

one world

2017

Final Report





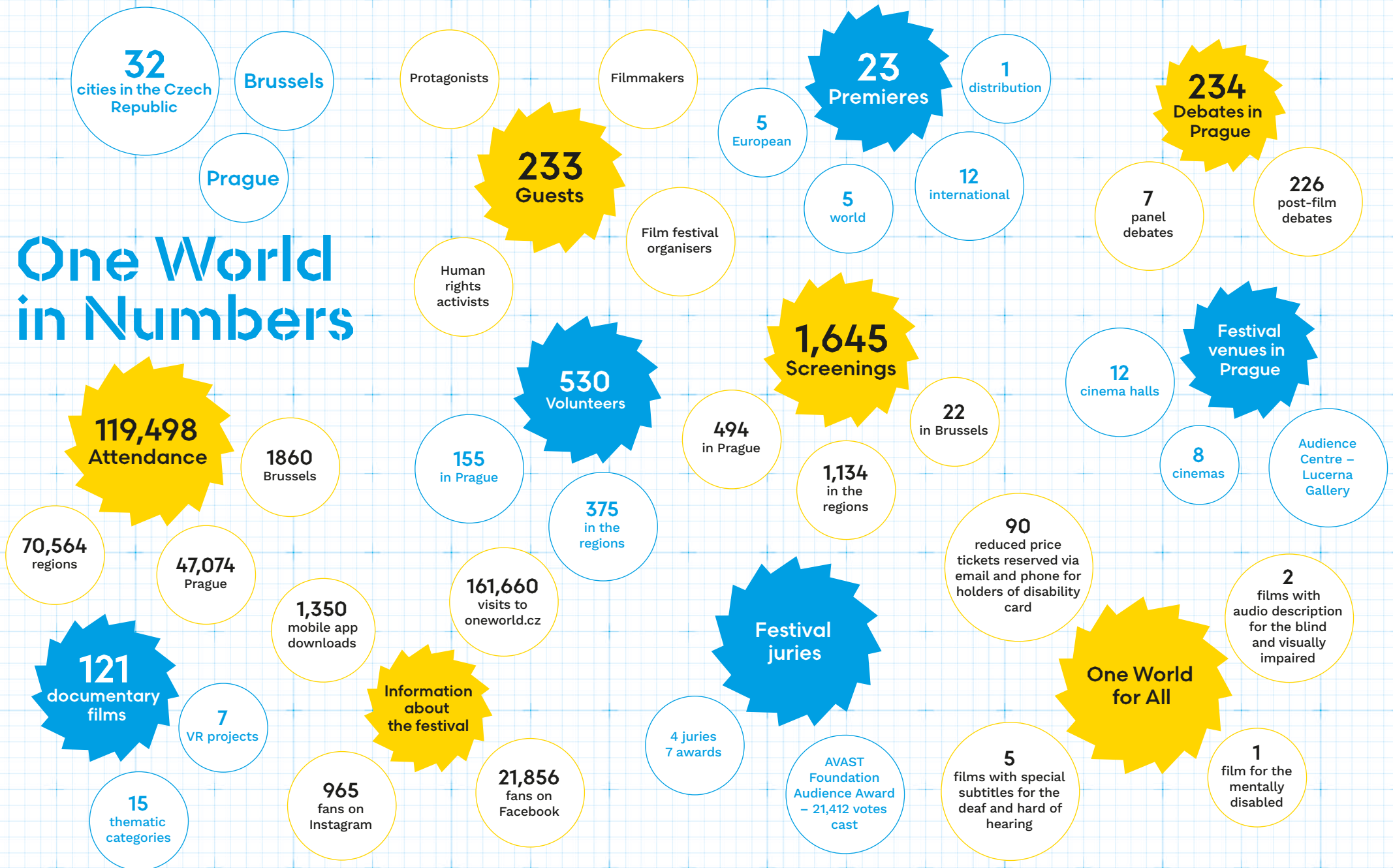
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Final Report

One World 2017

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One World in Numbers



The Art of Collaboration



The theme of One World 2017 was a response to growing populism, negative discussion on social media and the flood of “fake news”. After the European migration fiasco, Trump’s takeover of power in the USA, and Theresa May’s announcement of a “hard” Brexit, it was necessary to **point to collaboration as a positive way forward** in responding to the challenges of a divided society experiencing a crisis of values.

Collaboration is mainly about communication and sharing. We have become accustomed to the word share meaning quickly forwarding a post on Facebook that we did not even read properly. One World 2017 challenged us to return to the original meaning of the word **share**. It means **to give, to be willing to deny oneself something and consider the consequences of one’s choices on others**.

The slogan of the festival campaign was **The Art of Collaboration**. The campaign was prepared by the creative studio Ideamakers from Ústí nad Labem in cooperation with graphic artist Tomáš Trnobranský.

“The fundamental idea behind the campaign is to understand the act of manual labour as a means of social interaction and socialising. Helping through art or being helped by art, working or collaborating is not something that we see as a moment of weakness, but as one of the crucial moments of survival.”

Miroslav Hašek, Ideamakers

One World for All

The right to enjoy quality culture is a basic human right. That is why we aimed to open the festival to the blind and partially sighted, the deaf and hard of hearing, audiences with mental disabilities and limited movement.

In the spirit of the theme of the **Art of Collaboration**, One World became the first festival in the Czech Republic to **comprehensively remove the barriers faced by different groups of audiences.**

The initiative was called **One World for All**. In its first year it gave access only to part of the programme:

→ Two films featured audio description, five films special

subtitles for the deaf, and one film was adapted for viewers with mental disabilities.

- The opening and closing ceremonies of the festival, several post-film debates and one panel discussion were interpreted into sign language.
- In some cinemas an induction loop was installed.
- People with limited movement were offered specially designed cinema access plans. The cinema was equipped with a clear orientation system, which some continue to use after the festival.
- Selected texts on the festival's website and in the printed catalogue were available in an easy-to-read version.
- An exhibition by blind photographers entitled **Shot in the Dark** featured an audio description.
- The festival team, including volunteers, were trained in communicating with people with disabilities.
- People with disabilities joined the volunteer team.
- We set up an email address and a telephone line where holders of a disability card could order discounted cinema tickets.

Expert organisations were directly involved in the preparations of One World for All and their know-how was crucial for the success of the festival: Mathilda Foundation, Tyfloservis, Deaffriendly, Antibrzda, Asistence, Prague Wheelchair Organization, Society for the Support of People with Mental Disabilities in the Czech Republic, Rytmus, National Institute for Autism, Centre for the Development of Mental Health Care, Elpida, Cinema for Everyone.

On Saturday, 13 March we organised a meeting of representatives of the Czech and German deaf communities, whose goal was to share the experience of making film festivals accessible. The event was simultaneously translated into four languages: Czech, English, Czech sign language and German sign language. The meeting took place within the framework of the "Festival for All" project supported by the Czech-German Future Fund.

By means of telephone or email reservation of reduced-price tickets, we secured 90 seats for disabled viewers. We estimate that approximately the same number of tickets was purchased without our assistance. The largest group among disabled audiences was deaf people.

