

Input 2007

LUGANO > SWITZERLAND

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PART TWO

⁹Week at a Glance

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Schedule

Sunday 6th May

12:00–20:00

Registration

17:00–18:30

Orientation and Official Opening

18:30–20:00

Opening Night Reception

Monday 7th May

09:00–13:00

Screening Sessions

■ TV on Trial

Guilty or Not Guilty / The Nayadet Case / 45' / Chile / Documentary - Factual

Lock 'em Up Or Let 'em Out / 59' / UK / Documentary - Factual

The Boys Who Killed Stephen Lawrence / 60' / UK / Documentary - Factual

■ In-Your-Face TV: Satire, Irony, and the Deadly Serious

Our Secret Archives / 10' / Switzerland / Fiction - Series

Kalinowski Square / 87' / Belarus / Documentary - Current Affairs

Bye Bye Belgium / 95' / Belgium / Fiction - TV Movie

■ Recreating History: Where are the boundaries between fact and fiction?

Dresden / 90' / Germany / Fiction - TV Movie

The Plot Against Harold Wilson / 90' / UK / Documentary - Docu-Drama

13:00–14:30

Lunch Break – **Producers' and Authors' Hour**

14:30–18:30

Screening Sessions

■ War: Behind the Lines

Woman see lot of things / 65' / France / Documentary - Factual

Little Terrorist / 15' / India / Documentary - Docu-Drama

Qana / 33' / Iran / Documentary - Docu-Drama

The Last Dog in Rwanda / 29' / Sweden / Fiction - TV Movie

■ New Media Platforms and Public Television

■ Crossing Borders

To The Other Side / 66' / Mexico - USA / Documentary - Docu-Drama

The Border / 20' / Kyrgyzstan / Fiction - TV Movie

American Made / 25' / USA / Fiction - TV Movie

Rage / 90' / Germany / Fiction - TV Movie

16:00–21:00

Video Library

18:30–20:00

Producers' and Authors' Hour

20:00–22:00

Panel

■ Public Service Broadcasters and New Media: Strategies and Financing

Monday 7th, 09:00–13:00 Red Room

TV on Trial

Session Leader Jo Raknes

TV ignores the right to privacy as it makes its way into the courthouse and, even further, into the files of the prisoners applying for parole. Then it acts as jury, as it openly points out the guilty and goes in for the hunt. We want to put the public broadcaster on trial to see whether we are violators of privacy or defenders of the public interest, all in the name of justice.

Guilty or Not Guilty / The Nayadet Case

45' / Chile / Documentary - Factual

Director Rodrigo Ivan Sepulveda

Presenters Rodrigo Ivan Sepulveda, Rony Goldschmied

Shop Steward Graeme Isaac

Is this the first televised trial ever? In Chile it was a first. Nayadet is accused of drug trafficking. This documentary follows her, not only in her life before the trial, but all the way into the courthouse. The district attorneys, defenders, victims and accused all give their version of the story before the camera enters the courtroom and reveals what happens in a court case, all the way to the verdict.

Lock 'em Up Or Let 'em Out

59' / United Kingdom / Documentary - Factual

Director Simon Ford

Presenter Louise Shorter

Shop Steward Rupsha Dasgupta

Punishment for a crime is a must. But who decides when the punishment has lasted long enough? And how? Can the camera be a member of the parole board responsible for such a crucial, confidential decision?

The Boys Who Killed Stephen Lawrence

60' / United Kingdom / Documentary - Factual

Director / Presenter Neil Grant

Shop Steward Jo Raknes

We are used to seeing factual programmes that reopen a case to free the innocent. This time a reporter goes undercover for 12 months to prove that 5 people are guilty of killing a young boy in London, despite the fact that they were found not guilty by the court. BBC reporter Mark Daley uncovers new witnesses and testimony in the killing of Stephen Lawrence, and presents tape recordings taken from internal police interrogations and surveillance.

Monday 7th, 09:00–13:00 Blue Room**In-Your-Face TV: Satire, Irony, and the Deadly Serious****Session Leader William Gilcher**

Sometimes the best way to deal with heavy topics is a light touch of a sharp knife, followed by a quick twist in the wound and a little salt. And sometimes a good way to deal with a light topic is with a heavy touch. Three wildly different programmes that entertain, startle, and leave us either laughing, outraged, or maybe out of a job.

Our Secret Archives

10' / Switzerland / Fiction - Series

Director / Presenter Noel Tortajada**Shop Steward William Gilcher**

More secrets from the vaults! How does the Federal Commission for the Rehabilitation of Switzerland's Heroic Heritage do its vital work? What else is hidden away from the citizenry? And how did Swiss TV deal with the scandal over the revelations?

Kalinovski Square

87' / Belarus / Documentary - Current Affairs

Director / Presenter Yury Khashchavatski**Shop Steward William Gilcher**

A startlingly fresh look at the presidential elections in Belarus by a dissident filmmaker with a strong, personal point of view. In this hilarious, entertaining, yet hard-hitting feature doc, Yuri Khashevatsky pokes fun at the powerful by telling his version of the truth. Would you dare do this in your country?

