teenage years. Lu von Loser is a bitter, dark comedy series in 8 short episodes about the madness and triviality of everyday life. About love. Motherly love. Self love. About failure. Every episode represents a short segment of Lu's life, a quirky encounter mixed with laconic observations and visualised thoughts. Alice Gruia, who plays Lu, was pregnant during filming and the baby bump is real. The series has the potential to be continued, with the child and ensemble growing older, like in the film 'Boyhood'.

Lu von Loser

Country: Germany

Duration: 56 min

Production Company: Orange Roughy Filmproduktion

Broadcast by: ZDF

On: 2021/05/10

Total Budget in Euro: 191,000

Author: Alice Gruia

Director: Alice Gruia

Producer: Corinna Poetter

Commissioning Editor: Lucia Haslauer

Submitted by: Zweites Deutsches Fernsehen - ZDF

Contact: Anke Wichmann

Email: wichmann.an@zdf.de

Our Rainy Days

This film is about a day spent dealing with menstruation and premenstrual syndrome (PMS). Hikari, an aspiring photographer, feels miserable on the day of her first magazine shoot as the rainy weather and low air pressure aggravate her PMS. Aoi, the model for the swimsuit cover that Hikari is shooting, feels much the same. The sudden onset of Aoi's period creates chaos. Underlying the turmoil is the struggle to speak up and the pressure to keep quiet. "Some things in the world are treated as if they don't exist. In Japan, periods and PMS were such things. One day, I read a comment by an American woman stating that rainy days during PMS wreaked havoc on her. Struck that people from different countries could feel such similar conflicts, I had this idea", says the producer. A multi-gender team gathered, with a female director, cinematographer and editor. Among the performers was a transgender man who lent realism from his own menstrual experience. Our goal was an intimate story woven from diverse experiences. The well-worn (and Japanese) approach of portraying these issues as barriers to be overcome or as strictly female problems for which men are taken to task for their ignorance would have been wrong. Periods and PMS are part of life. With a clear awareness of the viewers we wanted to address and help, we created a story that urges change for a more considerate society.

Our Rainy Days

Country: Japan

Duration: 50 min

Production Company: NHK

Broadcast by: NHK General TV

On: 2021/11/03

Total Budget in Euro: not specified

Author: peyoungmaki

Director: Mai Sakai

Producer: Mio Ietomi

Commissioning Editors: Yoko Nakazawa, Mika Kanaya

Submitted by: NHK

Contact: Mayuko Hori

Email: m01614-festivals@li.nhk.or.jp

Pandora

Brussels, two months before the elections. The conservative party's campaign is disrupted by a corruption investigation. That very day, a tragic assault will bring together four very different characters. An investigating judge, a politician, an activist and a journalist. Each will defend their own truth. At 52, Claire is an investigating judge who lives for her work. Her strong sense of justice pushes her not to let her feelings dictate her conduct, even when she has to order a search on her own father, a political party leader in the midst of an election campaign. Mark is a political soldier, member of the conservative party to which Claire's father adheres. A man of the shadows, discreet and competent, he nevertheless aspires to greater ambitions. So, when an opportunity to get out of anonymity presents itself, he seizes it immediately and without any regard for the moral price he will have to pay personally. This opportunity, the sordid rape of the activist Ludivine Gilson, will also put Claire on his path. Let the battle begin. Pandora is the story of a collision between justice and politics. It is also the collision of a man and a woman who have each, in a moment of personal crisis, opened a Pandora's box and unleashed forces that will lead them inexorably towards a ruthless confrontation.

Pandore

Country: Belgium

Duration: 46 min

Production Company: Artemis

Broadcast by: Proximus

On: 2021/10/05

Total Budget in Euro: not specified

Authors: Anne Coesens, Savina Dellicour, Vania Leturcq

Directors: Savina Dellicour, Vania Leturcq

Producers: Ives Swennen, Patrick Quinet

Commissioning Editor: RTBF

Submitted by: Radio-télévision belge de la

Communauté française - RTBF

Contact: Coralie Coussement

Email: ccou@rtbf.be

Hey, Just Get Out of the Way!

Under-represented people telling their own stories effectively

Now that we are starting to reflect the true diversity of our audiences, we have some decisions to make about how involved we should be in telling their stories.

The programs chosen here use a variety of ways to get an authentic perspective. In this session we will discuss the trade-off between giving control of the story to someone in a marginalized community who may not have the same journalistic background - with getting a more unfiltered perspective.

We will also talk about the pros and cons of leaning on colleagues who come from minority backgrounds to drive under-represented perspectives. It all comes down to who should be telling the stories of marginalized people. And what is the story we want to tell?

Moderators: Tarannum Kamlani, Pilu Lydlow

Screened programs:

Decolonizing History (Canada) 15 min - Documentary series (2 eps.)

Life (Mexico) 40 min - Documentary

Kick it (South Africa) 24 min - Documentary series

Burden of Proof (Canada) 9 min - Documentary short

followed by discussions

Details of programs see next pages.

Decolonizing History

Ep No. 03 The Horror of Residential Schools

Ep No. 05 Student Riot at Sir George Williams University

This 10-part series features ten little-known and understood episodes from Quebec and Canada's history. These chapters from our shared past are told from the perspectives of under-represented players in the story in a dynamic and irreverent voice. The series is a first step towards building a collective history that features all voices.

The Horror of Residential Schools tells the story of how BIPOC children were taken from their homes in an attempt to assimilate them and erase their culture over a period of more than 150 years.

Student Riot at Sir George Williams University focuses on the 1969 student riot in response to a professor's systematic discrimination against afro-descendant students. Directed by Ky Vy Le Duc and hosted by Vanessa Destiné, Youssef Shoufan and Maïtée Labrecque-Saganash.

Décoloniser l'histoire

Country: Canada

Duration: 52 min (total)

Production Company: Picbois Productions

Broadcast by: Télé-Québec

On: 2021/12/01

Total Budget in Euro: 139,000

Author: Suzie Bouchard

Director: Ky Vy Le Duc

Producers: Marie-Pierre Corriveau, Karine Dubois

Commissioning Editor: Télé-Québec

Submitted by: Radio-Canada

Contact: Eric Le Reste

Email: eric.lereste@radio-canada.ca

Life

Kuxlejal means Life in the Tsotsil language and life and how to feel alive in order not to die, is the theme of this documentary. It deals with high suicide rates among young native people and reflects the feelings and conflicts leading to the thought that 'life is worth nothing'. At the centre is the youths' search for identity between their ancestral roots and their desire and need to be part of the globalised modern society. The accelerated modernisation has created a severe gap of communication and the transmission of ancient knowledge & traditions has been widely interrupted. This has provoked an identity crisis. Young indigenous people are often outsiders in their own communities as well as facing the competitive and discriminating world outside. With easy access to drugs and alcohol and limited prospects, suicide seems 'a way out'. As a Media for Change project, our objective is that suicide is recognised as a severe problem, as well as fostering resilience among young people. We want to generate impact on community level, so that parents and authorities listen to and understand the reality of young indigenous people, taking their needs into account and to save lives.

Kuxlejal

Country: Mexico

Duration: 40 min

Production Company: Vientos Culturales A.C.

Broadcast by: Channel10, Chiapas, Mexico

On: 2019/11/01

Total Budget in Euro: 2,500

Author: Elke Franke

Director: Elke Franke

Producer: Humberto Gómez Pérez

Commissioning Editor: Elke Franke

Submitted by: Vientos Culturales A.C.

Contact: Elke Franke

Email: vientosculturales@hotmail.com

Kick It

This is a hard-hitting, sometimes gut-wrenching and always thought-provoking documentary series that provides us with first-hand insights into the world of substance abuse. We meet people in various stages of their debilitating heroin, tik, Nyaope, cocaine and alcohol addiction or recovery. Addiction doesn't only affect the user, we also meet parents who are struggling through living hell or mourning the loss of a child to drugs. In the Maphuti Moloyi episode we follow a heart-breaking story of a mother's fight to save her son from a Nyaope addiction that has lasted 18 years. We look at how the community has turned against her as well as her first tentative steps toward recovery. The series aims to show how the scourge of drugs affects all of society. Over 13 episodes, we feature the horrific effects of the disease known as drug and alcohol abuse from different perspectives. These are real-life stories filled with real pain that paint a startling portrait of the overwhelming problem riddling South Africa today. We also get to see how the South African government deals with the scourge and the efforts they are implementing to turn the tide around. Kick It is a 13-part docu-reality TV show that gives insight into the world of substance abuse by taking a serious look at its effects at all levels in communities. It is presented by Israel Makoe.

Kick It

Country: South Africa
 Duration: 24 min
 Production Company: Mindset Concept Production House
 Broadcast by:
 South African Broadcasting Corporation - SABC
 On: 2021/10/18
 Total Budget in Euro: 561,256
 Author: Mindset Concept Production House
 Director: Chumani Tims
 Producer: Sibusiso Ngobeni
 Commissioning Editor: Surekha Singh

Submitted by: Mindset Concept Production House
 Contact: Sibusiso Ngobeni
 Email: sibusison@mindsetconcept.co.za

Burden of Proof: First Nations Girl Kidnapped by a Nun

Canada continues to attempt to right the wrongs it has done to Indigenous people. Debbie Paul, a Mi'kmaw woman from Nova Scotia, grew up with no control over her own life: sent to an Indian Residential School as a child, then effectively kidnapped and taken to the US by a malevolent nun, only to be sent home again unannounced when she experienced abuse in the US. Left without documentation, she couldn't prove any of it happened to the Canadian authorities - even though it was their own system of segregating Indigenous people for schooling that set Debbie on her painful journey. When she applied for compensation, the government argued she had no evidence. Debbie's plight caught the attention of a team of CBC Indigenous journalists, who embarked upon a process of talking, listening, and thinking about how to tell her story without reopening old wounds. Together they went to the US to piece Debbie's story together. During the filming process, a special relationship developed between them. Debbie confided, that she would have only told her story to other Indigenous women. The backstory can only be hinted at in this short piece; how the wrenching of children from their families continues to play out over the generations, and how far Canada still has to go before achieving any kind of truth and reconciliation.

Burden of Proof: First Nations girl kidnapped by a Nun

Country: Canada
 Duration: 9 min
 Production Company: CBC Television
 Broadcast by: CBC Television
 On: 2021/01/03
 Total Budget in Euro: not specified
 Author: Jillian Taylor
 Director: Jillian Taylor
 Producer: Trina Roache
 Commissioning Editor: Jim Williamson

Submitted by: Canadian Broadcasting Corporation - CBC
 Contact: Liz Hadfield
 Email: liz.hadfield@cbc.ca

The New Normal: Approaches to Program-making That Are Here to Stay! Or Not?

Lockdown Wonders Nr. 3 - Will the pandemic change our ways for good?

It is uncertain when the Covid-19 cloud will stop hovering over our heads. But it is a fact that we have to learn to live with the idea, and be prepared for the next one. People all over the globe are continually adjusting to the situation. So are public service media!

As new content ideas are popping up, we ask ourselves: Are some of the things we tried here to stay, or will they soon be forgotten - like dinosaurs and fax machines?

Will handshakes and theatre be replaced? Is home-schooling the future?

Will we celebrate religion and culture under curfew?

Public service media have risen to the challenge and found creative and innovative solutions.

Veritable lockdown wonders were invented, some we would sorely miss.

Moderators: Marika Kecskeméti, Lefteris Fylaktos

Screened programs:

The History and Future of Handshakes (Canada) 7 min - Factual

Opening Date TBA (Sweden) 15 min - Fiction series

Literacy Kindergarten (Korea) 45 min - Educational series

The Feast After the Fast (Norway) 30 min excerpt - Live culture & religion

followed by discussions

The History and Future of Handshakes

Everyday actions and activities that people around the world have practiced for decades, if not centuries, were suspended or changed or forever abandoned during the first months of the pandemic. After the spring of 2020 and the quarantine across Canada, we decided to look at some of these regular rituals that so many of us did without really thinking about it, and how the pandemic changed our perspective on them. We dove into how they came about in the first place, how they developed into something we took for granted, what they might look like in the future 'after' the pandemic, or even if we would ever feel safe doing these activities like we did in 'the old days'. In this series, we looked at handshakes, working in offices and going out to nightclubs.

Uytae Lee usually delves deep into specialty issues around urban planning - so this is a departure from his usual interests. Since 2019 Uytae has been working under the CBC Creator Network initiative, working with young independent diverse emerging filmmakers, creators and storytellers to bring their unique perspectives to as many CBC platforms as appropriate depending on the topic. All three videos were seen on TV News, cbc.ca, all our social platforms and Uytae also appeared on Radio to talk individually about the three topics in the series over three weeks.

The History and Future of Handshakes

Country: Canada

Duration: 7 min

Production Company: CBC

Broadcast by: CBC Channel 3

On: 2020/11/23

Total Budget in Euro: 4,189

Author: Uytae Lee

Director: Uytae Lee

Producer: Sheila Peacock

Commissioning Editor: Sheila Peacock

Submitted by: Canadian Broadcasting Corporation - CBC

Contact: Sheila Peacock

Email: sheila.peacock@cbc.ca

Opening Date TBA

It is August 2020 and the Corona pandemic has forced theatres to close. In one of Stockholm's theatres, Henrik Dorsin, Johan Ulveson, Vanna Rosenberg, Michael Lindgren and others are rehearsing a show. They do not know if their show will ever have an opening date - they are at the mercy of political decisions and the Public Health Authority. Mixing fiction and reality in a weekly sitcom, some of Sweden's best-known actors and comedians show how the cultural and entertainment sector struggled, and still struggles. The series idea is based in fact: Lindgren and friends actually were rehearsing a show and realised they would be out of work if they did not 'adapt'. So they pitched the idea to SVT about doing a semi-fictional mockumentary tv sitcom series about themselves. Everything was in place: location, actors and a pandemic. They drew up a manuscript outline in the summer of 2020 and closely followed the events in politics and public health. Then, they were rehearsing for their real show, while at the same time filming and editing the series every week to could keep up with real events in the pandemic. The result was a 10-part sitcom that closely followed a theatre company, the pandemic situation, politics, and the situation for the cultural sector in Sweden. All participants play slightly fictionalised impersonations of themselves.

Premiärdatum oklart

Country: Sweden

Duration: 15 min

Production Company: GKU, Godkänd

Kvalitetsunderhållning AB

Broadcast by: SVT

On: 2020/10/03

Total Budget in Euro: 500,000

Author: Michael Lindgren

Director: Michael Lindgren

Producer: Matilda Klein

Commissioning Editor: Mats Grimberg

Submitted by: Sveriges Television - SVT

Contact: Saam Kapadia

Email: saam.kapadia@svt.se

Literacy Kindergarten

6-year old Jeong-hu argues with his mom a lot these days. He screams, runs away from her when she calls and tells her he hates her. He only wants to run around and play. His study sessions are torturous as he works using four booklets, learning the alphabet and maths. He barely knows how to read yet, but his mom is in a rush. She believes that 6-year olds need to know how to read and write.