"It was nice when a volunteer immediately came over, helped us open the door and created space at the table. At the same time, I felt that other people naturally offered help – a moment when everyone is discussing equal opportunities, the necessity of change, watching films of strong will and courage, and suddenly they look a few rows down and a big smile appears on their lips and you read in their eyes that it's not just a movie, it's life around us."

Wheelchair audience assistant, Asistence



Homo Homini

An award for the promotion of human rights, democracy and non-violent solutions to political conflicts around the world

One World once again began the festival by presenting the Homo Homini human rights award, which People in Need has been awarding since 1994. The members of the Russian **Committee for the Prevention of Torture** accepted the prize for their courage and endurance in helping victims of torture, police bullying or unpunished violence. They defend their rights not only against the Russian authorities but also internationally.

“The Committee for the Prevention of Torture does extremely difficult work in very difficult conditions,” said Šimon Pánek, director of People in Need. “They document cases of torture and actively help victims, even risking their own safety to do so.”

The founding member of the Committee for the Prevention of Torture and its current director, **Igor Kalyapin**, together with his deputy **Olga Sadovskaya** and **Sergei Romanov**, who leads the investigation of individual cases of torture, attended the ceremony at the Prague Crossroads.

Polish ombudsman Adam Bodnar, People in Need director Šimon Pánek and Director of the One World Festival Hana Kulhánková all took part in the evening. The award was presented by Public Defender of Rights Anna Šabatová.

Committee for the Prevention of Torture

Since 2000, this NGO has been representing the interests of torture victims in Russia in the courts and before investigative bodies, providing them with assistance in obtaining redress and providing medical rehabilitation. The Committee's lawyers conduct their own independent investigations to obtain evidence for trial. The Committee also represents Russian citizens at the European Court of Human Rights in Strasbourg.

Since its inception, the Committee has abolished 793 unlawful decisions, brought about the sentencing of 127 offenders, and obtaining 51 million rubles for compensation to victims.

The Committee's staff are constantly harassed, detained and interrogated, and sometimes even physically attacked.

“The Homo Homini award gives us hope that the issue of international human rights in Russia is of interest to the international community. It also provides great support for people who have been victims of torture.”

Igor Kalyapin, director of the Committee for the Prevention of Torture



Thematic categories

Competition Categories

INTERNATIONAL COMPETITION

New films from around the world competed for the Best Film Award and Best Director Award. This category offered inventive filmmaking and original approaches to form.

RIGHT TO KNOW

Films with powerful themes, which often first brought to light human rights abuses, competed for the Václav Havel Jury Award.

CZECH COMPETITION

This new category presented the best Czech documentary films or co-productions. The films also competed for an award conferred by an international jury. By creating this competition, One World wants to contribute to the greater promotion of Czech documentaries at world festivals.

New Categories

VOTE FOR CHANGE!

The documentaries in this category showed those who selfishly seek power, and activists moved by the deteriorating social situation to engage in a merciless political struggle

DREAMS OF EUROPE

This year a number of powerful documentaries on migration once again emerged. We followed up on last year's category **Looking for Home** and presented refugees on their way to Europe, as well as those who have already come up against the hard European reality.

FACES OF THE CITY

A category whose expert guarantor was the reSITE architectural and urban platform for more liveable cities that examined the relationship of urban space and its inhabitants.

FAMILY HAPPINESS

The documentaries in this category presented the role of the family in today's Western society. As soon as an individual is not able to bear the weight of individualism his family circle becomes the source of support.

WHO IS NORMAL HERE?

This category of films that question the socially defined limits of normality was a great success last year. We therefore brought it back this year, in particular in connection with the new One World for All initiative, making the festival accessible to people with various disabilities.

Classic Categories

SO-CALLED CIVILISATION

The films in this traditional, environmentally oriented category were this year combined with the theme of unsustainable human consumption.

THE POWER OF THE MEDIA

The films in this category presented characters in difficult or unusual situations in which the media helped to achieve goals that otherwise would not have been possible.

JOURNEYS TO FREEDOM

Films from countries where People in Need has long been active or is recently turning its attention.

PANORAMA

The most successful documentary films by experienced filmmakers from around the world that have been presented and awarded at major international festivals.

DOCS FOR KIDS

A series of short documentaries for children ages 8 to 14. Each film was followed by discussions as well as screenings for adults.

Special Categories

RFE/RL VIDEO REPORTS

Radio Free Europe / Radio Liberty, a long-term media partner of One World, began focusing on producing videos on the border of journalistic reportage and documentary film, a format unknown in Czech media. Three outstanding short films thus received an unconventional presentation on the big screen.

ONE WORLD INTERACTIVE

This year, the interactive category focused on virtual reality projects. While ordinary films show different worlds, VR takes the audience right into them. Viewers had the opportunity to experience blindness, agoraphobia, imprisonment, or even life in a pigsty.

Opening film

One World 2017 opened on Monday, 6 March with a ceremony at the Lucerna Cinema. The evening featured a screening of the opening film, which was also presented in parallel at the Světozor Cinema as part of a public screening.

The opening film introduced this year's festival theme – the attempt to be helpful and cooperative in the face of fear and disinterest.

THE GOOD POSTMAN

Director: Tonislav Hristov
Finland, Bulgaria | 2016 | 82 min.

The story is set in a small, dying village on the Bulgarian-Turkish border, around which refugees travel on a daily basis on their way to Europe. The local postman wants to restore life in the village by giving the empty houses to refugees. However, his rivals in the municipal mayoral election do not share this vision.

The documentary is a visually impressive, sensitive, sometimes tragicomic depiction of peculiar human goodness against the backdrop of a difficult geopolitical situation.

The film was introduced in Prague by producer Kaarle Aho.

"My aim was to show how the problem of Europe is being discussed even in its furthest corners. Practically every political party has the refugee crisis on its agenda. It had an impact on Brexit in the UK and Donald Trump's victory in the USA. This is why I wanted to show how even a small village in Bulgaria is divided by the question of whether or not to welcome refugees."

Tonislav Hristov, director



Virtual reality

The festival programme included seven virtual reality projects that can be viewed in VR glasses provided by Samsung. The VR Space at the Audience Centre in the Lucerna Gallery was open every afternoon and was visited by 400 people.

A number of VR Space visitors came because they were interested in a specific project. Others were first-time visitors to One World who specifically came because of VR and before that knew nothing about the festival. Some people kept on returning to the VR Space and brought their friends with them.

6 × 9

The opportunity to experience the feelings of American prisoners held in isolation. 6 × 9 feet is the area of their cell. Today, more than 80,000 prisoners are held in the USA.

7) RAUMZWANG - DREAM CONSTRAINT

The opportunity to experience the feeling of agoraphobia. The project uses 360° technology, which blends with a wide range of film techniques from multi-screen effects to subjective cameras.

1) ANIMAL

Animal Equality, an international association for animal rights, decided to implement a campaign that provides the public with a glimpse into the lives of farm animals. In this VR you experience the life of a pig from birth to death.

CARDBOARD CRASH

The animated documentary game solves the ethical issues of computer-controlled vehicles. Players choose personal or public welfare in an unavoidable collision.