Bye Bye Belgium

95' / Belgium / Fiction - TV Movie

Director / Presenter Philippe Dutilleul**Shop Steward Karen Michael**

On the weekly news special: The Flemish Parliament has voted to secede from Belgium, the King has left for the Congo. This mockumentary raises all the questions that Belgium's Flemish-speaking and French-speaking communities didn't dare face. Huge audiences and high ratings - but there was trouble for the head of RTBF Channel after this "news" program was aired. Are fake reality and irony the latest tools public TV can use to deal with urgent national issues? How far can it go? What is the broadcaster's responsibility?

Monday 7th, 09:00–13:00 Green Room**Recreating History: Where are the boundaries between fact and fiction?****Session Leader Kethiwe Ngcobo**

How meaningful is the past to our present audience, and what are the devices we use to sustain viewer interest? Is drama documentary the right device? How far do we go in fictionalizing history? How do we deliver programming that is complex and shows the ambiguities of history? How do we rationalize the cost of recreating the past? What are the responsibilities of producing history for television? Big questions with two great programmes.

Dresden

90' / Germany / Fiction - TV Movie

Director Roland Suso Richter**Presenter Sascha Schwingel****Shop Steward Béatrice Barton**

Dresden, January 1945, its baroque splendours still undisturbed by the war. Only hours later, the Allies launch a devastating bomb attack that destroys the whole inner city. Deluxe production values, a romanticized past, a riveting story: altogether a simple recipe for success.

The Plot Against Harold Wilson

90' / United Kingdom / Documentary - Docu-Drama

Director / Presenter Simon Ford**Shop Steward Kethiwe Ngcobo**

Labour Prime Minister Harold Wilson resigned, seemingly suddenly. His reasons for doing so were not released at the time. This documentary explores his belief that he was the target of a plan to stage a military coup against his government. With echoes of Watergate, the documentary is based on previously unreleased tapes recorded with him soon after his resignation.

Wednesday 9th, 14:00–16:00 Red Room

Process or Product

Session Leader Pat van Heerden, Graeme Isaac

Which is more important when you are a public service broadcaster: the product, or the process of making the product? Are there programmes that illuminate more because of the way they are made? Do we always know how people make the things we see? And if we did, would it matter? Perhaps one learns more from making food than from eating it...

Longing

88' / Germany / Fiction - TV Movie

Director Valeska Grisebach

Presenter Claudia Tronnier

Shop Steward Pat van Heerden

Set in a small German town, this moody TV drama tells the story of an ordinary young man with good intentions caught in the web of an extramarital relationship. The story moves at a gentle pace with great depth and intimate observation, played out by real people in real locations. Was the documentary-like truthfulness of the drama created by the eye of the director? Or did it come from the process of the programme's production, where a real community participated in the making of its own drama?

Wednesday 9th, 14:00–16:00 Blue Room

About Fiction: A Success Story

Session Leader Michel F. Gélinas

Fiction represents a major element for all public television broadcasters, whether they produce, broadcast or simply buy it. Television fiction programmes try to combine all the ingredients broadcasters are looking for: entertainment in its broadest sense, national cultural values, national creative forces and - of course - revenues and ratings! Films made for television represent large investments in time, money and a wide range of creative talents. Among the major producers of this type of fiction, RAI Television, the Italian national broadcaster, has developed a cunning sense of production, using its best national talents. RAI produces high-end productions, thus reaching tremendous audiences at home, as well as an international market. How do they do it? Is there a secret formula for achieving such success? What sort of producers, directors, and writers are behind it? **Is it a marketing and distribution process only? If so, how? Discover a real treat, a gift for your eyes, your ears, and your brains: a detective story that may change your mind about the genre. In this session about a national broadcaster's choice, meet some of the people behind it.**

Panelists

Alberto Sironi director

Andrea Camilleri book author, in a taped interview

Detective Montalbano: Find the Lady

97' / Italy / Fiction - TV Movie

Director / Presenter Alberto Sironi

Shop Steward Michel F. Gélinas

RAI Television has produced fourteen telefilms adapted from crime author Andrea Camilleri's novels featuring Commissario Montalbano, which have been translated into over thirty languages. In this episode, detective Montalbano investigates the death of local construction magnate Girolamo Cascio and uncovers a trail of further crimes.

Monday 7th, 20:00–22:00 Blue Room

Public Service Broadcasting and New Media: Strategies and Financing

The evolution and exponential growth of New Media have created new challenges in many fields, including television broadcasting. This evening panel presented together with Prix Moebius will raise the question of which strategies public service broadcasters should adopt in order to respond to this continuously evolving sector. Such strategies call for the renewal of television forms, but also for new financing structures. Among the questions public service broadcasting has to face:

- Should broadcasters follow commercial networks in increasing the percentage of advertising, at the risk of levelling down quality and creativity?
- Would they reach higher levels of quality and innovation if they were to rely solely on public funding without licence fees or advertising?
- Could they become self-financing by selling their content and formats to digital and satellite platforms and telecommunications companies?
- What about replacing licence fees with a percentage system based on taxable income?