Parents were made to bear the brunt of education during the pandemic and two styles became evident: those getting ahead through intensive private education, and those getting no education. Teaching children with insufficient methods can be counterproductive and children like Jeong-hu may lose interest altogether. Language skills significantly affect a child's emotions and development. And kids keep growing despite the pandemic. So is there a way to learn to read and write joyfully? Is there a way for parents - most of whom aren't professional educators - to help improve their children's literacy through fun and games? EBS Literacy Kindergarten, the only dedicated public education network worldwide, focuses on the literacy gap that could become the most critical issue after Covid-19, potentially affecting a child's self-confidence. Paying just a bit more attention to make children form positive awareness toward books can help them foster stronger literacy levels as they grow older.

Literacy Kindergarten

Country: South Korea

Duration: 45 min

Production Company: EBS

Broadcast by: EBS

On: 2021/12/08

Total Budget in Euro: 562,850

Author: Hyejin Shin

Directors: Chonghong Min, Jeewon Kim, Bom Baek

Producer: Cheonghong Min

Commissioning Editor: Hoonseok Kim

Submitted by: Educational Broadcasting Station - EBS

Contact: Jeewon Kim

Email: optimisj@ebs.co.kr

The Feast After The Fast

This ground-breaking live entertainment celebrates the Muslim holiday of Eid al-fitr. The pandemic changed our daily life and how we celebrate and observe religious holidays. In times like these, TV in general and public broadcasters in particular, play an important role to gather around, to feel connected even though we can't meet physically with family, relatives or friends. When it came to Norway's Muslims, the country's largest religious minority, there were no TV traditions to seek comfort in. Hence the idea for this show, being the first of its kind among Western broadcasters. Now Muslims can see their traditions and rituals represented on prime-time TV, and non-Muslims get to learn about their neighbours and co-workers. It's a feast that everyone is invited to join! The show is hosted by popular news anchors, Ms. Rima Iraki and comedian Yousef Hadaoui. It features celebrity guest interviews, live cooking, humour segments with comedians, musical and dance performances, as well as Eid greetings from regular Norwegian Muslims. As another first, the Crown Prince and Crown Princess of Norway joined the hosts and their parents in breaking fast. It is worth noting that as an entertainment production the focus is to display the traditions and storytelling which surround this day, rather than delve into the theological aspects of the holiday.

Festen etter fasten

Country: Norway

Duration: 110 min (total)

Production Company: NRK

Broadcast by: NRK1 and NRK TV

On: 2021/05/14

Total Budget in Euro: 353,000

Director: Erlend Jones Solfeld

Producer: Vivi Stenberg

Commissioning Editor: Charlo Halvorsen

Submitted by: Norwegian Broadcasting Corporation - NRK

Contact: Vivi Stenberg, Rima Iraki

Email: vivi.stenberg@nrk.no / rima.iraki@nrk.no

Love, Murder and Secrets

Unlocking the elements that inspire the audience to watch the next episode.

The apprehension and tension infused within these programs demands that the audience reflect on the evil that dwells within our communities and countries. What research was used to further understand the tough social issues of war veterans with PTSD, disappeared peoples and global climate change and how was this research incorporated into the storytelling? How was the world created to affect the mood of the story? What were the production challenges in the time of the pandemic?

For the series, how is the ongoing tension sustained between what the audience knows, or thinks it knows and what the characters know and should know? When and how are secrets and clues revealed to the audience?

These programs help our public television audiences find empathy for those wronged by the very tough issues explored. What truths and elements did these series creators use to inspire their audiences to watch one more?

Moderators: Eren McGinnis, Mirande de Jong

Screened programs:

Home Front (The Netherlands) 45 min - Fiction mini-series

Milk Rice (Sri Lanka) 24 min - Single fiction

Drought (Spain) 62 min - Fiction series

followed by discussions

Details of programs see next pages.

Homefront

In this four-episode fictional mini-series we follow a battalion of soldiers after their return from an international mission in Afghanistan. They are still haunted by an incident that happened during their mission. The war rages on in their heads and on the homefront they have to fight for recognition. All the veterans are marked by the mission, but they each react in their own way. When a soldier suffering from PTSD commits suicide after an international peace mission, the members of the old battalion reunite. Will friendships long betrayed be rekindled in time for them to honor of their fallen battalion brother? A fast-paced psychological thriller, told from different perspectives 'Home Front' was inspired by true events and confronts the still often taboo subject of soldiers suffering from PTSD. From the director of The Secret Diary of Hendrik Groen and the writer of the Oscar shortlisted Winter in Wartime.

Thuisfront

Country: The Netherlands
 Duration: 45 min
 Production Company: BNNVARA
 Broadcast by: NPO: NPO 3
 On: 2021/05/09
 Total Budget in Euro: 1,950,000
 Author: Paul Jan Nelissen
 Director: Tim Oliehoek
 Producer: Chris Jorna
 Commissioning Editor: Robert Kievit

Submitted by: BNNVARA
 Contact: Jenny Peeters
 Email: jenny.peeters@npo.nl

Milk Rice (Made of Traditional Rice)

The people in the village see Wijesinghe as a crazy person. Every morning he lights the oil lamp and offers it to Lord Buddha. Later he goes to the bazaar wearing a hat, with a famous symbol of left leaning politics, while always speaking up about equality. His community sees him as a tough fighter, while at home he is a highly sensitive man. Wijesinghe lives with his wife expecting that at any moment his son, missing since the youth struggle in 1988-89, will come back. They prepare creamy delicious milk rice with coconut milk and hope their son will return any day to enjoy it with them. Anjalee, a Tamil girl, is a boarder in one of their rooms, sharing in their happiness and sadness. She also lives in the hope of finding her brother, who disappeared during the civil war in 2009. Wijesingha and his wife long to see the face of their missing son, as Anjalee dreams of being reunited with her long missing brother. Sri Lanka has failed to find a positive resolution to the issue of disappeared people.

Number of disappearances in Southern Sri Lanka during 1988/89 - 60,000
 Number of disappearances in Northern Sri Lanka during 2009 - 146,679

Their relatives are still waiting for them to return or to receive information.

El Haale Kiribath

Country: Sri Lanka
 Duration: 24 min
 Production Company: SLRC
 Broadcast by: SLRC
 On: 2021/04/13
 Total Budget in Euro: 1,393
 Author: Chamara Prasanna Kodithuwakku
 Director: Ranga Bandaranayake
 Producer: Ranga Bandaranayake
 Commissioning Editor: Dimuth Kuruppu

Submitted by:
 Sri Lanka Rupavahini (TV) Corporation - SLRC
 Contact: Athula Disanayake
 Email: irurupavahini@gmail.com

Drought

Due to a severe drought the village of Campomediano emerges from the waters at the bottom of the reservoir of the same name. The human remains of two men appear in one of the village's old houses. Police inspector Daniela Yanes is in charge of the case along with chief inspector Ortiz. A bullet hole in both victims, makes this a crime that remained hidden for many years. In one of his articles, journalist Óscar Santos, insinuates that these two bodies are linked to the 1990s people's movement that opposed the construction of the dam. Luis Barbosa, chairman of the Barbosa Group Company that owns the reservoir, sees this investigation as a threat and decides to use all levels of power to prevent it from coming to fruition. At the same time, his daughter Paula Barbosa decides to make the most of her father's weakness, immersed in a struggle for the control of their company, to take over the chairmanship. In Lisbon, after the appearance of the corpses, Portuguese police inspector Hélder Gomes, receives an ominous assignment to take part in the investigation, although his goal will be very different from what everyone thinks. The Sequía has uncovered many secrets that had remained hidden deep below the waters. One critic wrote that this was the best thriller of 2022.

Sequía

Country: Spain

Duration: 62 min

Production Company: RTVE and RTP, with the participation of Orange, and in collaboration with Atlantia Media and Coral Europa.

Broadcast by: RTVE La1 and on RTVE Play

On: 2022/18/01

Total Budget in Euro: not specified

Authors: Arturo Ruiz, Daniel Corpas

Directors: Joaquín Llamas (Series director), Oriol Ferrer

Producers: Mar Díaz (Exec. prod RTVE);

Jorge Sánchez Gallo, José Silva Pedro
(Executive Producers)

Submitted by: Corporación de Radio y Televisión

Española, S.A - RTVE

Contact: Concepción Merina

Email: concepcion.merina@rtve.es

No Cat Content Needed!

Useful tips & tricks for audience-centred content development
without neglecting PSM values

After this session you will know that TV is not dead, but maybe just the wrong platform for your idea. We'll discuss the path from idea to satisfied target audience.

We all want happy viewers who tell others what great things they have seen. The way to get there is easier if we listen and understand what our viewers think - and not just after content is broadcast.

We will discuss how to successfully incorporate the audience's needs into our content and how this approach is changing production. Are journalistic values being disempowered at the expense of feeding the needs of as many social platforms as possible?

From Finland, we'll see an example of how this approach has made financial issues more than a topic for geeks and bankers. See how a documentary from Switzerland managed to interest rap nerds and newbies in Swiss German rap music. An interactive radio play from Germany demonstrates how success is tied to constant user testing.

Moderators: Pilu Lydlow, Kåre V. Poulsen

Screened programs/presentations:

Payday (Finland) 35 min - Presentation - Multiplatform project

UpBeat. 30 Years of Rap in Dialect (Switzerland) 30 min - Presentation - Documentary series

Tatort - The Interactive Radio Drama (Germany) 30 min - Presentation - Interactive radio play

followed by discussions

Details of programs see next pages.

Payday

Jealousy. Burnout. Pay.

Work life is full of emotions and issues that are challenging to deal with and talk about. We wanted to break the taboos by giving a voice to the people at work and to create a ‘buzz’ around this important but - to be honest - slightly boring theme. The journalist Ina Mikkola talks with one guest who has problems in their work life, during an interactive live tv broadcast. Solutions and peer support are developed live in two teams - by experts in the studio and viewers, who participate in livechat. Visually the show was fresh and used AR-graphics in an innovative way. Ina met Finns who have exceptional stories to tell about working life. It got close to eight women working as hairdressers, entrepreneurs, nurses or waitresses. A SoMe comedy series presented short form comedies on Facebook and Instagram. Each episode presented five archetypes that everyone working in customer services, recognised. In a YouTube series Ina Mikkola ranted in her unique style about carefully picked topics on work life. The series made people talk in YouTube. Payday was developed together with the public in workshops and by interviewing a lot of people in target groups.

Tilipäivä

Country: Finland

Duration: varies

Production Company: Yle

Broadcast by: Yle Areena + Yle TV2

On: 2020/05 (start)

Total Budget in Euro: not specified

Author: Anu Vilkmán

Director: Gitte Enjala

Producer: Kaisa Kirves

Commissioning Editor: Jasmiini Lappalainen

Submitted by: Yle, the Finnish Broadcasting Company

Contact: Kaisa Kirves

Email: kaisa.kirves@yle.fi

UpBeat. 30 Years of Rap in Dialect

Back in 1991, Basel-based Black Tiger rapped his first line in Swiss German. 30 years later, dialect rap is more popular than ever. SRF Virus gives those who were there from the start the chance to tell their stories - from the very first steps to the most successful music genre in our country. When Black Tiger wrote Swiss music history, rapper DaHated wasn't even born yet. "He is quite fast ..." is the newcomer's first reaction after watching the music clip to Black Tiger's legendary track 'Murder by Dialect' on his smartphone. In ten episodes, the series UfTakt takes the viewer on a journey through 30 years of Swiss-German rap featuring the country's most popular and successful rappers such as Mimiks, Big Zis, Nativ, Zora, Xen, Bligg or Steff La Cheffe plus experts such as Pablo Vögtli, Adrian Schröder or Jubaira Bachmann. It's all about fame, sell-out, feminism, posing and everything else that comes with rap. The video series UfTakt complements the SRF podcast of the same name - available on audio and streaming platforms and [srf.ch/audio](https://www.srf.ch/audio).

The docseries is available on YouTube:

https://www.youtube.com/watch?v=QDpk4saGLeQ&list=P L2iYzyNbKTExD6MmmeuAxVjYTKfgGa83_

on SRF Player: <https://www.srf.ch/play/tv/sendung/uf-takt?id=75963e4b-9279-40ef-af9d-3528d59e595e>.

A podcast in Swiss German, on Spotify or here

<https://www.srf.ch/audio/uf-takt-30-jahre-mundart-rap>.

UfTakt. 30 Jahre Mundart Rap

Country: Switzerland

Duration: 20 min (varies)

Production Company: SRF

Broadcast by: SRF Virus

On: 2021/04/12 (start)

Total Budget in Euro: 200,000

Author: Matthias Püntener

Director: Dominik Bauer

Producer: Désirée Wismer

Commissioning Editor: Matthias Püntener

Submitted by: Swiss Radio and Television - SRF / SRG SSR

Contact: Matthias Püntener

Email: matthias.puentener@srf.ch

Tatort - The Interactive Audio Drama - Episode 1: Hellfire

Interactive content for smart speakers goes big with this blockbuster audio drama featuring Germany's most popular brand of TV crime dramas. Every Sunday, 10-15m Germans tune in to their favourite TV show: Tatort. It is a phenomenon. On Sunday evenings, Twitter and other SoMe platforms are abuzz with speculation: "Who's done it?" Finally, you can find out yourself - with this immersive and complex audio drama featuring characters from the beloved TV series. In its first instalment, a team of detectives from Munich takes the lead. The player takes the role of headstrong new detective Mavi Fuchs, working alongside fan-favorite Kalli Hammermann. The two are working on a missing persons case when they suddenly have to step up and stop terrorists from launching an attack. The story takes place against the backdrop of Munich's world-famous Oktoberfest which has been the target of terrorists before. While other interactive audio dramas have based their story structures on classic decision trees, Tatort: Hellfire uses a system of 'delayed outcomes' to mask the story structure and emphasise the perception that any decision could be important later on. A hidden 'trust score' system manages the interactions with other characters while constantly keeping the player guessing what their colleagues and bosses might think of them.

Tatort - Das interaktive Hörspiel - Folge 1: Höllenfeuer

Country: Germany

Duration: not applicable

Production Company: BR / ARD

Broadcast by: www.daserste.de

On: 2021/04/15

Total Budget in Euro: 60,000

Author: Daniel Wild

Director: Martin Heindel

Producers: Till Ottlitz, Rachel Roudyani

Commissioning Editor: Klaus Uhrig

Submitted by: Bayerischer Rundfunk - BR / ARD

Contact: Klaus Uhrig

Email: klaus.uhrig@br.de

How Far Should We Go?

When covering a humanitarian crisis involves putting yourself and others at risk

The US military withdrawal from Afghanistan and the waves of refugees trying to enter Europe after escaping from war and poverty have been major humanitarian crises recently reported on by international media - before events in the Ukraine escalated. Beyond the main headlines, the programs presented in this session go deep into the field to witness human struggle and suffering under the fear of deportation, repression or death.