NOTES ON BLINDNESS: INTO DARKNESS

The VR project builds on the documentary of the same name, featured in the festival programme. It gives you the opportunity to experience what it's like to be blind writer John Hull, who is the guide to this VR.

THE DISPLACED

Meetings with three of the 30 million children who have recently been driven by war and persecution from their homes. Oleg (11), Chuol (9) and Hana (12) alternately tell their stories from Ukraine, South Sudan and Lebanon.

INDEFINITE

A look at the detention centres in the UK, which is the only EU country that can detain people for an indefinite period of time. The project presents the stories of several refugees.

Masterclasses

Director masterclasses took place after screenings of films at Kino 35 in the French Institute.

JESSIE DEETER – A REVOLUTION IN FOUR SEASONS

Californian director, producer and journalist Jessie Deeter introduced her latest documentary from Tunisia. She often returns to North Africa and the Middle East as a filmmaker, volunteer and activist. During the masterclass, she spoke about her approach to human rights documentaries and the position of women in the film industry.

PETR LOM – BURMA STORYBOOK

Petr Lom heads out with a camera to map human rights around the world – from Egypt to Iran, from China to Burma, where his latest film **Burma Storybook** is set. One World has so far screened all of his documentary films. During the masterclass he talked about his previous films and unveiled some as yet unseen footage.





Panel debates

All panel debates again took place in the large auditorium of the Municipal Library after films starting at 7:00 p.m. During the festival week, seven panel debates were held with Czech and foreign guests. Most debates were led by moderators and presenters from Czech Radio and were interpreted into English and Czech. The panel discussion One World for All was also interpreted into sign language.

The topics of the panel debates mostly reflected recent socio-political events. For example, **Olga Sadovskaya** from the Homo Homini award-winning Committee for the Prevention of Torture, Minister of Justice **Robert Pelikán**, Member of TOP09 **Jitka Chalánková**, Deputy Minister of Finance for the State Property Division **Ondřej Závodský**, Director of People in Need **Šimon Pánek**, Councillor for Urban Development, Architecture and Public Space of Prague 7 **Lenka Burgerová** and doctor of Czech-Syrian origin **Samira Sibai**.

PANEL DEBATE TOPICS:

WILL WE SEE THE RETURN OF THE GULAG?

A debate about Russia's ever more chilling regime, after the film **The Trial**

WILL WE GET MARRIED?

A debate on the topic of same-sex marriage, after the film **The Queen of Ireland**

HOW TO HUMANISE EXECUTION

A debate on the debt trap and execution system in the Czech Republic, after the film **Don't Take My Life**

POPULISM EUROPEAN STYLE

A debate on populist parties in Europe, after the film **Golden Dawn – A Personal Affair**

A WORLD FOR ALL

A debate on the opportunities for people with disabilities, after the film **Seeing Voices**

IS MY NEIGHBOURHOOD A GOOD ADDRESS?

A debate on gentrification and urban transformation, after the film **The Infinite Happiness**, organised in cooperation with reSITE

SYRIA – WHAT REMAINS

A debate on the latest developments in the war in Syria, after the film **Lost in Lebanon**

"I encounter stereotypes, but they are never aimed at me personally. People with prejudices have such a deeply perceived idea of a bearded terrorist or a woman in a niqab that they do not see that I am half Syrian and a Muslim. And so they talk with me about Syrians as if I were not one of them."

Samira Sibai, Syrian doctor

The debates were streamed on Czech Television and recorded broadcasts are available at bit.ly/2oFJhCL.



Accompanying programme

One World focuses on so-called social impact films that aim to change the attitudes and behaviour of audiences through follow-up campaigns and activities. This is why we put together the accompanying programme this year from events linked to specific films from the festival programme. Viewers could personally try what they had previously seen on the screen.

We directed the accompanying program to the Audience Centre at the Lucerna Gallery and cooperating organisations contributed to most of the events. In total we welcomed 430 participants.



EXHIBIT: SHOT IN THE DARK

The documentary film **Shot in the Dark** was accompanied by an exhibition of pictures taken by blind photographers who appear in the film. The opening was attended by director Frank Amann and protagonist Bruce Hall. The exhibition was equipped with audio description.

Bruce Hall also led a **workshop focusing on macrophotography** in which participants learned to photograph objects that are invisible to the naked eye.

QUICK HIV TEST

On the way to a screening of **Who's Gonna Love Me Now?** or after the film audiences could get a free and anonymous HIV test in the Czech AIDS Help Society ambulance. Fifty people took advantage of the opportunity.

DANCE WORKSHOP

A protagonist of the film **A Young Girl in Her Nineties**, dancer and choreographer Thierry Thieû Niang, has developed a method of communicating through dance with seniors suffering from Alzheimer's disease and taught the method to four Czech dancers in Prague. After the screening they appeared together at an event to which seniors from the Elpida organisation received a special invitation. Some 150 attendees created a very moving atmosphere.



WORKSHOP: PLASTICS – RECYCLING

After the screening of **Plastic China** artist Veronika Richterová led a workshop with plastic materials. Participants could take their products home with them.

SEED BOMB PRODUCTION

Seed bombs, or balls composed of a mixture of clay, compost and selected seeds, are found in the documentary **Seed: The Untold Story**. Subsequently, viewers could make their own seed bombs under the guidance of instructors from the Kokoza organisation.

HOMELESS SPEED DATING

As in the film **Theatre of Life**, homeless people met with audiences at the Lucerna Gallery's Audience Centre and together ate refreshments prepared by Cooks Without Homes. The friendly conversation lasted a lot longer than originally planned. The Pragulic organisation (homeless tour guides) contributed to the event.

FILM UNSEEN AND UNHEARD

During the screening of **Normal Autistic Film** the audience could use eye covers and ear plugs to experience cinema like the blind and deaf.

EVENING BIKE RIDE

People rode their bikes to the screening of **Ovarian Psycos**. The bike ride under the full moon on 12 March started at the New Town Hall and ended at the Bio OKO cinema. Rekola bikesharing helped organise the event.



Awarded films

INTERNATIONAL COMEPTITION JURY AWARD

Nowhere to Hide

Director: Zaradasht Ahmed
Norway, Sweden | 2016 | 85 min.

The jury on its decision: "Thanks to the courage of its protagonist and the dedication of its filmmaker who doesn't take no for an answer, this best film award not only allowed us to witness the life of a family man and a proud professional in circumstances that none of us wishes to experience, but also gave us unique access to a country torn apart."

INTERNATIONAL COMEPTITION JURY AWARD FOR BEST DIRECTOR

Plastic China

Director: Jiu-liang Wang
China | 2016 | 82 min.

The jury on its decision: "The awarded director proved some incredible talent in finding an intimate, complex and

yet respectful way to document the harsh reality of social classes faced with the aftermath of an economic globalisation that has bittersweet consequences. For many of us, recycling simply means preserving nature. For many others, it is a way of surviving that might affect your health and that of your children."

VÁCLAV HAVEL JURY AWARD IN THE COMPETITION CATEGORY RIGHT TO KNOW

Chasing Asylum

Director: Eva Orner
Australia, USA | 2016 | 96 min.