Exploiting the potential of New Media requires a shift from tried-and-true methods toward new programming and financing strategies. What new guidelines can public service broadcasting adopt to reach these goals?

Panelists

Claudio Cappon Director General, RAI, Italy

Frank-Dieter Freiling Director of International Relations, ZDF, Germany

Jean-Paul Philippot Director General, RTBF, Belgium

Jean Réveillon Secretary General, European Broadcasting Union

Armin Walpen Director General, SRG SSR idée suisse, Switzerland

Moderator

Claudio Generali Vice-president SRG SSR idée suisse, President of Input 2007

Citizen Journalism: A Debate

Internationally renowned media experts, scholars and television producers examine the role currently played by citizen journalism and open-source journalism, and critically assess these efforts in terms of journalistic viability, reliability and credibility.

Vicky Taylor BBC News interactivity editor

Vicky Taylor joined the BBC News website in 2001 as editor of interactivity. Since then the website has increased its interactive and debate areas and used its user-generated content as a resource for other BBC news outlets, from World Service to News 24.

Dr Stephan Russ-Mohl Professor, Faculty of Communication Sciences, University of Lugano, Switzerland

Stephan Russ-Mohl is professor for journalism and communications management at the University of Lugano, Switzerland, and the director of the European Journalism Observatory in Lugano.

Kim Jeong-Hun Producer at OhmyTV

Kim Jeong-hun is a producer at OhmyTV, the television division of South Korea's number-one citizen journalism website OhmyNews.

Bernard Rappaz Director of digital content, Télévision Suisse Romande (TSR)

Bernard Rappaz is in charge of multimedia projects at TSR, the French-language broadcaster of SRG SSR idée suisse.

Moderator

Hugo Bigi M.A., Lecturer at MAZ The Swiss School of Journalism, TV journalist

The Most Popular Programmes

“To make popular programmes good, and good programmes popular” is the declared goal of public service broadcasters. Input has traditionally been more concerned with the good than with the popular. But now, in this special session, we have the rare opportunity to see top-of-the-ratings programmes from 2006 from all over the world. The ratings seem to be dominated by commercial broadcasters. But not everywhere, and not always. In some countries and on some occasions public service broadcasters come out on top. Traditional family viewing; those rare game and music shows that beat out their commercial rivals; series that are both good and popular: all examples of a recipe for success on public channels. In one country a public service drama series drew an unbelievable 88% share of the television audience! Which country, which drama series, why and how – maybe there’s even something to take home from this session. On our trip around the world we see examples of the most popular programmes from Austria, Japan, Finland, Switzerland, Spain, Sweden, South Korea, South Africa and Denmark. We also hear about the newest data and research. Which genre is the most popular on which continent? What are the differences between the most popular programmes on commercial and on public service channels? And then the old question remains: “If it is popular, can it be good?”

Tradition... is most popular

Clips from programmes which are traditionally annually repeated, connected with a certain festive day which endorses traditional get-togethers and family viewing.

Games and shows... are most popular

Clips from (made for television) shows and events repeated annually, and weekly game shows.

Soaps... are (always) popular

Some soaps are popular and some are not, no matter how hard you try. Or haven't you tried hard enough?

Moderators

Timo-Erkki Heino and André François

Saturday 12th, 15:00–18:00 Blue Room

IN-magina Media, Art and TV in Interaction

From the start, Input has always welcomed artistic approaches to television. Just as it encourages the development of public service broadcasting by screening and debating outstanding programmes from around the world, it also puts the focus on the interaction between visual art and television. Input 2007 Lugano and Innet, an interactive web project, co-host this debate on the potential relationship between television language and artistic practice based on new digital media, and the need to include the results of artistic and technical experimentation in television programming. In particular, we will focus on the convergence of media forms based on the spread of digital technology. The new role which images play in “Interaction Design” can be considered one of the most important developments brought about by the evolution of electronic and video technology toward digital and interactive media such as computer graphics, virtual reality and internet. How does this development affect the aesthetic and socio-cultural sphere? And how can television respond to it?

Panelists

Maurice Benayoun video artist, France

Romano Fattorossi director, Invideo Festival di Milano, Italy

Marco Mancuso founder and director of Digicult, Italy

Marco Meier Commissioning Editor, Swiss Broadcasting Corporation (*Aufnahmen*)

Maria Pallier Metropolis/TVE, Spain

Paolo Rosa artist, founder of Studio Azzurro di Milano, Italy

The Vasulka video artists, USA

Coordinators

Claudio Prati artistic director of the cultural association Aventure in Elicottero Prodotti, Lugano, Switzerland

Maria Grazia Mattei director of MGM digital communication, Italy

Conny Voester freelance curator, Basel, Switzerland and Berlin, Germany

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