Reporting under these circumstances presents risks for sources and the crews themselves, who face critical decisions when they have to choose between staying or leaving, shooting or stop recording, witnessing only or getting involved.

Reasonable ethical and moral doubts arise. Would we go that far again after almost having gotten killed or imprisoned for life? When is the right time to leave? Is it acceptable to broadcast how crimes are committed in front of a camera?

Moderators: Sergi Vicente, Xavier Blake

Screened programs:

Kabul Before Darkness (Switzerland) 48 min - Documentary

Escape From Kabul (Chile) 65 min - Reportage

Gemma Has a Plan (Spain) 61 min - Documentary

followed by discussions

Details of programs see next pages.

Kabul, Before Darkness

This is one of the last testimonies of life in the Afghan capital Kabul before the departure of the US forces and the arrival of the Taliban, the 'Koranic students' and their repressive, obscurantist policy. For many inhabitants, especially women, those were the last days of relative freedom after 20 years of war, but also of modernisation and growth - of a rule of law. These days were marked by uncertainty about the future and the daily terror of ambushes, attacks, massacres. The film portrays the decline of a society but also stories of resistance against the return of the extreme forms of radical Islam. Journalists, health workers, ordinary citizens who want to live in a non-oppressive country, but also survivors of massacres, such as Habiba (12), who was injured in an attack that killed 85 of her schoolmates. She does not intend to bow her head but will fight to have a future that does not lock her up under a burqa and inside the house. Stories of heroes who will fight to the last, as the feeling of change is present everywhere. What will become of liberties and even partial civil rights? What will happen to the women, who during the first Taliban rule (1996 - 2001) could not show their faces in public, work, study, leave the house without male supervision. What will become of art, music, sports, economics, universities?

Kabul, poco prima del buio

Country: Switzerland

Duration: 48 min

Production Company: RSI

Broadcast by: RSI La1

On: 2021/09/09

Total Budget in Euro: 53,000

Authors: Roberto Antonini, Philippe Blanc

Director: Philippe Blanc

Producer: Roberto Bottini

Commissioning Editor: Roberto Bottini

Submitted by: Radiotelevisione svizzera - RSI / SRG SSR

Contact: Philippe Blanc

Email: philippe.blanc@rsi.ch

Escape From Kabul

A journalistic work told in the first person by one of the last journalists to enter Afghanistan to live - before, during and after the uncontrolled advance of the Taliban militias during the distressing days of August 2021. This episode, which is part of the television series Searching for God, immerses us into one of the greatest tragedies in modern history and confronts us with the fears and horrors of women, artists, athletes and ethnic minorities like the Sikhs, Hazaras and Shiite Muslims who fear that the so-called Students of Islam, the Taliban, will reimpose Sharia or Islamic law to control all aspects of life in society. Witness how in just a few days the Taliban, almost unopposed militarily, take over power in Afghanistan by force of arms. We see the desperation of hundreds of thousands of Kabul's inhabitants trying to escape the coming hell. Inmidst of one of the most catastrophic evacuations in modern history, Jorge Said becomes one of the last or perhaps the last Western journalist to leave Kabul. The epic escape, on the very day of the suicide bombings at the city's airport and how he manages to rescue young Afghan women, and breakout from the Taliban terror, is narrated in this extraordinary journalistic work by a witness of modern history.

Escape de Kabul

Country: Chile

Duration: 65 min

Production Company: Millenium Monde

Broadcast by: 19/03/2022

On: 2022/19/03

Total Budget in Euro: 40,000

Author: Jorge Said

Director: Jorge Said

Producer: Jorge Said

Commissioning Editor: Claudio Marchant

Submitted by: Millenium Monde

Contact: Claudio Marchant

Email: claudio.marchant5@gmail.com

Gemma Has a Plan

This is an incredible true story about the limits of human kindness. How far is a person willing to go to help others? Some individuals are willing to disobey the law just to help people. They are willing to take personal risks just to give them a better life, the life they dreamt of when they fled war in their countries of origin. This is the story of Gemma's plan. After several unsuccessful attempts within the boundaries of the law, Gemma, a nurse from Catalonia, puts together a new plan involving her husband and a network of friends. She wants to help families from Syria and Afghanistan cross the border from Greece into Europe. She plans to have these refugees pose as members of a Spanish family using IDs lent to her by people back home, and to drive them across the Balkans in her family car. Her plan is not perfect, but they are not alone. Activists from Spain, Greece, Switzerland and Slovenia provide her with support along the way. Gemma succeeds time and time again until a mishap turns everything on its head: she winds up in court in Serbia, accused of human trafficking. Nevertheless, she somehow manages to get released from prison. Gemma Has a Plan is the true story of a dangerous adventure at great personal costs. Filmed over the course of three years from 2016 to 2019, it is a tale of good intentions and pure altruism.

La Gemma té un pla

Country: Spain

Duration: 61 min

Production Company: CCMA SA

Broadcast by: TV3

On: 2021/03/09

Total Budget in Euro: not specified

Author: Arantza Diez

Director: Arantza Diez

Producer: Sílvia Pairó Vila

Commissioning Editor: Miquel Garcia

Submitted by: Televisió de Catalunya - CCMA SA

Contact: Cristina Cort Fuentes

Email: festivals@ccma.cat

Images Speak Louder Than Words: The Medium and the Message

How to choose the most effective tools in animation and other strong visual storytelling.

In this session we will discuss a range of short films which each in their own way make bold choices in form. What are the considerations when commissioning animation? When do you rely mainly on visuals and when do you opt for a different set of tools? How important is the conception of the soundscape and for which themes? What works for which audience?

Moderators: Mirande De Jong, Riet de Prins

Screened Programs:

Zander (Colombia) 8 min - Animation short

Enzo Being Enzo (Colombia) 9 min - Children's format

Mironins (Spain) 7 min - Animation short

Mizo Soundscapes (India) 22 min - A Sound fable

Yrreal (Spain) 23 min - Fiction series

followed by discussions

Details of programs see next pages.

Zander

Mila (10) and Leo (9) create a secret club in a warehouse of obsolete technology where they experiment and invent. The girls decide to build Zander, a scrap metal robot. When Zander finally awakes, he is full of doubts and a desire to understand the world. Together they start on great adventures. Each episode begins with a question: What came before birth? How do I know what is real? Why does time sometimes go so fast and sometimes so slow?, and the adventure begins. The scenery changes and the protagonists are transported to incredible places. At the end of each adventure, Mila, Leo and Zander return to the club shaken by the journey, with some answers and a lot more questions. Each character has special gifts: Leo is practical and ironic, with the most concrete and rational ideas. She is the scientific genius, linked to experimentation and tools. Mila is eccentric and scattered. With her movements, her apparent lack of concentration and irrepressible tendency to relativise everything, change her mind and invent stories, she represents artistic genius. And slightly naive Zander, possesses great intellect, personality and immense sensitivity. Thanks to book knowledge he carries within him, he manages to keep his friends in check. The robot is the botanist-chemist, an avid observer of the organic forms of the earth.

Zander

Country: Chile

Duration: 8 min

Production Company: Tres Tercios Producciones Audiovisuales

Broadcast by: NTV

On: 2021/08/13

Total Budget in Euro: 321,000

Authors: Stefania Malacchini, María Luisa Furche

Director: Kike Ortega

Producer: Pablo Arias

Commissioning Editor: Mariana Hidalgo

Submitted by: Tres Tercios Producciones

Contact: Ignacia Merino

Email: ignacia@trestercios.cl

Enzo Being Enzo

Enzo (7) begins to discover the world and his feelings, facing everyday problems that his imagination turns into unpredictable adventures. His mother offers advice or a scolding depending on the trouble he gets into, and he has his Narrator, a voice that tries to morally guide him. Each episode begins 'normal', by Enzo playing at being the star athlete at the Olympics, the general of a line of soldiers or an adult with a moustache, pipe and newspaper. When a problem arises (a broken vase, having to wait for hours in a car) the Narrator tries to turn it into a sobering experience, until imaginative Enzo sets out to solve it. Whether it's trying to revive a crushed spider with magic, or challenging a kid to a stunt competition. The story's direction is continually fed by Enzo's exaggerations who, influenced by the constant warnings of the Narrator, contemplates the dangers or rewards of an adventure through digressions or escapes in which the aesthetics of the series mutates. They become a horror story in which Enzo's toys are chained in a trunk, or a situation where Enzo is a firefighter saving the garden plants with a watering can. Whether Enzo's missions succeed or fail, he always shows the Narrator, and the audience, that there's no better moral than a boy navigating the world in his own way.

Enzo y la tarea

Country: Colombia

Duration: 9 min

Production Company: Filmawa SAS

Broadcast by: Canal Capital

On: 2021/04/06

Total Budget in Euro: 166,000

Author: Darío Vejarano

Director: Darío Vejarano

Producer: Camilo Cabrera

Commissioning Editor: Katerine Moreno

Submitted by: Canal Capital

Contact: Claudia Rodríguez Valencia

Email: inputcolombia@gmail.com

Mironins

Three droplets of paint from Joan Miró's palette come to life in his paintings to live fast-paced and surreal adventures in the fascinating universe of art and imagination. An animated film for kids with the purpose of them having fun discovering the inexhaustible imagination of one of the most unique figures in the history of art. Every night, when the Joan Miró museum closes its doors and visitors go home, three drops of paint come to life in the painter's paintings. They are the Mironins, three inseparable friends, who travel from painting to painting to experience frenetic adventures alongside countless characters - as surreal as they are unforgettable. Inside the paintings, the Mironins will discover the fascinating universe of art where creativity and imagination are inexhaustible. Mironins is an animated film with a visual proposal very close to the aesthetics and to the motives of Joan Miró's universe. In each chapter, the Mironins travel inside of a single or several works by the artist, where a new amazing adventure takes place. So, every episode is an invitation to explore a different world, with singular imaginary and some original episodic characters. And just like in any new world, we have to familiarise ourselves with the rules that govern it: imagination and creativity.

Mironins

Country: Spain

Duration: 7 min

Production Company: Cornelius Films

Broadcast by: Canal Super3 - TV3

On: 2021/12/01

Total Budget in Euro: not specified

Authors: Celia Rico, Mikel Mas

Director: Mikel Mas, Txesco Montalt

Producer: Mikel Mas

Submitted by: Cornelius Films

Contact: Mikel Mas

Email: mikelmas@corneliusfilms.com

Mizo Soundscapes

This film takes you on an audiovisual trip into the history of - the lore of Mizoram, in North East India. Mizoram is a tribal state with almost a hundred percent Christian population. The history of the church is mixed with reluctance in accepting the aboriginals as they were with their rituals and cultural practices. The Mizo drum - which is known as Khuang - was identified by the missionaries as a pagan instrument and was banned for decades in the church services. But actually, by banning the drum, the church banned the dancing worship within the church. Even after independence from colonial rule, Mizoram was politically turbulent and the government of India had banned the rebel political outfit called Mizio National Front. Ironic it may sound, that there is a hidden narrative buried inside the main narrative. Through the story of Khuang, which the tribals were drumming at the funeral services of their underground leader Laldenga, the film seems to have a simple narrative. But there is a double narrative buried within to escape the hostility of the church and the censors of the State. It was made possible through the magic of cinema. It tells the complete story of Khuang.

Mizo Soundscapes

Country: India

Duration: 22 min

Production Company: Films Division

Broadcast by: IFFF

On: 2022/01/01

Total Budget in Euro: 22,800

Author: Joshy Joseph

Director: Joshy Joseph

Producer: Films Division

Commissioning Editor: Films Division

Submitted by: Films Division

Contact: Joshy Joseph

Email: joshyjosephfilmist@gmail.com

Yrreal

How often have you wanted to intervene in an unfair situation? Putting on a comic book hero costume and kidnapping a murder suspect doesn't seem like the best idea. But Elena's desire for justice and Lucía's obsession for revenge will lead them to make one mistake after another. After Natalia's disappearance, Elena has become one of the most followed YouTubers. She constantly talks about her sister's case and others with a clear objective: Do not fall into oblivion for justice to be done. She wants to ensure that public opinion does not forget. Two years later, the main suspect is cleared of all charges and released. Obsessed with the concept of justice and superheroes, Lucía often can't distinguish between fantasy and reality. Fascinated by Elena, she sees in her a perfect ally to start a movement that will make a difference. The best way to get Elena to join her cause is to help her avenge the disappearance of her sister Natalia. The viewers know Elena to be right, but may secretly wish that Lucía would take the lead and act. Yrreal oscillates between revenge and justice. It plays with that part of us that acts on instinct, despite better reason. The series talks about justice, madness, machismo, revenge, heroines, feminism ... For the first time we show female anger in a society too accustomed to violence against women.

Yrreal

Country: Spain

Duration: 23 min

Production Company: RTVE with MoA Studio

Broadcast by: RTVE

On: 2021/11/17

Total Budget in Euro: not specified

Author: Alberto Ultrera

Director: Alberto Utrera

Producers: Ruben Rivera

Exec. producers: Eugenio Saavedra, Carlos Mochales, Patricia Alonso (RTVE), Jennifer Jullien (MoA Studio)

Commissioning Editor: Alberto Fernandez

Submitted by: Corporación de Radio y Televisión Española, S.A - RTVE

Contact: Concepción Merina

Email: concepcion.merina@rtve.es

The Best of Two Worlds: Good Formats for a Good Cause!

How can programs commit to a noble cause and be entertaining at the same time?

The mission of public service media - in most cases - is clear: we want to encourage tolerance and understanding, nurture diversity and inclusiveness, help heal our wounds, and advocate environmental awareness. How can this be done in a fun way, without talking heads, expert talk, depressing facts and stories?

In this session we'll present some riveting examples of entertaining and educational productions, hear what the intentions were and examine what elements made them successful. The deaf and the hard of hearing put their hands up for love, simple men do simple talk about being a man in the #MeToo era, sexual identity and women's empowerment are animated, and the future of the planet lies in the fingers of the fastest 'clicker'.

Moderators: Akiko Murai, Marika Kecskeméti

Screened programs:

Sexy Hands (Sweden) 29 min - Entertainment

Boys (Germany) 14 min - Factual

AnimalXs (Colombia) 5 min - Animation

Medullas: Time to Heal - #MeToo (Colombia) 8 min - Animation

Fight for the Futureking Throne (Japan) 60 min - Entertainment

followed by discussions

Details of programs see next pages.

Sexy Hands

This is the blind dating show with a very special feeling where the inside counts more than ever. And where the power of body language will be the decider. In Sexy Hands, singles look for love with sign language as the language of love. Those who meet do not see each other, but can only communicate by sticking their arms through the wall. Only hands are allowed to be used - and the question is of course: Will there be love at first sign?