The jury on its decision: "This is an original and shocking film that exposes the international community's moral, legal and political failure to tackle one of the most pressing humanitarian issues that the world faces today: the flow of refugees fleeing persecution, conflict and many other perils at home. Specifically, Chasing Asylum portrays the hypocrisy and moral bankruptcy of the Australian government's policy of shipping asylum seekers and migrants to offshore prison camps, to be held indefinitely as punishment for seeking refuge in Australia."

VÁCLAV HAVEL JURY SPECIAL MENTION

News from Laayoune

Director: Đuro Gavran
Croatia | 2016 | 50 min.

The jury on its decision: "The film depicts the Sahrawi nonviolent struggle for justice. While Sahrawis under occupation in the occupied territory face multiple human rights violations, Sahrawi refugees languish in the middle of the Sahara Desert awaiting a long-promised referendum on self-determination, but the UN Security Council has so far failed to implement the vote. With this special mention we urge the international community to act."

CZECH COMPETITION JURY AWARD

Normal Autistic Film

Director: Miroslav Janek
Czech Republic | 2016 | 88 min.

The jury on its decision: "This is an exquisitely crafted and masterfully edited film with a wonderful and uplifting story about the inner lives of five exceptional children, whose hidden worlds are revealed to us in a beautiful way."

CZECH COMPETITION SPECIAL MENTION

A Hole in the Head

Director: Robert Kirchhoff
Czech Republic, Slovakia | 2016 | 88 min.

The jury on its decision: "This is a powerful and poetic film that reminds us that we still don't know everything about the Holocaust. The director and his crew create a visual landscape for an important testimony of the Roma people and acknowledge them among the forgotten victims of the Second World War."

STUDENT JURY AWARD

Death by Design

Director: Sue Williams
USA | 2016 | 73 min.

The jury on its decision: "We decided to award the film mainly because the topic touches all of us, a generation surrounded by electronic devices. We believe that the public is not knowledgeable enough about the risks of production of consumer electronics and that raising awareness about environmental pollution is very important. We appreciate that the film also showed positive examples of responsible manufacturing and gently communicated the message that when it comes to the Earth's problems we are all in it together."

AVAST Foundation Audience Award

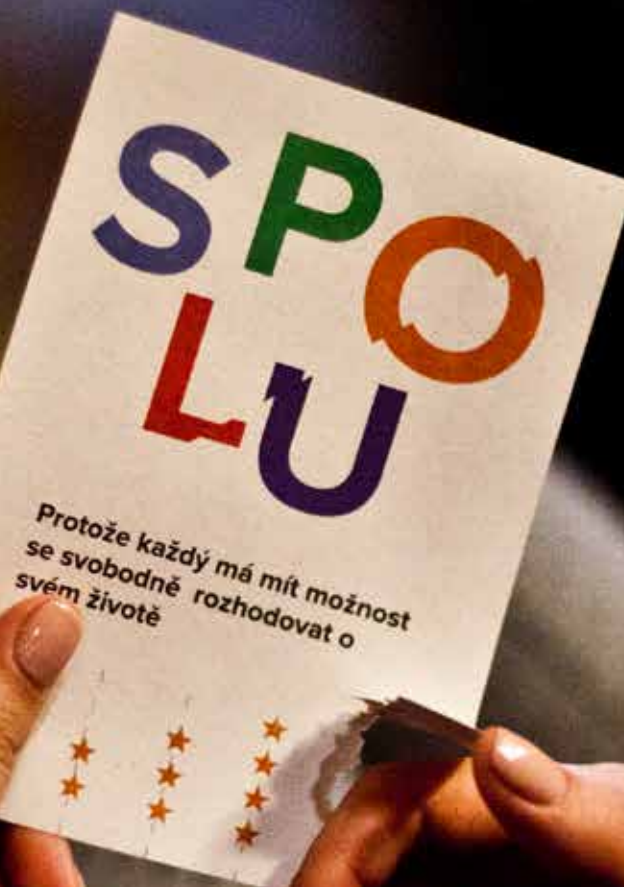
LIFE BEGINS AT 100

Director: Asa Blanck
Sweden | 2015 | 58 min.

Vigorous 104-year-old blogger Dagny Carlsson from Sweden charmed the One World audience. The documentary about her active lifestyle **Life Begins at 100** received a total score of 1.22 in the audience vote, and held first place throughout the festival.

Dagny did not travel to Prague to accept the award, but she sent a video message.

In addition to Prague, the film was also screened at 18 regional festival towns. A total of 21,412 votes were cast in the audience voting.



THE MOST POPULAR FILMS AMONG AUDIENCES WERE:

Order	Film	Score
1	Life Begins at 100	1.22
2	Tickling Giants	1.24
3	Who's Gonna Love Me Now?	1.26
4	Normal Autistic Film	1.34
5	Ida's Idea	1.36
6	A Young Girl in Her Nineties Seed: The Untold Story	1.37
7	Love Me If You Can Nowhere to Hide	1.38
8	Raving Iran The Queen of Ireland	1.42
9	We Are Humanity	1.44
10	Prison Sisters	1.46

"I am very happy and grateful for the award from your viewers. Prague is one of my favourite cities. I'd like to join you tonight, but I'm busy shooting a new film. Greetings from Stockholm. It's never too late!"

Dagny Carlsson, protagonist **Life Begins at 100**

Juries



INTERNATIONAL COMPETITION JURY

Bruno Dequen

The director of programming of Rencontres internationales du documentaire de Montréal (RIDM).

Florencia Santucho

The director of the Festival Internacional de Cine de Derechos Humanos in Argentina, the Festival Internacional de Cine Ambiental and the Festival Internacional de Cine Ambiental y de Derechos Humanos in Asunción, Paraguay.

Leena Pasanen

The executive and artistic director of the DOK Leipzig Film Festival.

Liang Zhao

An independent filmmaker and photographer whose film Behemoth won the Best Director award at One World in 2016.

Zdeněk Holý

The dean of FAMU since 2016.



VÁCLAV HAVEL JURY

Andrés Cañizález

A history and political science researcher at Universidad Católica Andrés Bello in Venezuela.

María Carrión

A journalist and human rights activist, executive director of the Western Sahara International Film Festival (FiSahara).

Moataz El Fegier

The coordinator of the International Foundation for the Protection of Human Rights Defenders (Front Line Defenders) for the Middle East and North Africa.

Tetiana Pechonchyk

A human rights defender from Ukraine and the chairman of the Human Rights Information Center.

Artur Sakunts

A member of the Armenian National Council established by the Department of Justice and the chairman of the Helsinki Citizens' Assembly.



CZECH COMPETITION JURY

Barbara Orlicz-Szczypula

A programming director at the Krakow Film Festival, the oldest and most important festival of documentary and short films in Poland.

Emel Celebi

A filmmaker and organiser of the film festivals Istanbul Documentary Days and Which Human Rights?.

Veton Nurkollari

The artistic director of DokuFest, the largest and most important film festival in Kosovo.

Iris Olsson

The artistic director of DocPoint Helsinki.

STUDENT JURY

Jakub Čech

A holder of honorary mention at the Gratias Tibi Awards for his activities related to municipal politics in Prostějov.

Jakub Hodulík

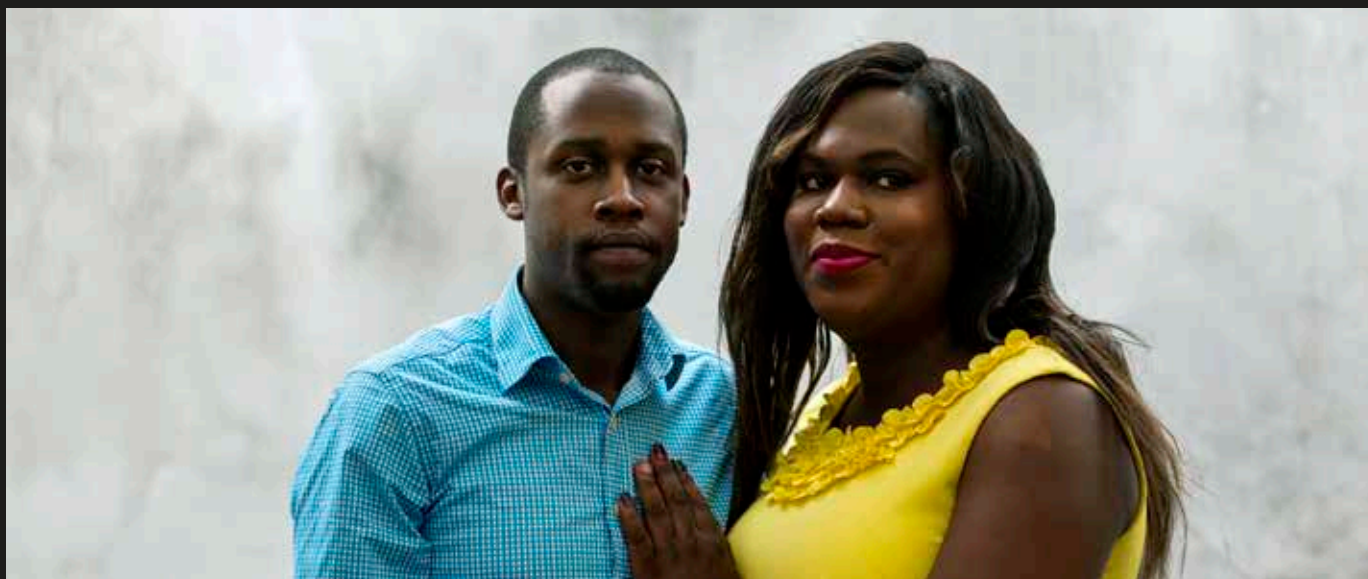
A co-organiser of One World in Třinec and the coordinator of the local group Amnesty International Karviná.

Eliška Chaloupková

The winner of last year's One World in Schools literary competition.

Anna Zítová

An organiser of the One World Film Club at the Mozart Grammar School and a volunteer at Charity.



Film protagonists

At One World there are no moments more powerful than when the film ends, the hall lights up and the protagonists whose stories the audience have been watching for the past hour appear in person. Who came to the festival this year?

CLEOPATRA KAMBUGU AND NELSON KASAIJA

A Ugandan trans woman and her partner; from the film **The Pearl of Africa**

JORGE ENRIQUE BOTERO

A journalist documenting Colombian FARC guerrillas; from the film **To End a War**

JOE MOSES

An activist from Papua New Guinea, fighting against developers and the government; from the film **The Opposition**

BRUCE HALL

One of three visually impaired photographers; from the film **Shot in the Dark**

MUBIN SHAIKH

An anti-radicalisation expert; from the film **Cyberjihad**

THIERRY NIANG

A dancer and choreographer who developed a method of communicating with people with Alzheimer's disease; from the film **A Young Girl in Her Nineties**

FREDERIK POLAK

A Dutch psychiatrist who euthanised his patient; from the film **I'm Not Afraid**

AUSMAN KHALIFA

A Libyan atheist; from the film **The Black Sheep**

WALAA KHARMANDA

A participant in the protest against the government of Bashar al-Assad; from the film **The War Show**

JAKOB SACHS

A young German looking for his faith; from the film **Brother Jakob**

SAAR MAOZ

An HIV positive gay man from an Orthodox Israeli family and spokesperson of the Israel AIDS Task Force; from the film **Who's Gonna Love Me Now?**

HANNA HALMEENPÄÄ

An activist against the construction of a nuclear power plant and a member of the Finnish Parliament for the Green Party; from the film **My Nuclear Neighbour**

JOSHUA EVANS

Sustainable food expert and participant in the research of insect use in the kitchen; from the film **Bugs**



Photo: Eva Kořínková, Lukáš Bíba

Guests

JURIES

Andrés Cañizalez (Venezuela), María Carrion (Spain), Emel Celebi (Turkey), Bruno Dequen (Canada), Moataz Elfegiry (Egypt), Zdeněk Holý (Czech Republic), Veton Nurkollari (Kosovo), Iris Olsson (Finland), Barbara Orlicz-Szczypula (Poland), Leena Pasanen (Germany), Tetiana Pechonchyk (Ukraine), Artur Sakunts (Armenia), Florencia Santucho (Argentina), Liang Zhao (China)

FILMMAKERS

Daniel Abma (Netherlands), Zaradasht Ahmed (Norway), Kaarle Aho (Finland), Frank Amann (Germany), Maria Arlamovsky (Austria), Claire Beilvert (France), David Borenstein (Denmark), Niina Brandt (Finland), Sara Broos (Sweden), Antony Butts (UK), Alastair Cole (UK), Roser Corella (Germany), María del Mar Rodriguez (Spain), Jessie Deeter (USA), Alexandre Dereims (France), Pau Faus (Spain), Hollie Fifer (Australia), Sergei Freedman (Israel), Aniela Astrid Gabryel (Poland), Josette Gauthier (Canada), Đuro Gavran (Croatia), Hans Ulrich Gossel (Belgium), Kateřina Hager (Czech Republic), Nick Higgins (UK), Fadi Hindash (Netherlands), Elina Hirvonen (Finland), Miroslav Janek (Czech Republic), Marek Jancovic (Netherlands), Janyl Jusupjan (Kyrgyzstan), Vlad Ketkovich (Russia), Robert Kirchhoff (Slovakia), Adéla Komrží (Czech Republic), Angélique Kourounis (Greece), Askold Kurov (Russia), Emil Langballe (Denmark), Maria Teresa Larraín (Canada), Irene Langemann (Germany), Christian Lelong (France), Pia Lenz (Germany), Petr Lom (Canada), Jan Macola (Czech Republic), Stéphane Malterre (France), Vitaliy Manskiy (Russia), Antonio Martino (Italy), Susanne Regina Meures (Germany), Mette Cheng Munthe-Kaas (Norway), Saara Helene Murto (Finland), Pinja Mustajoki (Finland), Uģis Olte (Latvia), Fredrik Oskarsson (Sweden), Asli Özarslan (Germany), Lise

Birk Pedersen (Denmark), Zuzana Piussi (Slovakia), Angelos Rallis (Greece), Pål Refsdal (Norway), Tereza Reichová (Czech Republic), Elí Roland Sachs (Germany), Nima Sarvestani (Sweden), Tzachi Schiff (Israel), Georgía Scott (UK), Sine Skibsholt (Denmark), Dagmar Smržová (Czech Republic), Peter Svatek (Canada), Eva Tomanová (Czech Republic), Sophie Wiesner (Austria), Henning Wirtz (Germany), Anna Zamecka (Poland).