Frida, who has learnt sign language to communicate with her two deaf siblings, never thought she would be dating on television. But after a friend signed her up for the program, she decided to go for it. Will any of the candidates Ahmed, Unisa or Gesly manage to charm her so to make her go on a date with them? Sexy Hands is a blind dating program where three candidates compete to win the heart of a lonesome single. The series is an original format, developed for and in cooperation with SVT by the production company Banijay Nordic. Both deaf and hearing participants are part of the series - but communication is in sign language only. The show is hosted by the two 'match makers' Marie Esters Axelsson and Romel Belcher.

This is the first and only sign language dating show in the world as far as we know.

Sexy Hands

Country: Sweden

Duration: 29 min

Production Company: Banijay Factory and Delta Studios

Broadcast by: SVT

On: 2021/11/24

Total Budget in Euro: 340,000

Author: Robert Andersson (Format developer)

Director: Sara Schager (Project manager)

Producer: Karin Helander

Commissioning Editor: Elisabeth Ulfsparré

Submitted by: Sveriges Television - SVT

Contact: Saam Kapadia

Email: saam.kapadia@svt.se

Boys

This is a 7-part documentary series. It was created by two female filmmakers who interviewed a diverse group of about 30 'average' men. Every episode focuses on one gender-related topic, such as masculinity, sexuality, family, body, feminism, love or Football. Those very personal and honest conversations reveal genuine thoughts and enlightening perspectives. Along with the series, an elaborate seeding campaign was set up to reach important influencers and opinion leaders with the aim to create buzz about Boys in relevant communities. With this project, we wanted to ignite a widespread discussion about the status quo of male gender relations in our society. This is why we made the conscious decision to publish the series parallel to the start of the 2021 UEFA European Football Championship - a time during which masculinity is in the focus of public discourse and during which many young men visit our video platform (ZDFmediathek). The project and its seeding materials gained a broad audience in social networks and was discussed lively in the comment sections of different communities (politically interested groups, activists, LGBTQIA+ communities, etc.). Through our project and its distribution efforts, we were able to generate new audiences that came to our platform for the first time. Also, the average watchtime was on a very high level at 71 percent.

Boys

Country: Germany

Duration: 85 min (total series)

Production Company: HORSE & FRUITS

Broadcast by: ZDF

On: 2021/07/12

Total Budget in Euro: 185,000

Authors: Nina Wesemann, Felicitas Sonvilla

Directors: Nina Wesemann, Felicitas Sonvilla

Producer: Florian Brüning

Commissioning Editors: Lucia Haslauer, Sara Günter, Max Fraenkel

Submitted by: Zweites Deutsches Fernsehen - ZDF

Contact: Anke Wichmann

Email: wichmann.an@zdf.de

AnimalXs

This animated documentary series approaches taboos around sexuality in adolescence, as told by young people. It recounts the joys and conflicts that a diverse group of characters have experienced in the search for their sexual identity. Experiences around decisions taken - or not - regarding their own body, their life and health, hygiene, sexual reproduction, family relationships. Their thoughts, passions and feelings towards those people who have helped or hindered in the search for identity and aspirations, are aired. It is about their dreams and how they see themselves, being part of a society that accepts them and allows them to fully develop. From this perspective, the joy of sexuality away from prejudice, discrimination and violence is particularly important. In each chapter a protagonist identifies with an animal - or more - to represent its qualities, characteristics, fears and abilities. The 'animal totem' has a unique voice and expression of identity that will help them to empower themselves and discover aspects of their personality and the society in which they live. Promoting and recognising that we have the right to pleasure, if it is exercised in a responsible and healthy manner.

AnimalXs

Country: Colombia

Duration: 5 min

Production Company: Dieciséis 9 Films S.A.S.

Broadcast by: Canal Capital

On: 2021/12/25

Total Budget in Euro: 61,800

Author: Lola Barreto

Director: Lola Barreto

Producer: Laura Castillo Beltrán

Commissioning Editor: Carolina Robledo Forero

Submitted by: Canal Capital

Contact: Claudia Rodríguez Valencia

Email: inputcolombia@gmail.com

Medullas: Time to Heal - #MeToo

This experimental documentary animation series addresses experiences of abuse through an emotional dialogue between women. Exploring the diversity of social situations, origins, ages and educational levels that coexist in Bogotá, in each episode two characters narrate how they faced situations of physical, emotional and/ or sexual abuse, and share the existing solutions and empowerment actions around the recognition of women's rights. Personal experience is the starting point of the series, and the result of a process of healing dialogue that invites the audience to identify and generate bonds of sisterhood and empathy from and towards other women. By sharing real stories and experiences in which they were abused because of their gender, the women deconstruct and redefine their own memory, which is also represented by the roots of a Nogal, the flagship tree of Bogotá, Colombia. The animated voices bring about various aesthetic possibilities to reinterpret traumatic experiences through desymbolisation, texture, line and colour. In this case the visual metaphor is the relationship between the tree and the woman, between the root that extends and that speaks of the past, of vital memory, but also of the wounds and pains that are difficult to communicate and that during each chapter are resignified to go to the marrow, to the essence, to the origin to thus achieve root healing.

Médulas, sanando de raíz - #MeToo

Country: Colombia

Duration: 8 min

Production Company: Dieciséis 9 Films S.A.S.

Broadcast by: Canal Capital

On: 2021/06/10

Total Budget in Euro: 90,000

Author: Lola Barreto

Director: Lola Barreto

Producer: Laura Castillo

Commissioning Editor: Paola González

Submitted by: Canal Capital

Contact: Claudia Rodríguez Valencia

Email: inputcolombia@gmail.com

Fight for the Futureking Throne

In this VR quiz show viewers learn about environmental issues (global warming, plastic waste) and are encouraged to take positive action to help our planet. 100 people in their teens and twenties log into a virtual space, using digital avatars to take part. Contestants must answer questions on issues ranging from basic facts about building a sustainable world to the ways we can be greener in our daily lives. They battle through five stages including a sandy desert and Antarctica. Only one will be crowned Futureking. The show invites viewers (including those not usually interested in these topics), to think about environmental issues and SDG in an entertaining and non-preachy way. We want the audience to realise, that while having fun, this is a matter that concerns us all and to encourage actions that are environment-friendly. We used a video-game engine to develop our own original VR platform, creating a globetrotting, gamified experience that appeals to youngsters. The show's interactive format allows audience members across the country to participate remotely and safely, without the risks that in-person events pose during the pandemic. Moreover, we did not need wasteful physical sets. We avoided the CO₂ emissions that transporting contestants to our studios would have caused. As a result, this program serves as a prototype for sustainable television production.

Fight for the Futureking Throne

Country: Japan

Duration: 60 min

Production Company: NHK, Wonder Creators

Broadcast by: NHK General

On: 2021/02/23

Total Budget in Euro: not specified

Directors: Akihiro Shogaki, Tomoyoshi Yabe, Keisuke Sato

Producer: Eriko Fujimura

Commissioning Editor: Keisuke Hosokawa

Submitted by: NHK

Contact: Mayuko Hori

Email: m01614-festivals@li.nhk.or.jp

Family Matters

Challenges and pitfalls in telling stories of our family history

Family history impacts the lives we live daily even when sometimes we don't realise it. Family stories also make riveting viewing. So when you decide to tell your story, there is a lot at stake.

What do you need to consider before starting? How do you deal with family members and avoid feuds? Can you forestall adverse effects and is there a key to success? And what if your editor tells you to change your story in the end to make it more appealing for the audience? Who has the last word in the editing room?

Find out what the makers of these productions can tell us about their experiences, what mistakes they made and what they learned.

Moderators: Xavier Blake, Sabine Eckhard

Screened programs:

Born in Auschwitz (Hungary) 77 min - Documentary

One Child Nation (USA) 90 min - Documentary

Tutwiler (USA) 45 min - Documentary

followed by discussions

Details of programs see next pages.

Born in Auschwitz

This film is about a miracle in the darkest hours of history and about the Holocaust's long shadow on three generations of women still haunted by Auschwitz - where it all began. The story is of the only Jewish baby born before the liberation to survive. Angela is one of the youngest survivors of Auschwitz. Her tiny little soul miraculously came out from the darkest corner of history. She survived against the odds. She wasn't allowed to walk until the age of 6. At the age of 22, she gave birth to a healthy daughter. In the 1970s they escaped from communist Hungary to Canada, where they live as part of a big Orthodox Jewish family in Montreal. But we go beyond Angela's story. The film shows how she inherited the trauma of the Holocaust from her mother, Vera, and how she passed it on to her daughter, Kati. The trauma permeates both their lives, but their struggle begins with the first generation, a young pregnant woman thrust into the bowels of human depravity. Our film shows Angela and Kati dealing with the past 'off the beaten path', traveling to places they never wanted to return to, meeting people they never imagined connecting with, from Budapest to Jerusalem, from German psychotherapists to Pope Francis.

Born in Auschwitz

Country: Hungary

Duration: 77 min

Production Company: Spot Productions Kft.

Broadcast by: ARTE

On: 2021/01/13

Total Budget in Euro: 300,000

Authors: Eszter Cseke, Andras S. Takacs

Directors: Eszter Cseke, Andras S. Takacs

Producer: Judit Stalter

Commissioning Editors: Ulrike Dotzer (NDR), Peter Gottschalk (ARTE G.E.I.E.)

Submitted by: Spot Productions Kft.

Contact: Rebeka Nyitrai

Email: info@onthespot.hu

One Child Nation

China's one-child policy, the extreme population control measure, may have ended in 2015, but the process of dealing with the trauma is only just beginning.

The documentary explores the ripple effects of this social experiment, uncovering one shocking human rights violation after another. Wang, a native of China, digs fearlessly into her own personal life, weaving her experience as a new mother and first hand accounts of her relatives with archival propaganda material and testimony from victims and perpetrators alike, yielding a revelatory and essential record of this chilling moment in human civilisation. The film reveals how the government's relentless campaign of propaganda brainwashed its citizens into committing unspeakable crimes and serves as a harrowing indictment of the mindset that prioritises national agenda over human life. Featured is the midwife who delivered Nanfu and all the babies in her village, who estimates that she performed 60,000 abortions. Most unsettling is the testimony of one of China's most decorated family planning officials who, in clinical detail, explains how she executed her mandate. Traveling from village to village, sterilising women and performing abortions, many on women who resisted and had to be caught and restrained. "If I could go back in time, I would do it again," she says.

One Child Nation

Country: United States of America

Duration: 90 min

Production Company: Next Generation Production, LLC

Broadcast by: PBS

On: 2020/03/30

Total Budget in Euro: 972,127

Author: Nanfu Wang

Director: Nanfu Wang

Producer: Jialing Zhang

Commissioning Editor: Sally Jo Fifer

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

Tutwiler

The United States is one of the top incarcerators of women in the world. The number of women incarcerated in American jails and prisons has increased by more than 700 percent. Which means more and more women are giving birth behind bars. What is it like to give birth – and then be forced to say goodbye to your baby 24 hours later? To most mothers, it's a scenario that is unimaginable. But it's the reality for the dozens of pregnant women behind bars in any given year at Alabama's notorious Julia Tutwiler Prison for Women. In this unique portrait of motherhood, women who give birth while incarcerated at one of America's most notorious prisons struggle to stay connected with their children on the outside. The mothers turn to a group of doulas for support through pregnancy, labour and separation from their newborns; and they help each other cope with loss and guilt. This rare, intimate look behind the walls of a women's prison raises questions about how our nation is handling the growing crisis of incarcerated mothers - and the children who must start their lives under these circumstances. Tutwiler, a documentary short from Frontline and The Marshall Project, offers a powerful and unforgettable window into the lives of incarcerated pregnant women – and what happens to their newborns. Directed by Academy Award-nominated filmmaker Elaine McMillion Sheldon.

Tutwiler

Country: United States of America

Duration: 45 min

Production Company: American Documentary, Inc., World Channel

Broadcast by: World Channel

On: 2020/05/19

Total Budget in Euro: not specified

Author: Elaine McMillion Sheldon

Director: Elaine McMillion Sheldon

Producer: Chris Hastings

Commissioning Editor: Chris White

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

Portraying Abuse

Stand Alone: How to tell a difficult story involving vulnerable collectives

Care institutions play a crucial role in our society, as they are trusted with the protection and care of the most vulnerable. But what happens when they do not fulfil this obligation?

This session is devoted to a feature-length fiction about a real-life case of sexual violence and abuse in a school for hearing-impaired minors. On the one hand, this film raises questions about the portrayal of such a brutal and horrible case. Does it go too far in terms of depicting violence and abuse involving minors? What is its aim? How to portray victim and abuser in a case where these lines are blurred? What response does the narrative expect to elicit from the audience? And what was the impact of the film on public debate?

On the other hand, the session will also reflect on the representation of deafness in fiction: the film is told from the children's point of view, and it mainly uses sign language, which is still uncommon. What are the creative choices behind the film regarding the depiction of this unrepresented collective?

Moderators: Mercè Oliva, Adele Seelmann-Eggebert

Screened program:

The Silent Forest (Taiwan) 104 min - Feature

followed by discussion

Details of programs see next pages.

The Silent Forest

The feature film adapts real-life events, where in 2011, a special education school in Taiwan was exposed to covering up 164 incidents of collective sexual assault and harassment by teachers and students over 8 years. It succeeds in being a candid yet powerful depiction of trauma, corruption, and the fight for justice, skillfully handled by director Ko. Rather than opting for a scathing condemnation of those involved in the scandal, Ko's perspective focuses more on the students themselves, uncovering their motives and inner conflict. What made the students not want to leave school even after being sexually assaulted? What were the attackers thinking when abusing their classmates? Why did they think this way? These are some points touched upon in the film, all explored from the perspective of the students themselves. Ko does not sensationalise the dark details, offering the audience just enough information to grasp the gravity of these events. The film contains some explicit scenes of sexual violence. The Silent Forest is up-and-coming director Ko Chen-Nien's debut feature film. It was one of the most talked-about films in Taiwan in 2020, being the 6th highest grossing domestic release movie of the year. It was nominated in eight categories at the Taiwan Golden Horse Awards, and the Taipei Film Festival, winning several.

無聲

Country: Taiwan

Duration: 104 min

Production Company: PTS

Broadcast by: PTS

On: 2021/05/02

Total Budget in Euro: 954,217

Authors: KO Chen-Nien, LIN Pin-Jun

Director: KO Chen-Nien

Producer: Uilin WANG

Commissioning Editors: Milk SU, CHEN Chun-Hung

Submitted by: Taiwan Public Television Service

Foundation - PTS

Contact: Michelle Lin

Email: ptsfestival@gmail.com

Protecting the Vulnerable: Examining Social Care Institutions

How can fiction shape debates about such public institutions?

One of the missions of public service media is to examine the work of other public institutions and stimulate a national conversation about them. How can fiction achieve this?

This session presents three TV series that talk about care institutions from different angles and genres: a drama inspired by real-life cases of abuse in child welfare residences; a noir series about child protection services; and a show that mixes drama, dance and music to talk about mental illness.