FILM FESTIVAL ORGANISERS

Nakinai Aidakeeva (Bir Duino, Kyrgyzstan), Gediminas Andriukaitis (Incovenient Films Festival, Lithuania), Ayman Bardawil (ANHAR, Jordan), Nora Beňáková (One World Slovakia), Tanya Berndsen (Without Borders FF, Germany), Eileen Daily (Document Glasgow, UK), Li Dan (China Women's FF, Hongkong, China), Sawsan Darwaza (ANHAR, Jordan), Mario Friso (Festival des Libertés, Belgium), Natalie Gravenor (One World Berlin, Germany), Johann Habiger (One World Berlin, Germany), Lidia Hvan (Bir Duino, Kyrgyzstan), Jan Sebastian Friedrich-Rust (Aktion gegen den Hunger, Germany), Kebour Ghenna (Initiative Africa, Ethiopia), Enikő Gyureskó (Verzio, Hungary), Leonie Holkenbrink (Aktion gegen den Hunger, Germany), Sabrina Innocenti (École Cinéma, Italy), Tolekan Ismailova (Bir Duino, Kyrgyzstan), Narius Kairys (Incovenient Films Festival, Lithuania), Ehab Al Khatib (ANHAR, Jordan), Sam Kenyon (Document Glasgow, UK), Ira Kormannhaus (German Documentaries, Germany), Isabelle Kraus (Nürnberg International Human Rights FF, Germany), Andrea Kuhn (Nürnberg International Human Rights FF, Germany), Grit Lemke (DOK Leipzig, Germany), Lars Leidl (MOVE IT!, Germany), Sandra Mora (Womanhood Festival Uganda), Maciej Nowicki (Watchdocs, Poland), Uta Quietzsch (MOVE IT!, Německo), Silvia Nadine Gutiérrez Pinto (Movimiento Puente, Nicaragua), Daniel Rode (MOVE IT!, Germany), Birutė Sabatauskaitė (Incovenient Films Festival, Lithuania), Angelika Schuster (One World Filmclubs Austria), Andrea Schwemmer (Interfilm Berlin, Germany), Tristan Sindelgruber (One World Filmclubs, Austria), Kirsty Somerville (Take One Action, UK), Julia Sternthal (This Human World, Austria), Tamara Van Strijthem (Take One Action, UK), Alexandra Telpis (Chesnok Festival, Moldavia), Hakon Tveit (Bergen IFF, Norway), Wotienke Vermeer (IDFA,

Netherlands), Sean Welsh (Document Glasgow, UK), Justė Zavišaitė (Incovenient Films Festival, Lithuania), Silvia Zimmermann (MOVE IT!, Germany)

OTHER GUESTS

Alex Bakker (transgender activist, Netherlands), Adam Bodnar (ombudsman, Poland), Shamil Ibragimov (Soros Foundation Kyrgyzstan), Igor Kaljapin (Committee for the Prevention of Torture, Russia), Regina Heim-Reinhardt (Evangelisch-Lutherische Gebärdensprachliche Kirchen-Gemeinde in Bayern, Germany – One World for All), Rosa Reinhardt (Evangelisch-Lutherische Gebärdensprachliche Kirchen-Gemeinde in Bayern, Germany – One World for All), Sergej Romanov (Committee for the Prevention of Torture, Russia), Olga Sadovská (Committee for the Prevention of Torture, Russia), Natalia Taubina (Obshestvenny verdict NGO, Russia), Marijke de Valck (festival researcher, Netherlands)

EAST DOC PLATFORM

David Alræk (Norway), Joe Bini (Italy), Arnau Gifreu Castells (Spain), GERALYN White Dreyfous (USA), Helle Faber (Denmark), Sandra Gaudenzi (UK), Mridu Chandra (USA), Alexia Muiños (Spain), Ulla Simonen (Finland), William Uricchio (USA)

Festivals Meet Festivals

Establishing contacts with foreign festivals and sharing experiences is crucial for the further development of One World. That's why we once again organised a working meeting of organisers of foreign film festivals in Prague. The event called **Festivals Meet Festivals** continues to grow, with 64 people from around the world participating on 10 March.

The topic of this year's meeting was membership in networks of film festivals at the local, regional and international level. The benefits and negative impacts as well as the possibilities of setting up new networks and the biggest obstacles to their creation were discussed.

At the opening of the meeting, representatives of the Karama Festival in Jordan presented the newly established ANHAR Network, which brings together Arab film festivals and provides them with human rights documentary films ready to be screened in the Arab region.

The presentation was followed by group discussions and a joint lunch that offered participants the opportunity to get to know each other and to find opportunities for cooperation.

"It was a great opportunity to make new friends and move my plans and projects forward. I will definitely stay in touch with Li Dan from the Hong Kong festival and bring Chinese documentary work to Italy."

Sabrina Innocenti, École Cinéma, Italy



Photo: Eva Kořínková

What was your most powerful experience during the festival?

It was wonderful to meet other “industry people” on informal occasions where you don’t count on it. For example, the other participants of the guided city tour or during breakfast in the hotel. It was great to get some new contacts that way. Also the drinks in the evening were cool for this. Thank you to the whole wonderful team of One World!

Daniel Abma, director of Transit Havana

Thank you very much for the invitation to the jury! I had a great time watching the Czech films. It was very interesting and I think that it’s a good idea to show your films to international programmers. Thanks for the films, the great atmosphere, super assistance, and the networking events. One World is a great event!

Barbara Orlicz-Szczypula, Czech Competition Jury member

As a jury member, I really enjoyed the discussions and I was very impressed by the warm and very efficient handling of the jury by our jury coordinator.

Bruno Dequen, International Competition Jury member

The highlights for me were the Q & A and the closing ceremony. To be able to experience the clips of the award-winning films and hear the filmmakers speak with such passion about their work was a marvellous experience.

María Teresa Larrain, Shadow Girl director and protagonist

It was great to meet many filmmakers and new people. I can’t just pick one experience. The city of Prague is amazing, and everyone involved with the festival made a lasting impression on me. And being introduced by Erin Kotheimer from the US Embassy at our exhibit was an honour.

Bruce Hall, Shot in the Dark protagonist

I got a very nice response after the screening. One extra surprising one was from a Czech filmmaker who wrote me a very emotional letter about how the film affected him. I wish you all the best and thank you for the great work you are doing.

Sara Broos, Reflections director

I enjoyed all the events I attended and it was great that they were in different venues so we had a chance to explore a little bit of the city in between screenings.

Kirsty Somerville, Take One Action Film Festival organiser

It was my pleasure to visit your amazing festival, thank you so much for your kind hospitality during my whole stay and for organising as an extra the Festivals Meets Festivals programme. Verzio still has a lot to learn from One World. It was very useful for me to observe the festival personally and also to network a little with my fellow festival organisers.

Enikő Gyureskó, Verzio Film Festival, Hungary

I loved the festival. Very well organised and I think the timing of a human rights festival is perfect. I know the festival has existed for a long time but I think the subject of human rights is more pressing than ever. I was amazed at the scope. So many films. So many venues.

Peter Svatek, Theater of Life director



East Doc Platform 2017

For the sixth time, the largest documentary event in the region was held during One World in Prague: the East Doc Platform organised by the Institute of Documentary Film (IDF). From 6 to 12 March, 400 film professionals, representatives of major world festivals and key documentary filmmakers met here. A record number of 284 film projects in development, production and post-production bid for inclusion in the East Doc Platform. Of these, 40 documentaries were selected to compete for nine awards.

The main prize – the **East Doc Platform Award** for the best project in development and production – went to **Provincial Town of E**, a Russian film about contemporary propaganda directed by Dmitry Bogolubov and Anna Shishova-Bogolubova. The filmmakers were awarded EUR 7,500 to complete the documentary. The winning film was chosen by an international jury composed of representatives of film festivals and sales representatives.

The East Doc Platform open programme included lectures, workshops and discussions with international guests and was open to the public. There was also a masterclass on the role of editing in documentary by editor Joe Bini, William Uricchio from MIT discussed the impact of enhanced reality on documentary practice, and

representatives of the largest documentary film festivals discussed the situation of filmmakers in the international field.

The theme of the sixth edition of the East Doc Platform was: “A presence that lasts.”

“At a time characterised by information overload, we support original documentary films that consciously stop to draw attention to detail and examine important topics from a new perspective.”

Filip Remunda, co-founder and board member IDF





Festival venues

Film screenings took place this year in 12 auditoriums of eight Prague cinemas. The traditional venues of Lucerna, Světozor, Atlas, Kino 35 at the French Institute, Ponrepo, Evald and the Municipal Library were newly joined by Bio OKO in Letná with a capacity of 280 seats.



The panel debates were again held in the large auditorium of the Municipal Library and masterclasses were held in Kino 35.

The Audience Centre was once again located in the Lucerna Gallery, where most of the accompanying events were held. This was also the site of the VR Space for presenting virtual reality projects, a festival info booth and the Club of Friends of People in Need booth. We moved the children's play corner here from the Světozor cinema, which Czech Television – children's channel Děčko and the Devoto

furniture studio helped us set up. The children's corner was used by a total of 58 children and their parents.

Festival attendance in Prague

One World in Prague was visited by a **total of 47,074 people**. Afternoon and evening screenings for the public were viewed by 33,103 spectators. The morning screenings for schools were seen by **13,141 pupils and teachers**. The accompanying programme attracted **830 people**, of whom 400 were interested in virtual reality. One of the most popular accompanying events was **the dance workshop with Thierry Niang** from the film **A Young Girl in Her Nineties**, which was attended by an incredible 150 people, mainly seniors from the Elpida organisation.

There were 332 public screenings and 162 school screenings in Prague.

The first sold out screening was **Raving Iran**. The film drew so much attention that three of the four screenings were sold out.

Due to popular demand, we added additional screenings of **We Are Humanity**, **Raving Iran**, **Frightened: The Real Price of Shipping** and **Down the Deep, Dark Web**.

TOTAL

47 074
visitors

494
screenings

Audience testimonials

Thanks to the large number of films, I came away with a more complete view of the complicated situation of our world and I had some debates with my friends about whether there is any way to save it. Thanks to the festival, we discovered several other Pandora's boxes.

I left inspired and thinking about how to help others and do meaningful things.

I learned a lot of new information and as a result became a member of the Club of Friends of People in Need.

The most powerful experience for me was that although I cannot see, I can watch a film with others. I had never experienced such a screening before, and it was fantastic. Of course the documentary itself was also great; it enriched me and made me think.

Honestly, I was always moved already before the film by the advertisement for the Zátíší group. But every documentary tapped a strong emotion in me, each time from a different source.

When one goes to so many documentaries in a few days and learns so many new and diverse things from all over the world, it gives one a strange feeling. Some films evoke surprise and a sense of wonder; others make one want to cry or laugh.

I was intrigued by the interactive documentaries – experiencing a film right from the centre of events is a truly powerful experience.

The debate with director Hollie Fifer and protagonist Joe Moses after the film *Opposition* and its subsequent continuation in the foyer was a very powerful experience.

The number of people who go to films with human rights issues is enormous. I came away with a belief in the strength of society and faith in tolerance, justice, freedom and democracy.

Lots of people, interesting guests, and especially the openness of the festival for people with disabilities are pushing the festival to a completely different dimension. Bravo!

You are absolutely great. Thanks to all the people who are opening people's eyes in this way. I have nothing but praise for the festival and it is one of the events that I look forward to the most every year!



Audience impact survey

In collaboration with the MilwardBrown agency, we again explored the impact of selected films on audiences. This time we focused on the topic of migration and addressed audiences of the documentaries **The War Show** and **Lost in Lebanon**.

The research was conducted in two phases. First, respondents filled out questionnaires immediately after viewing the films. A month later they were contacted by email and completed another questionnaire. The third phase will take place in half a year.

THE WAR SHOW (Andreas Dalsgaard, Obaidah Zytoon)

A documentary about a group of Syrian friends who are falling apart as a result of the civil war. After participating in the protests, some members are imprisoned and murdered, while others are radicalised or become refugees.

LOST IN LEBANON (Sophia Scott, Georgia Scott)

A documentary about the situation of Syrian refugees in Lebanon who become illegal immigrants after tighter asylum policies threaten to expel them.

The research revealed that audiences found both documentaries to be interesting and original, but also unpleasant and irritating. It can therefore be assumed that they can **influence their attitudes and behaviour**.

Immediately after viewing, **74% of viewers felt more willing to help refugees**. More than half of people wanted to find

out more information and discuss the issue of refugees; 40% of viewers said that the film helped them get a better idea of how to help refugees. This resolve lasted for a month after seeing the film.

The films **greatly attracted respondents' attention to the attitudes of politicians towards refugees** and motivated them to consider political candidates' attitudes to migration in elections. A month after seeing the film this tendency was even stronger, increasing from 57% to 76%.

The most frequent way respondents want to support refugees is to make a financial contribution. After viewing the documentary, 8% of respondents became members of the Club of Friends of People in Need. The second most frequent form of assistance is volunteer participation in non-profit organisations. In addition, people try to discuss the topic and inform others.

Viewers most often obtained information from **news sites and documentaries on a similar topic**. A third of people also sought information on social networks and the websites of non-profit organisations.

Respondents maintained their assumption that they would try to change people's views on refugees (60%) and actively engage in discussions on refugee issues (43%). A third of them supported non-profit organisations a month after watching the film, and 19% attended a refugee-themed event. **The film motivated 17% of viewers to offer financial and material assistance**.

As most viewers had a very positive attitude towards refugees before arriving in the cinema, viewing the documentaries did not cause a major shift in their interest and attitude about the topic. However, the films motivated them to help refugees, both in terms of material aid and in terms of spreading information via discussions.