These programs dissect the functioning of these institutions, denounce their shortcomings and portray the demanding daily lives of care professionals and the emotional cost of their jobs. What was the research process behind the series? How to dramatize such complex issues and make them appealing to a mainstream audience? What do these productions achieve by portraying the institutions and themes the way they do? Is that the right way to go? And what was the viewers' response? How did the institutions react?

Moderators: Mercè Oliva, Mirande de Jong

Screened programs:

The Guardians (Chile) 49 min - Fiction series

Piece of My Heart (Finland) 45 min - Fiction series

Wakefield (Australia) 60 min - Fiction series

followed by discussions

Details of programs see next pages.

The Guardians

This fiction series was inspired by real events that occurred in Chile in 2016, when thousands of cases of abuse and death in different residences of the National Service for Minors came to light. Paola, a lawyer who represents children at risk, must abruptly separate 14-year old Catalina from her family to protect her from an abusive stepfather, and take her to a children's home. After convincing the girl that the court order is the best for her and assuring her that she will be safer in that place, Catalina dies under mysterious circumstances. This shakes Paola to the core; she wants to find out what happened. The theory of suicide unleashes Paola's suspicions since the facts do not coincide. She doesn't believe the version of the centre and starts an arduous investigation that will join Fernanda, the Judge who sent Catalina to the centre, and Colomba, the new Director of the Centre where she died. Her investigations will question the entire National child protection system, and will reveal endless irregularities and corruption, putting them in great danger. The series addresses an urgent issue: the violation of the rights of children and young people at social risk. It highlights the shortcomings of a collapsing system, which requires drastic changes. In the genre of a police drama, it aims to explain to a wide audience what the errors and horrors of the system are.

No Nos Quieren Ver

Country: Chile
 Duration: 49 min
 Production Company: Altirosapiens
 Broadcast by: Mega, Channel 9
 On: 2021/08/10
 Total Budget in Euro: 1,025,000
 Author: Guillermo Helo
 Director: Guillermo Helo
 Producers: Susana Espinoza, Guillermo Helo
 Commissioning Editor: Jaime Sepúlveda

Submitted by: Altirosapiens
 Contact: Guillermo Helo
 Email: guillehelo@altirosapiens.com

Piece of My Heart

Take some thriller flavour, add a dash of mystery and sprinkle with a pinch of realism, all set within Helsinki's child welfare service, and you have the recipe for this fiction series. Child welfare worker Rita Berg (46) returns to her unit in Helsinki after a 3-months suspension. Rita was responsible for a failed placement decision when she gave Elli Saarni's custody to her young father Akseli. Elli disappeared from her father's company, who then committed suicide. After 3 months the search for Elli has been called off. In Helsinki Rita returns to a changed child welfare unit. Her new boss is Jyrki Viherkangas (52), who has been recruited from the management of a youth detention centre. The new trainee Laura Laakso (30) Jyrki assigns as Rita's work partner. Every day Rita and Laura are trying to make life better for children in distress. Along the way Rita has to face the dark memories of her own childhood, while Laura is trying to balance her job with family life. They work under extreme pressure, where one wrong decision can lead to catastrophe. Each episode deals with a different childcare unit case, but the landscape for the whole series is set in Rita's attempt to solve the case of one missing child, Elli. In order to find out what really happened to Elli, Rita is forced to dive deeper into her own consciousness. The series won The Jury Special Prize Golden Nymph 2021.

Pala sydämestä

Country: Finland
 Duration: 45 min
 Production Company: Yle
 Broadcast by: Yle TV1
 On: 2021/03/28
 Total Budget in Euro: 4,000,000
 Authors: Aino Lappalainen, Anna Lappalainen
 Director: Hanna Maylett
 Producer: Anita Kurvinen
 Commissioning Editor: Jarmo Lampela

Submitted by: Yle, the Finnish Broadcasting Company
 Contact: Anita Kurvinen
 Email: anita.kurvinen@yle.fi

Wakefield

What happens when the go-to man - the sanest individual in a psych ward - begins to lose his grip? Nik Katira is a psychiatric nurse working at Wakefield, a facility on the edge of Australia's spectacular Blue Mountains. He is exceptionally good at his job, with a gift for soothing the afflicted and reaching the unreachable. In this episode a series of small events conspire to trigger symptoms of a long-buried trauma from Nik's past. It all starts with a song that gets stuck in his head. The song triggers visual and aural memories and accelerates his downward spiral. The psychological mystery behind Nik's unravelling is the central intrigue of this series. What is the dark secret breaking free from his past and stalking his present? Surrounding Nik is a rich ensemble of characters in a world where it's not always easy to distinguish between staff and patients. As Nik battles inner demons, he continues working to bring his patients back to reality and connection. Wakefield tackles the subject of mental illness in a compassionate and multifaceted way. The show's unique structure allows for genuine intimacy in the storytelling, giving us a perspective on mental illness from multiple angles. Using a potent blend of non-linear narrative, fantasy, a unique soundscape, dance and music, Wakefield is designed to provoke, to move - and entertain.

Wakefield

Country: Australia

Duration: 60 min

Production Company: Jungle Entertainment

Broadcast by: Australian Broadcasting Corporation - ABC

On: 2021/04/02

Total Budget in Euro: 7,500,000

Author: Kristen Dunphy

Directors: Jocelyn Moorehouse, Kim Mordaunt

Producer: Jason Burrows

Submitted by: Jungle Entertainment

Contact: Kristen Dunphy

Email: kanangra@gmail.com

You Want The Truth? You Can't Handle The Truth! Uncomfortable Investigations

Keeping the audience's attention when factual nitty-gritty complicates the narration

Getting access to secret documents or spaces usually hidden to journalists is intoxicating - who doesn't want to be Woodward and Bernstein? But turning those facts and that access into a suspenseful story can be a challenge.

In this session we will discuss how to ensure that you're keeping your audience's attention front and centre without getting lost in the juicy details you've worked so hard to uncover. We will also talk about the ethical choices we have to make as public broadcasters to get people to reveal the truth. To what lengths should we be willing to go to get to the story? So close that you can get in the way of life and death? Or so close that you end up giving a platform to dangerous ideas?

Moderators: Kåre V. Poulsen, Tarannum Kamlani

Screened programs:

Vaccine Warriors (Sweden) 58 min - Investigation

Boundaries (Vietnam) 50 min - Investigation

followed by discussions

Details of programs see next pages.

Vaccine Warriors

The journalists Anna Nordbeck and Malin Olofsson have infiltrated the anti-vaccine movement and spent over a year and a half within its community. They were surprised by the warm character, but as they got deeper into the movement, it became clearer that there are methods and goals that are kept hidden from worried parents.

Young mum Diza is about to make a decision on whether she will vaccinate her son, or not. She is the first one to get access to the footage from within the movement, some of which was filmed with hidden camera. Will the truth behind the misleading, manipulation and hiding of the movements' real goals affect Diza's decision?

The film reveals a contempt for science, conspiracy theories, well-crafted strategies and hidden agendas. With personal heart-felt stories, they undermine decades of extensive research, and convince new parents to join the battle against vaccines. This investigative project was started before the Corona pandemic - and became more and more relevant as the pandemic progressed. It was filmed in Europe and the USA. The authors are winners of several of Sweden's most prestigious journalistic awards.

Vaccinkrigarna

Country: Sweden

Duration: 58 min

Production Company: SVT

Broadcast by: SVT

On: 2020/12/02

Total Budget in Euro: not specified

Authors: Malin Olofsson, Anna Nordbeck

Directors: Malin Olofsson, Anna Nordbeck

Producer: Johan Brånstad

Commissioning Editor: Ingemar Persson

Submitted by: Sveriges Television - SVT

Contact: Saam Kapadia

Email: saam.kapadia@svt.se

Boundaries

The documentary shows the fragile boundary between life and death, the extraordinary efforts of the medical staff in the fight against the Coronavirus to save the lives of infected pregnant women. It was filmed at Hung Vuong Hospital in Ho Chi Minh City in August 2020.

With the consent of the characters, the film crew decided to choose an approach for the documentary in a way that respected the truth and put the interests of society above individual freedom. Therefore, the documentary did not blur the faces of the patients. After being broadcast, the film created a 'seismic' on social media. On VTV's YouTube, the film received over 2.5 M. views. Most of the audience reactions were positive. But there was also criticism about the right to personal information, the right to be forgotten. When can journalism cross the line of private life? When do individual rights come after public interest? How does the social context affect the decision to choose a direction for a work? In reporting on the pandemic, are journalists 'firestarters' who evoke new conflicts, or are they 'firefighters' who calm the turmoil in society? The documentary became hot news in Vietnamese media. It is believed to have contributed to the overall success of the fight against the pandemic. At the 22nd Vietnam Film Festival, it won The Golden Lotus Award.

Ranh Giới

Country: Vietnam

Duration: 50 min

Production Company: VTV

Broadcast by: VTV1

On: 2021/09/08

Total Budget in Euro: 10,000

Author: Ta Quynh Tu

Director: Ta Quynh Tu

Producer: Nguyen Ton Nam

Commissioning Editor: Kieu Viet Phong

Submitted by: VietNam Television - VTV

Contact: Ta Quynh Tu

Email: taquynhtv@gmail.com

The Invisibles

How to visualise those who cannot give witness (anymore)

Sometimes a story is so important that it just needs to be told, but the main protagonists are no longer alive. In other cases, they are alive but their stories remain untold.

In this session we show how filmmakers resort to creative ways to fill those gaps. They use different approaches to tell their society's history which should not be forgotten or even repeated. How did they develop their ideas of giving the invisibles a voice or how to tell their invisible stories?

Respect for diversity, promoting tolerance, challenging structural violence, ... - whichever aim is pursued, all films draw particular attention to problems which have been silenced in their societies, both in the past or the present day.

Public service media's responsibility is to shine a light into that darkness that swallowed people up and made their stories invisible. Are these different ways and methods successful and engaging to reach their target groups?

Moderators: Sabine Eckhard, Sergi Vicente

Screened programs:

For You, The Disappeared (Sri Lanka) 23 min - Documentary

Bring Her Home (USA) 56 min - Documentary

Suitcases By Belén (Argentina) 16 min - Factual series

Senior Prom (USA) 14 min - Documentary

followed by discussions

Details of programs see next pages.

For You, The Disappeared

Sri Lanka is a country that has lost hundred thousands of lives due to enforced disappearances and is still grieving. Both state and anti-government rebel groups are responsible for the disappearances in the north and south of the country. Sinhala, Tamil and Muslim community members were among them. It is a shame that the state still fails to find the missing persons or compensate for those disappearances. For more than 30 years, The Families of the Disappeared organisation has been waging a never-ending struggle to solve this unresolved issue. It's a struggle to keep pushing for accountability in Sri Lanka given what they see as official indifference or outright obstruction. Several Commissions of Inquiry have been appointed by successive governments since 1990. Altogether they received approx. 80,000 complaints. More than half were considered strong enough for further investigation. But the Sri Lankan authorities have failed to stop acts of enforced disappearance, failed to undertake criminal investigations into complaints, and failed to prosecute those responsible. This documentary is a review of the organisation's role in finding a solution to the problem of missing persons while retaining that historic role.

Number of the disappearances of Southern Sri Lanka during 1988/89 - 60,000

Number of the disappearances of Northern Sri Lanka during 2009 - 146,679

Athurudhan Wu Obata

Country: Sri Lanka

Duration: 23 min

Production Company: Families of the Disappeared

Broadcast by: Online

On: 2021/10/27

Total Budget in Euro: 1,088

Author: Chamara Prasanna Kodithuwakku

Director: Ranga Bandaranayake

Producer: Brito Fernando

Commissioning Editor: Vishwa Ranga Surendra

Submitted by: Sri Lanka Rupavahini (TV) Corporation - SLRC

Contact: Athula Disanayake

Email: irurupavahini@gmail.com

Bring Her Home

This film tells the story of three Indigenous women fighting to vindicate and honour their missing and murdered relatives. An activist, an artist and a politician each strive to find healing and hope for themselves and their community. The film interweaves the women's stories as they strive for awareness of an epidemic that leaves the loved ones of murdered and missing Indigenous women yearning for answers. Artist Angela Two Stars, activist Mysti Babineau, and representative Ruth Buffalo have all experienced and coped with the enduring traumas of colonisation in their Indigenous communities. Within the framework of marching at the Missing and Murdered Indigenous Women's Rally and 'March', an annual community event, the film describes how these women have brought attention to the crisis while also providing encouragement to their communities. "Native women make up less than one percent of the US population, yet face murder rates that are more than 10 times the national average," said Director and Producer Leya Hale of the Sisseton Wahpeton Dakota and Diné Nations. "I've made it my duty to not only highlight the challenges my people face, but to offer stories of resilience, healing, and hope to empower Indigenous communities near and far. I hope, this film will drive public awareness and will serve as a catalyst for conversation, cultural reclamation and ultimately, systemic change."

Bring Her Home

Country: United States of America

Duration: 56 min

Production Company: Twin Cities Public Television

Broadcast by: Twin City PBS

On: 2022/03/21

Total Budget in Euro: 224,012

Author: Leya Hale

Director: Leya Hale

Producer: Leya Hale

Commissioning Editor: Claire Eder

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

Suitcases By Belén

“For a long time, our archives were in the psychiatric and police archives. Today we have our own archives where we are starting to tell our story”, says Belén. She is a promoter of the Trans Memory Archive, that gathers images and stories of trans women in Argentina, thereby preserving memories of those who suffered the abuses of the police, the abandonment of the state and the hostility of society.

Cintia, Edith, Belén and Trachyn survived. They share with us the intimacy and complexity of those who faced injustice and pain with humour and creativity, but also with organisation and community. In this documentary essay they open the door for us to understand the reality of an entire community.

In this episode, Belén reconstructs her own history, coming from a small village where being gay or trans was stigmatised. Once she moved to Buenos Aires, she could be anonymous with the rest of the girls who were also escaping from someone or something. But they were also in danger. Belén tells the story of being trans in Buenos Aires in the 80s and 90s, the beginning of her activism and also her exile. She lives in Germany now. During the 80s, when one of her trans friends died, the family wanted to destroy all pictures of her. Saving the pictures from them was an act of activism itself - as was the building and organisation of the Trans Memory Archive.

Archivo de la Memoria Trans

Country: Argentina

Duration: 16 min

Production Company: Haddock Films

Broadcast by: Encuentro Channel

On: 2021/04/05

Total Budget in Euro: 105,000

Authors: Agustina Comedi, Mariana Bomba

Directors: Agustina Comedi, Mariana Bomba

Producer: Vanessa Ragone

Commissioning Editor: Natalia Kaminsky

Submitted by: Encuentro Channel

Contact: Natalí Schejtman

Email: natalis@gmail.com

Senior Prom

Senior Prom takes on a whole new meaning at Triangle Square, a haven for LGBTQ+ retirees in Hollywood, California. For so many high-schoolers, prom is a rite of passage in all of its love-filled, well-coiffed, abundantly photographed glory. But for generations of LGBTQ+ youth - especially those that grew up in the decades before Stonewall - prom has been emblematic of the exclusion from a world they could not experience as their authentic selves. But at Triangle Square the Senior Prom sees trailblazing senior prom queens reflect back on how far they've come and their dreams for the next generation over a night of dancing, kissing, and crowning. Father Robert Clement, an openly gay clergyman and founder of the first LGBTQ+ church in New York, recalls the birth of the gay rights movement; Andi Segal remembers the underground lesbian bars of Los Angeles; and Nancy Valverde, a Chicana lesbian from East L.A., recounts her many arrests for 'masquerading' in 'men's' clothing - and her never-back-down nerve in the face of police intimidation. Senior Prom celebrates our eldest LGBTQ+ generation who spent a lifetime fighting for the right to love openly and, via rich personal archives, retraces lives and legacies of resistance that helped change the course of civil rights.

Senior Prom

Country: United States of America

Duration: 14 min

Production Company: JPC Films and LC Productions

Broadcast by: PBS

On: 2021/01/06

Total Budget in Euro: 72,430

Author: Luisa Conlon

Director: Luisa Conlon

Producer: Jessica Chermayeff

Commissioning Editor: Sally Jo Fifer

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

Special Session

Reporting on a War

Public service media often boast a wide-spread network of foreign correspondents. How does this fact play out in the coverage on the war in the Ukraine? What are the challenges for the press corps? How do you deal with fact-checking, accuracy or political bias when you sit in cellar under attack? What images can be shown - which must be shown? Which victims or witnesses do you approach and interview? How do you decide - and where do you draw the line?

The Spanish journalists Manel Alías (TV3), Sergi Vicente (betevé) and a journalist from TVE, experienced news correspondents in conflict countries, will be joining the panel alongside the Public Television of Ukraine to discuss what kind of ethical choices television is making during the war.

For your notes

A series of horizontal dotted lines for writing notes.

Beyond Ticking Boxes: Television Fiction With an Immersive Approach to Diversity and Inclusion

Experience it! Storytelling from within, the path from representation to identification

Does diversity in the media give a good representation of our societies? Or do we need other ways to keep up with the rapidly changing insights and move on to real inclusion?

In this session we discuss some examples of diversity and inclusion. These productions don't just pay attention to increasing the numbers on and off screen. Counting numbers is history. It begins with stories from within, told directly by a creator that brings a personal experience to the screen or at least by the involvement of people whom it concerns, right from the start.

What are the benefits of 'Not about us without us', and how have they been applied in the productions shown here? What are the tricks and pitfalls on this as yet not fully explored path?

Moderators: Riet De Prins, Mirande de Jong

Screened programs:

Six Degrees (Canada) 22 min - Fiction series

Albatros (Belgium) 41 min - Fiction series

Sort Of (Canada) 22 min - Fiction series

followed by discussions

Details of programs see next pages.

Six Degrees

The series presents with humanity and gentleness the world of Léon, a visually impaired teenager whose visual acuity is limited to six degrees, or the hole of a straw. Léon is 16 years old. He is an ordinary teenager, except that he does not go to school. His mother teaches him at home as he is almost blind. When his mother dies suddenly, Léon finds himself thrust into a new Latino-Quebec family, with a biological father he never knew. Léon's father and his new wife live with their four children in Montreal, far from the countryside that Léon has known to this day. In addition to successfully mourning his mother - which will not prove easy, since she had hidden so many things from him! - Léon must integrate into the Fournier-Espinoza clan and learn to live with his new half-siblings. He also has to adapt to his new environment. He enters secondary school for the first time in his life, guided by the very intense Doris, who is top of her class and wants to help him so much that she annoys him more than anything else! At school he meets Florence, a young girl with cystic fibrosis. She invites him to share the premises of the 'Zandicapés' (people with disabilities) and quickly, a great complicity is born between them. While Léon uses the image 'looking through the hole of a straw' to describe his vision, Florence has the impression of 'breathing through the hole of a straw'.

Six Degrés

Country: Canada
 Duration: 22 min
 Production Company: Encore Télévision Inc.
 Broadcast by: tou.tv and Radio-Canada
 On: 2021/03/04
 Total Budget in Euro: 167,500
 Author: Simon Boulerice
 Director: Hervé Baillargeon
 Producers: Vincent Gagné, Sophie Parizeau, François Rozon

Submitted by: Radio-Canada
 Contact: Eric Le Reste
 Email: eric.lereste@radio-canada.ca

Albatros

This tragicomic fiction series focuses on ten obese men and women, who want to improve their lives and therefore participate in the 'Albatros' slimming camp in the Ardennes. Upon arrival it becomes clear that they carry not only physical, but also excess emotional weight. The atmosphere quickly gets heated. The participants are physically challenged by a not so subtle coach. And the group therapist looks into their souls as she tries to get them out of their comfort zone. The protective layers with which they kept the outside world and their past at a distance are peeled off one by one. Until, the once obese inspirer of the camp, whom they look up to, seems to carry a dark secret within himself.

Albatros

Country: Belgium
 Duration: 41 min
 Production Company: De Wereldvrede
 Broadcast by: VRT Canvas
 On: 2021/02/15
 Total Budget in Euro: 3,400,000
 Authors: Gilles Coulier, Wannes Destoop, Dominique Van Malder, Tom Dupont
 Director: Wannes Destoop
 Producers: Gilles Coulier, Gilles De Schryver, Wouter Sap
 Commissioning Editor: Herta Luyten

Submitted by: Vlaamse Radio- en Televisieomroep - VRT
 Contact: Franky Audenaerde
 Email: franky.audenaerde@vrt.be

Sort Of

This is a big-hearted fiction series about Sabi Mehboob, a fluid millennial who straddles various identities from bartender at an LGBTQ bookstore/bar, to the youngest child in a Pakistani family, to the de facto parent of a downtown hipster family. Sabi feels like they're in transition in every aspect of their life, from gender to love to sexuality to family to career. When Sabi's best friend 7ven presents them with an opportunity to live in the 'queerest place in the galaxy', Sabi instead makes the decision to stay and care for the kids they nanny after their mom has a serious bike accident.

Do they regret it? Sort of. A coming-of-age story, Sort Of exposes the labels we once poured ourselves into as no longer applicable ... to anyone.

A CBC original series produced by Sienna Films, Sort Of is created by Bilal Baig and Fab Filippo, who also serve as showrunners and executive producers.

Sort Of

Country: Canada

Duration: 22 min

Production Company: Sienna Films

Broadcast by: CBC GEM (Streaming)

On: 2021/10/05

Total Budget in Euro: 11,356,175

Author: Bilal Baig, Fab Filippo

Directors: Fab Filippo, Renuka Jeyapalan

Producer: Jennifer Kawaja

Commissioning Editor: Trish Williams

Submitted by: Canadian Broadcasting Corporation - CBC

Contact: Trish Williams

Email: trish.williams@cbc.ca

Does the End Justify the Means? Evil Formats for a Good Cause! Diversity in Reality TV

How to create meaningful and at the same time appealing programs? Reality TV formats come to the rescue, but also give rise to new pitfalls: Where are the red lines when treating serious issues lightly? How can we maintain a balance between enlightenment and entertainment without devaluing our goals or demeaning the protagonists? When does diversity turn into voyeurism? How much room is there for endorsing empathy in formats that were created for ratings? Don't we have the responsibility to treat serious issues seriously?

But it's about time to stop stereotyping: Don't the socially handicapped have a right to work, the intellectually challenged a right to adulthood and people on the autistic spectrum a right to love?

Find out what the challenges were and how to overcome them successfully.

Moderators: Marika Kecskeméti, Lefteris Fylaktos

Screened programs:

Love on the Spectrum (Australia) 54 min - Documentary series

A Special Summer (Sweden) 44 min - Reality series

The Campsite (Belgium) 47 min - Reality series

followed by discussions

Details of programs see next pages.

Love on the Spectrum

This documentary series follows young adults on the autism spectrum as they explore the unpredictable world of love, dating and relationships. Most people on the spectrum have the same desire for intimacy and companionship as the rest of the population, yet difficulties in social interaction and communication are a key feature of autism, which makes finding a partner an often daunting and difficult experience. Far too many people on the autism spectrum want love and want to find someone special but haven't had the opportunity. Many haven't been on a date, ever. The series follows singles as they take their first steps into the world of dating. Experts provide our love-seekers with practical skills to help them navigate what can be a confusing experience, giving them the confidence to begin their journey on the road to finding love. We also follow couples who have found their match. This uplifting and insightful series celebrates diversity and difference, with participants who are warm, funny and generously open. It sets out to teach us all lessons of love, romance, intimacy and acceptance. Season 2 of Love on the Spectrum continues to tell the stories of people on the autism spectrum as they navigate the world of dating and relationships. The one thing they all have in common: they wear their hearts on their sleeves.

Love on the Spectrum

Country: Australia
 Duration: 54 min
 Production Company: Northern Pictures
 Broadcast by: ABC TV Australia
 On: 2021/06/08
 Total Budget in Euro: 202,550
 Author: Northern Pictures
 Director: Cian O'Clery
 Producer: Jenni Wilks (Series producer)
 Commissioning Editor: Stephen Oliver

Submitted by: Northern Pictures
 Contact: Karina Holden
 Email: karina@northernpictures.com.au

A Special Summer

In this program we meet nine young people of various backgrounds with intellectual disabilities. They move into a typical Swedish summerhouse in the beautiful archipelago outside Stockholm during one amazing summer. Here they will compete in different challenges that have to do with their upcoming adulthood. The winners of each competition get to do something fun while the losers receive a 'household penalty'. The goal of the program is to become more adult and more independent before the summer is over. Each episode has a different theme like family, money, sexuality and household duties. This is a beautiful summer television reality series with lots of happiness and laughter, a little disappointment and sorrow and of course some love. The idea for this program sprung from our extensive research that shows a need for discussing these matters within the community of people with intellectual disabilities. The series is published and used within Sweden's 'special schools'. However, it was also aired nationwide during prime time on Sweden's public broadcasting channel SVT2 - helping the general audience to better understand and appreciate the diversity within our society and also help building a bridge between people with special challenges and others.

En Särskild Sommar

Country: Sweden
 Duration: 44 min
 Production Company: UR
 Broadcast by: SVT2
 On: 2021/09/08
 Total Budget in Euro: 389,774
 Authors: Torbjörn Freudenthal, Matz Lundin
 Director: Torbjörn Freudenthal
 Producer: Torbjörn Freudenthal
 Commissioning Editor: Matz Lundin

Submitted by: Sveriges Utbildningsradio - UR
 Contact: Katarina Eriksson
 Email: katarina.eriksson@ur.se

The Campsite

This 8-part reality series follows a group of teens on a project: setting up a campsite. The teenagers all have troubled pasts, the host is a famous tattoo artist and singer who has himself faced similar challenges.

He and his team will give them an opportunity to shine, take on responsibilities and find the self-esteem they have been missing.

We start out with a plot of land and that's it. The rest is up to them.

The team of hosts have all been there. They will help select and then mentor the candidates. More than most, they know how difficult an undertaking this will be for everyone. But the rewards await, too. The kids will build, manage, negotiate any contracts and organise the evening entertainment. They will ultimately be responsible for anything that goes wrong. Not everyone will agree and they will not always succeed. This show tells a story full of authentic drama, which the camera subtly records.

De Kemping

Country: Belgium

Duration: 47 min

Production Company: De Chinezen

Broadcast by: VRT Één

On: 2021/04/15

Total Budget in Euro: 970,000

Authors: Michel Vanhove, Tijs Vanneste

Directors: Lander Lenaerts, Sarah D'Haeyer,
Sofie Verboven

Producers: Jan Hennes, Marie Maerten

Commissioning Editor: Herta Luyten

Submitted by: Vlaamse Radio- en Televisieomroep - VRT

Contact: Franky Audenaerde

Email: franky.audenaerde@vrt.be

The Drama and Passion of High School, Teen Life, Teachers and Parents

Creating must see co-watching series for students and their families.

The endless tension swirling in high schools is a rich environment for television writers. Add the frequent misunderstandings that happen between parents and their willful adolescent children and you have dynamic material for a TV series. Although these fictional worlds tend to be created by adults who are far away from their own teen years and are not tapped into the desires and concerns of modern teens. How did these creators grab their audiences and make these worlds feel authentic?

In this session we analyze how these teams use the high school classroom to create content that appeals to both parents and their children. How did they nail the emotional aspect? How did they represent this universal yet unique experience?

How do we create content that encourages creative and critical thinking and make the viewers want to learn more? How do these programs deal with the ever present and destructive on-line bullying? Have the rights and power of students changed? How do we represent diverse students who are not usually seen or heard from? Where do we find the balance between moving our audiences emotionally while also trying to educate them?

Are public broadcasters moving beyond co-viewing at home to creating and promoting massive pandemic trendy virtual co-viewing events with larger audiences? Creating teens, teachers, and parents who aren't one note characters. Let's discuss the elements of making a series for immersive co-watching, where we are all teachers and we are all learners.

Moderators: Eren McGinnis, Mercè Oliva

Screened programs:

Still Waters (Estonia) 30 min - Fiction series

The Lesson (Israel) 35 min - Fiction series

Feel (Colombia) 23 min - Fiction series

followed by discussions

Details of programs see next pages.

Still Waters

Still Waters is an 8 x 30 minute drama series aimed at parents and their school aged children. The story takes place in a bilingual Estonian-Russian high school on the border with Russia, and follows a troubled Estonian-Ukrainian step family. Marianne, a happy capital city girl, unwillingly moves to a remote village with her Ukrainian mother Maria (39) to live together with her new step-family consisting of a local Estonian school principal Riho (51) and his son Joonas (18). Upon arriving at her new school Marianne finds herself bullied and blackmailed when someone launches an online smear campaign against her. Events spiral into terror and Marianne is forced to fight back with all means necessary. Her struggles will not be easy as she also has to put up with pressure coming from teachers, schoolmates, family and society, all of whom have set expectations and put pressure on someone graduating from high school. Likewise, her mother, Maria, who is conveniently also the new French teacher at the high school, has to deal with pressure at home where tensions arise with her new husband. Nobody is who they appear to be.

Vaga vesi (EST)/В тихом омуте (RUS)

Country: Estonia

Duration: 30 min

Production Company: ERR

Broadcast by: ETV+

On: 2021/03/01

Total Budget in Euro: 167,000

Authors: Lauri Lippmaa, Jevgeni Supin

Director: Hindrek Maasik

Producers: Jevgeni Supin, Hannela Lippus

Commissioning Editor: Hannela Lippus

Submitted by: Estonian Public Broadcasting - ERR

Contact: Urmas Oru

Email: urmas.oru@err.ee

The Lesson

The Lesson is a story of people who face conflicts of power, morality, and love in a society in which racism, freedom of speech, and the legitimacy of protest are more than existential dilemmas. A political discussion between a high school teacher and a 17-year-old student turns into an emotional conflict that reaches further than the classroom. In a fight over justice, both teacher Amir and his student Lian, will not give in, even when things spin out of control and take a devastating toll that will change their lives forever. The six episodes follow the ripple effect from the classroom, to the entire school, the community, the media, and the entire country. It's a struggle between male and female; youth and adulthood; left-wing and right-wing. But beneath the surface - its pain, damaged relationships, and a burning urge to be loved. The journey of The Lesson will confront the student Lian and the teacher Amir with their weaknesses and will put relationships, careers, morals, and friendships to the test. It will unravel complicated family issues; and will force Amir to deal with shadows from his past and Lian with a dangerous love. The price Amir and Lian will pay will shake to the core of everything they thought they knew about themselves, their loved ones, and even the state of Israel.

Shat Efes

Country: Israel

Duration: 35 min

Production Company: Jasmine TV

Broadcast by: KAN - Israeli Public Broadcasting

On: 2022/01/10

Total Budget in Euro: 1,200,000

Author: Deakla Keydar

Director: Eitan Zur

Producer: Yochanan Kredo

Commissioning Editor: Ronny Perry

Submitted by: Jasmine TV

Contact: Yochanan Kredo

Email: yo@jap.co.il

Feel

This fiction series, made for the deaf community in Colombia, tells the story of Sandra, a teenager who has a hearing disability since birth. She wants to participate in a dance contest to be held in her city. But her mother prevents her from registering because for fear of seeing her daughter suffer and to be discriminated against because of her condition. With the help of her uncle and her best friend, Sandra will do everything possible to participate in the contest and show all her talent.

The series was designed for the deaf community, which shows their emotions, shortcomings and the demonstration that listeners are important in the communication process and the development they may have in their personal lives.

It also focuses on family dynamics, the difficulties that arise at home when parents do not understand their children's dreams and especially when there are communication problems, not only from anatomical difficulties, but also from the lack of understanding on both sides. The series has more than 70 percent of the dialogues in Colombian Sign Language and its protagonist, Gabriela Troyano, is deaf in real life. With this role, Gabriela was nominated for the 2021 India Catalina Awards for Best Child Talent.

Sentir

Country: Colombia

Duration: 23 min

Production Company: BNC, Imaginario Audiovisual

Broadcast by: Teleantioquia

On: 2021/02/14

Total Budget in Euro: 130,000

Author: Felipe Jaramillo Vélez

Director: César Ibagón

Producer: Lina Henao

Commissioning Editor: Felipe Meneses

Submitted by: Teleantioquia

Contact: Claudia Rodríguez Valencia

Email: inputcolombia@gmail.com

The Naked Truth: Challenging Faction

How does the combination of documentary elements and fiction add up to a final result?

In this session we explore the different ways to integrate archive material, testimonials and other 'real stuff' in three very different fiction productions. Or should we even call them fiction? Maybe the term faction is a more adequate cover.

But let's not stick to semantic details. More important issues to discuss are: Does the topic dictate the choices for specific documentary and fictional elements? Are these choices motivated by moral responsibilities? What is the role of editing on the overall impact? Would the same effect have been achieved by either making a pure documentary or a 100 percent fiction production?

Moderators: Mirande De Jong, Eren McGinnis

Screened programs:

The Longest Night (Israel) 53 min - Faction mini-series

The Crime of the Guardia Urbana (Spain) 46 min - Faction series

The Sad Champion (The Netherlands) 50 min - Faction mini-series

followed by discussions

Details of programs see next pages.

The Longest Night

On the eve of the second Passover holiday, a squad of five commandos from the Palestinian Front for the Liberation of Palestine (PFLP) cuts the northern Israel-Lebanon border fence and penetrates into the Israeli Kibbutz Misgav-Am. Their mission is to take hostages in order to negotiate the release of prisoners held in Israeli jails. But that night, most Kibbutz members are away at a concert and the Kibbutz is half empty. A light comes on in one of the small houses, making it the target for the commandos to break into. When they realise this is not a family home but rather the dormitory for the very young children of the kibbutz, it is already too late. They do understand that there can not be any positive outcome to this situation. But they decide to carry out their mission. When the Kibbutz members become aware of what has happened, the PFLP commandos barricade themselves with their hostages: three children aged three and four, two babies of less than a year, and the young nightguard who volunteered to watch them that night. Flipping between the testimonials of the actual participants of this nightmarish night of 7 April 1980 and highly suspenseful and dramatic recreation of the events, this 2-episode production takes its viewers on a very unique emotional rollercoaster.

Halayla Haaroch Beyoter

Country: Israel

Duration: 112 min (total)

Production Company: 2-Team Productions (2004) Ltd.

Broadcast by: KAN - Israeli Public Broadcasting

On: 2021/05/30

Total Budget in Euro: 1,011,571

Author: Benny Barbash

Director: Nadav Schirman

Producer: Estee Yacov-Mecklberg

Commissioning Editor: Ronny Perry

Submitted by: 2-Team Productions (2004) Ltd.

Contact: Yotam Shazar

Email: yotam@2-team.com

The Crime of the Guardia Urbana - Part 1 - The Facts

Three police officers. Love, jealousy, control, lies, manipulation and - betrayal. A murder. Two versions. Only one truth.

Known as the Guardia Urbana Murder Case, it has caused great commotion in recent years in Spain. A murder that has all the ingredients of a top thriller, but whose characters and settings are real: Rosa, Albert and Pedro, Vilanova i la Geltrú and Roda de Berà are not invented names, nor is the story, although at times it is hard to believe it is true. The first episode of this mini-series outlines the facts of the case. On 4th May 2017, investigators receive the alert of this car on the side of a mountain track near the Foix Reservoir. Inside the vehicle, the Mossos d'Esquadra Police find the charred remains of a body. Due to a prosthetic back replacement which the fire did not melt, the investigators are able to identify the victim Pedro Rodríguez, a local policeman for the Guardia Urbana in Barcelona. But the fire eliminated all traces of prints and clues, making it impossible for the investigators to even define the cause of death. The evidence leads the police to investigate two suspects: Pedro's girlfriend, Rosa Peral, and her lover, Albert López, also police officers. Initially, both deny the facts, but they will end up mutually accusing each other, bringing to light the intimacy of a love triangle that ended in tragedy.

El crim de la Guàrdia Urbana - Els fets

Country: Spain

Duration: 46 min

Production CCMA SA

Broadcast by: TV3

On: 2021/09/13

Total Budget in Euro: not specified

Author: Carles Porta

Director: Carles Porta

Producer: Guille Cascante, Òscar Rodríguez

Commissioning Editor: Miquel Garcia

Submitted by: Televisió de Catalunya - CCMA SA

Contact: Cristina Cort Fuentes

Email: festivals@ccma.cat

The Sad Champion

Ten-time ping pong champion, womaniser and successful entrepreneur Robert José became the role model of a new, self-aware generation of black Antilleans in the early 1970s on Curaçao. Through interviews, archive footage and re-enacted scenes, the viewer gains insight into the myth and the turbulent life of José that leads past highs and lows of his life and the island and its relation with the Netherlands, which are closely intertwined. The three-part docu-drama series was inspired by the book of the same name by Jan Brokken. His novel about Riki Marchena is based on the true life story of Robert José, table tennis legend from Curaçao. Brokken, who himself lived on Curaçao for many years, met José when he wanted to wash his car. Over 400 hours of interviews with the now drug-addicted José, who has been living on the streets for over 40 years, as well as many conversations with people who knew him from his heyday, provided its basis. The main character Marchena shows obvious parallels with the charismatic sports hero and womaniser José, who reads Nietzsche. In the series, the post-war history of Curaçao is also told on the basis of José's life. In the first episode the dramatic death of his father ends the carefree and happy childhood of 7-year old Robert José. To forget all the misery, he throws himself wholeheartedly into table tennis. Successfully, as it turns out!

De droevige kampioen

Country: The Netherlands

Duration: 50 min

Production Company: BIND

Broadcast by: NPO 2

On: 2021/03/19

Total Budget in Euro: 765,000

Author: Sander Burger

Director: Sander Burger

Producer: Joram Willink

Commissioning Editor: Hans Simonse

Submitted by: VPRO

Contact: Jenny Peeters

Email: jenny.peeters@npo.nl

Relax! This Is Not a History Lesson

Bringing the Past Alive Without Putting Audiences to Sleep.

Finding more inventive and subversive ways to use archives and when to avoid using them

Stories based on history can be a visual sleeping pill, which is what happens when we use archives as a shortcut or filler. But it doesn't have to be this way!

In this session we will discuss ways in which technology and animation can rescue us from the mindless use of archival footage. Social media and historical re-enactments may seem like two things that do not belong together. But there are ways for public broadcasters to pull this off - we'll hear from people who have done it. Sometimes there are no pictures to help us bring someone's backstory to life. So we have to invent it.

We'll discuss strategies to do this with credibility and how it can humanize polarizing debate over issues like refugee seekers and drug addiction.

Moderators: Tarannum Kamlani, Kåre V. Poulsen

Screened programs/presentations:

The Age of Beasts (South Korea) 48 min - Archive documentary

I Am Sophie Scholl (Germany) 30 min - Presentation - Social media project

Alone (Canada) 54 min - Documentary

I Will Return (Mexico) 25 min - Documentary

followed by discussions

Details of programs see next pages.

18:00 Closing Session

Thank you Barcelona

One for the Road to ... ?

The Age of Beasts

A woman murdered a neighbour 21 years after he raped her when she was nine years old and said “I didn’t kill a human being, I killed a beast.” She looks back at the age of beasts when human trafficking and kidnapping of women were everyday realities.

In the late 1980s, the expansion of democracy caused major changes in the lives of women. Women’s awareness of human rights was also gradually increasing. However, women were not yet the subjects of an equal democratic society. Women fought to enact a special law on sexual violence.

The documentary begins with the ‘Kim Bu-nam case’, which led to the enactment of the Special Act on Sexual Violence, and ends with the first trial judgment of ‘Professor Shin Case’, the first sexual harassment-related lawsuit.

“When I look at the logic, that ‘the struggle against sexual violence causes conflict between men and women’ and the remarks of the victims of Professor Shin’s case, I feel frustrated that ‘nothing has changed’. When looking at the poor records of women’s struggles, we were making records in which women became subjects. If history is a record embedded in a massive hard disk, an archive documentary is ‘disk defragmentation’. History will clean things up, and history will be biased towards the writings of men.” (Jeong Jae-eun)

집승

Country: South Korea

Duration: 48 min

Production Company: KBS

Broadcast by: KBS TV1

On: 2021/03/25

Total Budget in Euro: 15,000

Author: Jeong Jae-eun

Director: Jeong Jae-eun

Producer: Youm Ji-sun

Commissioning Editor: Youm Ji-sun

Submitted by: Korean Broadcasting System - KBS

Contact: Kim Youngyiil

Email: youngnations03@gmail.com

I Am Sophie Scholl

On the occasion of Sophie Scholl’s 100th birthday (9 May), the Instagram project by SWR and BR brings the resistance fighter out of the history books and into the here and now. On the Instagram-channel @ichbinsophiescholl, Luna Wedler as Sophie Scholl shares emotionally, radically subjectively and in recreated real time the last ten months of her life with her users. It’s about growing up in the time of war, between a first great love and the constraints of dictatorship. From everyday life as a student in Munich to resistance against war and tyranny. The channel @ichbinsophiescholl started on May 4. That was the day Sophie embarks on the train ride to Munich to study. From then on, she posts throughout the year until her arrest in February. On her channel @ichbinsophiescholl, Sophie uses various tools that Instagram offers, time-shifted into the Nazi dictatorship. She takes the users on an exciting very personal journey through time. The channel provides a surprising insight into Sophie Scholl’s everyday life and with original historical footage draws her path to unprecedented civil courage in the resistance. It is the story of a young woman fighting for freedom and justice. And risking everything for it. An innovative project that brings history to life.

@ichbinsophiescholl

Country: Germany

Duration: not applicable

Production Company: SWR, BR

Broadcast by: Instagram

On: 2021/05/04 (start)

Total Budget in Euro: 2,368,000

Author: Ira Wedel, Rebecca Martin

Director: Tom Lass

Producer: Jochen Laube, Fabian Maubach

Commissioning Editors: Ulrich Hermann, Susanne Gebhardt (SWR), Lydia Leipert (BR)

Submitted by: Südwestrundfunk - SWR /ARD

Contact: Petra Rosemann-Stösser

Email: petra.rosemann-stoesser@swr.de

Alone

Every year in Canada, over 400 children arrive alone at the border to seek asylum. Fearing for their lives, Afshin, Alain and Patricia left their home countries without their parents. All three of them set off on a difficult journey that led them to Canada, after months of uncertainty. The film tells the story of their arrival, their current realities, as well as the numerous obstacles they overcame to rebuild themselves. It reminds us that, like everybody else, our protagonists' main goal was to claim their right to live in peace. Mixing real-life footage and animated sequences, *Alone* is a tribute to hope: how can a child manage to reinvent itself in a new country, after having left everything behind, even its parents? It is above all a story of encounters. An encounter between our characters and a host country. A meeting with us, the audience. The film allows us to better understand the challenges of leaving your home country, alone and without any bearings. It encourages us to reach out to fellow humans and allow them to define themselves beyond the labels that were affixed to them. First produced for Television, *Alone* naturally found its way to festivals and schools, significantly widening its target audience without compromising on an eye-catching TV format and has been adapted into a children's graphic novel.

Seuls

Country: Canada
 Duration: 54 min
 Production Company: Picbois Productions
 Broadcast by: Télé-Québec
 On: 2021/11/12
 Total Budget in Euro: 332,000
 Authors: Julie Boisvert, Mylène Péthel, Paul Tom
 Director: Paul Tom
 Producers: Marie-Pierre Corriveau, Karine Dubois
 Commissioning Editor: Télé-Québec

Submitted by: Radio-Canada
 Contact: Eric Le Reste
 Email: eric.lereste@radio-canada.ca

I Will Return

Tadeo's mind is a maze. Tadeo was released from a seven-month prison sentence in Mexico City's Reclusorio Sur just hours before the call for the filming of this documentary. In the first episode of *Death Without End*, a documentary series about addictions, Tadeo had made himself a promise to try to rebuild his life and overcome his addictions. A year later Tadeo was arrested for selling drugs and unlawful gun possession outside the Bellas Artes Palace. This documentary is part of a year-long trilogy about young people who come from a dysfunctional family with generational roots in addictions. Tadeo struggles to break free from his addictions, his mental prison and his hallucinations. He seems to succeed but always ends up saying to himself: I'll be back. The structure of this documentary goes through Tadeo's mind in which he is confused between the jail, the idea and images he has in mind about jail, his images when he is high and all at the time he tries to sleep in his grandmother's home. This documentary explores all those worlds in Tadeo's mind. After a year of working with him he went back to prison. We see that sometimes it is pretty hard to save yourself from hard situations and addictions. Even if you are a smart guy and a good fella as Tadeo is.

Volveré

Country: Mexico
 Duration: 25 min
 Production Company: Gravedad Cero Films
 Broadcast by: Canal Once
 On: 2021/05/07
 Total Budget in Euro: 12,600
 Author: Sergio Muñoz
 Director: Sergio Muñoz
 Producer: Esteban López
 Commissioning Editor: Macarena Abreu

Submitted by: Gravedad Cero Films
 Contact: Sergio Muñoz
 Email: sergio@gravedadcerofilms.com

Visually Giving A Voice

Difficult subjects and untraditional protagonists

How a chosen subject is treated visually has a major impact on how the audience receives the story.

These films all use distinct styles to best convey their message and treat their topics and subjects with respect. Why were these styles chosen? What were the considerations along the way? What are the pitfalls? How does the style accentuate or reflect on the subject and the theme? Which technique lends itself to what. Where are the limits?

Find out, how these four productions came into their own and found their style.

Moderators: Sabine Eckhard, Xavier Blake

Screened programs:

The Great World of Gregory Blackstock (USA) 11 min - Animation

Vision Portraits (USA) 75 min - Experimental documentary

You Can't Ask That (Australia) 29 min - Investigative documentary series

Traits (Ecuador) 49 min - Documentary

followed by discussions

Details of programs see next pages.

The Great World of Gregory Blackstock

When Gregory Blackstock was born in Seattle, Washington in 1946, ‘autistic’ was not a term that doctors used. Yet it was clear from a very early age that he processed the world around him differently and communication was challenging. After working with specialists and even spending time in an institution, a diagnosis was finally developed: Autistic Savant. In time Gregory adapted to lead a relatively independent life, living on his own and working for decades as a dishwasher in an athletic club. All the while he kept a delightful secret. From an early age, Gregory excelled at drawing. When he was 20 years old, the Seattle Times published a photo of him holding one of his earliest drawings. While he received accolades for his artistic attention to detail when the article ran in the 1960s, the true breadth of Gregory’s talent wasn’t brought to public light until 2003, when he showed art gallery owners, whom his cousin Dorothy had contacted, hundreds of drawings haphazardly stored in his closet. Through his drawings, Gregory obsessively catalogues the world around him. Dorothy is confident that the singular vision embodied by his work should grace the walls of galleries. Much to her delight, gallery owners and art dealers have agreed. Advocating alongside her cousin, they have brought his art to a broad audience eager to embrace Gregory’s genius.

The Great World of Gregory Blackstock

Country: United States of America

Duration: 11 min

Production Company: Kalakala Animation and Independent Lens

Broadcast by: PBS

On: 2021/07/12

Total Budget in Euro: 37,543

Author: Drew Christie

Director: Drew Christie

Producer: Kalakala Animation

Commissioning Editor: Sally Jo Fifer

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

Vision Portraits

This deeply personal documentary chronicles the filmmaker’s loss of vision due to a rare genetic eye disorder and 3 artists with a similar fate. Told in four chapters, the film is a celebration of the possibilities of art created by the Manhattan photographer John Dugdale, the Bronx-based dancer Kayla Hamilton, the Canadian writer Ryan Knighton, and the filmmaker himself, who each experience varying degrees of visual impairment. Using archival material alongside new illuminating interviews and observational footage of the artists at work, Evans has created a meditation on blindness and creativity, a sensual work that opens up new possibilities. “Vision Portraits is my personal story of going on a scientific and artistic journey to better understand the ramifications of my deteriorating vision,” Evans wrote. “I wanted the film to specifically focus on the ways each artist was impacted by the loss of their vision and the ways in which their creative process thrives in spite of their blindness. ... As a filmmaker with only twenty percent of my visual field remaining, I am forced to work in new, more collaborative ways while also being part of a long tradition of artists seeing in highly idiosyncratic ways.” Evans utilizes experimental filmmaking techniques in POV shots in an effort to render the remaining vision of some of the artists profiled.

Vision Portraits

Country: United States of America

Duration: 75 min

Production Company: American Documentary, Inc., World Channel

Broadcast by: World Channel

On: 2020/06/30

Total Budget in Euro: 186,718

Author: Rodney Evans

Director: Rodney Evans

Producer: Christopher Hastings

Commissioning Editor: Justine Nagan

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: xblake@scetv.org

You Can't Ask That - Killed Someone

Jo was driving along the highway, when she came across a woman with 4 children trying to cross the road. As she approached, a little boy pulled away from his mum and ran out in front of her car. In that split second, she was forced to make a sickening choice – hit the boy, or swerve and hit his mother and the 3 other children. “This is an instance of no-good choices at all. None. I would have put the car on its head if I could have.” While she knows she could have done nothing to avoid the accident, Jo says she feels responsible. “I was holding that steering wheel. I was driving that car... It’s about the responsibility, I was the one behind the wheel.” You’ll also meet Chrissie, who was jailed after she killed her best friend in a drink driving accident; Ron, a former police officer who shot a soldier who’d gone AWOL and was driving an army tank through pedestrian streets; Leigh, who lost his son in a tragic accident; and Nathan, who lost control of a car as a teenager, killing his two best friends. What does it do to someone, ending a life? Each of the people in this episode woke up one morning feeling like an ordinary person and went to bed forever changed. Misunderstood and marginalised Australians are at the centre of this primetime series. They add new voices and perspectives to the public debates they are often mysteriously left out of.

You Can't Ask That - Killed Someone

Country: Australia
 Duration: 29 min
 Production Company: ABC
 Broadcast by: ABC
 On: 2020/04/01
 Total Budget in Euro: 88,700
 Author: Kirk Docker
 Director: Kirk Docker
 Producer: Ali Russell
 Commissioning Editor: Frances O’Riordan

Submitted by: Australian Broadcasting Corporation - ABC
 Contact: Frances O’Riordan
 Email: oriordan.frances@abc.net.au

Traits

Traits is a 6-episode anthology documentary series around issues facing humanity, six social problems that have been stereotyped over the years:

1. Drug Addiction
2. Gender Violence
3. Discrimination against the LGBTIQ Community
4. Discrimination against people with disabilities
5. Catastrophic Illnesses
6. Xenophobia or racism towards Refugees and Migrants.

From the testimonies of resilient people and survivors who, through a mask, will expose their life stories. Anonymity, so necessary in the process of revelations, is transformed into a mask. Each mask is created by the characters themselves and becomes a tool that allows them to have freedom of speech, conveying different meanings and representations in relation to their life stories. In the course of the narrative, the characters will have the freedom to decide whether to remove the mask or not. The narration of the characters will be illustrated by collage-style 2D animations. This resource makes it possible to highlight certain profound events in each story and touch feelings in a particular way that respects anonymity. Something essential in each chapter is to show the diversity of characters and their resilience process. It is not only about making a truth visible, it is also being able to generate identification with the stories.

Rasgos

Country: Ecuador
 Duration: 45 min
 Production Company: Andrés Quirola Buitrón
 Broadcast by: online
 On: t.b.c.
 Total Budget in Euro: 26,000
 Author: Andrés Quirola Buitrón
 Director: Andrés Quirola
 Producer: Gabriela Romero
 Commissioning Editor: Andrés Quirola

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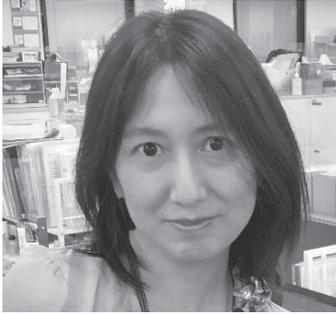
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MODERATORS



Akiko Murai

Senior Producer at NHK, Japan

Akiko Murai began her career at NHK as a director in 1996. With a particular interest in giving voice to children and social minority who would otherwise struggle to be heard, she has made numerous documentaries, and has won many awards. Since becoming a producer in 2016, Akiko broadened the range of genres and styles of her work and nurtures young directors, creating documentaries and shows that educate & entertain. She currently serves as editor-in-chief for NHK's flagship weekly documentary slot, which focuses on social issues, history, culture, and the arts.



Lefteris Fylaktos

HoD Culture, Education & Children's Programming ERT s.a., Greece

"I am a documentary filmmaker living in Athens, Greece. Since 2020 I am Head of the Culture, Education and Children's Programming Department for ERT, the Greek Public Broadcasting Corporation. I have been the National Coordinator for INPUT Greece since 2014, after Thessaloniki in 2017 and Brooklyn in 2018, this is my third time as moderator for INPUT. I have been active since 1997 in the conception and production of audio-visual content as Television Director and Commissioning Editor for ERT and as Independent Documentary Filmmaker and Freelance Director/Producer."



Marika Kecskeméti

Head of Yle Teema

Yle, the Finnish Broadcasting Company, Finland

Is head of Yle Teema, TV channel with focus on culture, films and documentaries.
"I've been a lover of INPUT since 2003 when our documentary Looking for Mr. Juha participated in Århus. INPUT is a unique meeting point for programs, ideas and people. We influence each other, we need each other. We public broadcasters are in the same boat."

MODERATORS



Eren McGinnis

Independent Filmmaker, USA

Mexican American filmmaker Eren McGinnis has over 22 films to her credit including POV's Tobacco Blues, The Girl Next Door (shortlisted for an Oscar), Beyond the Border, The Spirituals, and IL's Precious Knowledge. As a Fulbright scholar, she spent a year writing and filmmaking in Juchitán, Mexico. Eren is co-founder of Café Sisters Productions, an all-woman filmmaking collective and also dedicated to the creative Dos Vatos Productions team. She has joyfully served as a moderator since INPUT 2013 in El Salvador and especially enjoys the learning and fun that comes from this mix of delegates and ideas. *"INPUT is like the Olympics or the UN, with cool creative people."*



Mercè Oliva

Director of the BA program in Audiovisual Communication (Film and Media), Department of Communication at the Universitat Pompeu Fabra, Spain

She is an Associate Professor and Serra Hünter Fellow in Media Studies and Popular Culture at Universitat Pompeu Fabra, where she has been working for 15 years. She teaches and writes about public service media, television formats, factual entertainment and reality TV, celebrity culture and feminism. She has authored the book *Reality TV, discipline and identity: Makeover shows in Spain* and more than 40 articles, book chapters and reports. Since 2018 she is a member of the Organising and Programming Committee of Mini-INPUT Barcelona (MINIPUT Barcelona).



Mirande de Jong

Senior Script Editor at BNNVARA, The Netherlands

She is a script editor at the Dutch public broadcaster BNNVARA. Since the early 90s she has been working on a wide range of TV drama series and feature films, from comedy series and format drama for a broad audience to smaller arthouse productions. She focuses on projects that offer both recognition and surprise and that inspire and inform by showing different perspectives. She strongly believes in the fruitful exchange between the proven and the innovative.

"I am delighted to be part of INPUT, an invaluable conference for everyone who works in the industry. Not to be missed!"



Riet De Prins

TV Producer Fiction at VRT, Public Broadcasting Belgium - Eén, Belgium

"After finishing my studies at the film school in Brussels, I started my career in the eighties at VRT, the public broadcaster in the Flemish part of Belgium. Who would ever believe that I am still working there? Yes, I admit: I am so old fashioned. For several years I was part of a team and worked with formats as entertainment, live shows, music documentary. It was an opportunity getting to know all corners and borders of making television."

MODERATORS



Kåre V. Poulsen

Cross media manager at DR, Denmark

Kåre V. Poulsen works at DR in Denmark with cross media projects. He has moderated digital sessions of INPUT for many years and has a long history in DR of managing creative, interactive media projects. Kåre has an MA in Literature and Film, an Executive MBA from CBS Copenhagen and a degree in script writing. He is also in charge of the Nordvision Festival of Digital Narratives.

“To me, all beauty is made up of light and shadow (and something digital). INPUT proves this to be true every year, and I am super mega ultra happy to be part of this formidable event.”



Pilu Lydlow

Format Developer at SRF, Switzerland

Pilu Lydlow was born in London and raised in Frankfurt and Cologne. She studied drama at ZHdK in Zürich and recently accomplished a Master of Art in Digital Management at Hyper Island London. Pilu Lydlow worked in various roles at Swiss Radio and Television (SRF). She worked as an online journalist, VJ, project leader, and producer responsible e.g., for web projects, cross-channel coverage on focus topics, and fictional and non-fictional web series. In her current role as a format developer Pilu Lydlow supports, coaches, and leads interdisciplinary content development teams. She designs and facilitates content development processes and workshops.

“The international audience at INPUT promises diverse perspectives on PSM topics. With digital storytelling and the public interest at heart, I look forward to inspiring discussions and new perceptions.”



Tarannum Kamlani

Senior Producer at CBC News, Canada

I love public broadcasting. Growing up in the United Arab Emirates in the 80s and 90s, the BBC’s World Service Radio is how I learned about what was happening in the world. Today I’m proud to say as a journalist and a citizen I still draw on public broadcasters at home and abroad to make sense of what’s going on.

“For the past 4 years INPUT has been the well from which I’ve drawn inspiration and ideas. Watching how some of our colleagues around the world push creative boundaries, and often the bounds of what’s traditionally considered journalism is hugely energising. I hope to always be a part of that community.”

MODERATORS



Sabine Eckhard

Executive & Creative Producer,
Director for Fiction & Documentary, Germany

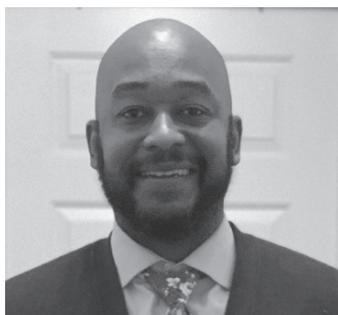
“I am delighted and eagerly looking forward to be part of the INPUT family. With my long-time experience in fiction and documentary TV productions as a director, author and producer I am very curious to watch the film works from all over the world and meet all these wonderful colleagues.”



Sergi Vicente

Director at betevé, Spain

In 1999 I graduated in Journalism and for the last 22 years I have worked for three public televisions. I was a news reporter for Television of Spain, I served as a correspondent in China for Television of Catalonia between 2003 and 2014, and since 2015 I am leading betevé, the public media service of Barcelona. *“This 2022 INPUT comes to my city and besides being a member of the local organising committee, I will also be part of the moderator’s group for the second time, a double privilege in these (almost) post-pandemic times.”*



Xavier Blake

Production Manager at South Carolina ETV, USA

Has worked at South Carolina ETV since 1999. His career in public media began as a floor crew member and has since evolved into videographer, producer and now director. Throughout these transitions he has been a part of live productions, long and short form documentaries as well as multi-platform and web first projects.

“Currently my focus is on finding and highlighting stories of diversity and marginalised groups in order to help tell a more full and complete history of America.”



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Taiwan

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www.input-tv.org

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