One World in Schools

A total of 160 morning screenings were organised by the One World in Schools programme for primary and secondary schools in Prague. Of these, 101 screenings were designed for pupils of primary schools and 59 screenings were attended by secondary school pupils and higher grades of primary schools, who were shown films from the main programme.

This year, 156 schools participated in One World in Schools in Prague. A total of 13,141 spectators came to the cinema, of which 12,381 were pupils and students, and 760 teachers. Ten Prague cinemas screened films for schools.

Of particular note was the school screening at Bio OKO aimed at young people with disabilities. It was attended by 119 children, 22 teachers and assistants from the Jedlička Institute and School, the Grammar School for the Hearing Impaired, the Primary School for the Visually Impaired and the Jaroslav Ježek School, Kindergarten, Primary School and Practical School for the Visually Impaired. The start of the screening was delayed by 30 minutes as the viewers made their way into the auditorium. The audience reaction was

enthusiastic and after the screening a group photograph was taken in front of the cinema.

As part of the regional festivals, a total of 43,985 pupils and teachers from across the country attended the morning screenings for schools. The largest school audiences were in Brno, where 5,678 people attended the morning screenings.



In Prague, besides the morning school screenings there was a special screening of **Bad Kids** for teachers followed by a Q & A with child psychology specialist Dr. Václav Mertin. The screening was attended by 67 teachers.

STUDENT FILM CLUBS MEETING

A total of 38 participants, including 10 representatives of student film clubs from Moldova, came to Prague this year for the traditional meeting. The club members learned how to prepare screenings, held debates with guests and attended a workshop with journalist Ondřej Soukup. They also participated in a Saturday festival programme and on Sunday morning met with director Aniela Astrid Gabryel after a screening of her film **When Will This Wind Stop**.

STUDENT JURY AWARD

The Student Jury selected the winning film from five documentaries intended for high school audiences. **Death by Design** by American director Sue Williams, which deals with the risks of producing consumer electronics, was named the best film.

ONE WORLD FOR CHILDREN

There was also a great deal of interest in four **screenings for parents and children**. Each of them offered a different set of One World films for children dealing with issues such as poverty, illness, friendship or intergenerational dialogue. The screenings were designed for children ages 8 – 14 and after the screening art and animation workshops were prepared in cooperation with Ultrafun, Aero School and animation and scenography student Míša Režová.

COMPETITIONS

As part of One World, a **literary competition** for students aged 15 and up and an **art competition** was announced, where contestants paint pictures on the motifs of the documentaries that they saw in One World. Every year, hundreds of pupils take part, and group works are created by the whole class.

One World in the Regions



After Prague, the festival moved to **32 towns throughout the Czech Republic**. The newest addition to the festival family was **Semily**, where One World was held in the legendary, recently renovated Jitřenka cinema, which screened its first film almost a hundred years ago.

One World in the Regions **welcomed 70,564 spectators in total**. Overall 21,393 of them attended screenings for the public, 43,985 were children and adolescents attending morning screenings for schools, and 5,186 attended accompanying events. Thanks to the school screenings in particular, there was an increase in attendance at the regional festivals. In **Ústí nad Orlicí**, there were 500 more spectators than the year before and in **Havlíčkův Brod** and

Zlín attendance at evening screenings more than doubled. This year's festival was also successful in **Ostrava**, **Třinec** and **Karlovy Vary**.

The most popular documentary was **Normal Autistic Film**. The regional teams held 285 post-film debates with local as well as foreign filmmakers and experts. For example, One World in Český Krumlov, Ostrava and Znojmo organised discussions with foreign directors through Skype.

A total of 15 cities presented their audiences with several **virtual reality projects**. Some cities also joined our new One World for All initiative – screening films with special subtitles for the deaf and interpreting the debates into sign language. One World in **Ostrava** organised a special day focused on removing barriers titled “One World through all your senses”, and in **Hradec Králové** a deaf volunteer was a member of the organising team.

Overall **375 volunteers** helped organise the festival in the regions.



One World in Brussels

The selection of 15 documentaries presented in Prague was screened from 24 April to 4 May at One World in Brussels. The screenings of the 11th annual Brussels Festival took place in the building of the Permanent Representation of the Czech Republic to the EU, in leading Brussels cultural institution Bozar, in the European Parliament, in Norway House, and newly in Cinema Galeries and in the building of the European Committee of the Regions. The documentary films and debates were attended by a total of 1,625 spectators.



The international jury composed of Ariane Lignier (CBM International), Delphine Michel (European Institute of Peace), Susan Kerr (Christian Solidarity Worldwide), Andrew Gardner (European Committee of the Regions), Guadalupe Casas (Protection International) and Katsiaryna Borsuk (Frontline Defenders) selected the winning documentary of One World in Brussels. The award-winning film also attracted the greatest audience interest.

Tickling Giants

Director: Sara Taksler
USA | 2016 | 111 min.

TWO DOCUMENTARY FILMS RECEIVED HONORARY MENTION FROM THE JURY:

Oposition

Director: Hollie Fifer
Australia | 2016 | 76 min.

Lost in Lebanon

Director: Sophia Scott, Georgia Scott
UK | 2016 | 81 min.

Among the guests who presented their documentaries in Brussels were directors Nima Sarvestani (**Prison Sisters**)

and Zaradasht Ahmed (**Nowhere to Hide**) as well as screen-writer and trans activist Alex Bakker (**Transit Havana**).

The documentary film **The Wait** about an Afghan family seeking asylum in Denmark was screened in the European Parliament building. **The film was viewed by 90 spectators**, half of whom were employees of EU institutions. The discussion panel also featured the Danish **chairman of the Refugees Welcome organisation Michala Clante Bendixen**, who personally worked on the case documented in the film.

For the first time, One World in Brussels held screenings for schools. **235 secondary school students** watched a selection of the festival documentaries followed by Q & As, which they hosted themselves.

"This film does more than just tease the imagination. It is also a fascinating account of Egyptian political changes. It guides the audience through the period after the end of the Arab Spring and shows the Egyptian struggle for democracy and efforts to leave behind the authoritarian regime."

One World in Brussels Jury



One World in the media

In cooperation with media partners, we have again prepared various attractive sources of information about One World in Prague and the regions. An eight-page supplement with film tips was published in the weekly magazine **Respekt**, articles and interviews in the foreign section of **Aktuálně.cz**, an invitation in the magazine **Koktejl**, eight interviews were broadcast on **Czech Radio Plus**, and festival news was broadcast every day during the festival on **Radio 1**.

During One World in Prague, journalists conducted 112 interviews with foreign guests. The greatest interest was in Pål Refsdal (**Dugma: The Button**), Mubin Shaikh (**Cyberjihad**) and the brothers Eli and Jakob Sachs (**Brother Jakob**). Among the most significant presentations of One World in the media was Pål Refsdal's appearance as a guest on **Události, komentáře** (Events, commentary) on Czech TV 24, Emma Smetana's interview with Joshua Evans (**Bugs**) on **DVTV**, Cleopatra and Nelson's (**Pearl of Africa**) interview on **Czech Television** and Adéla Dražanová's interview with María Theresa Larraín in **Reportér** monthly magazine.

Thanks to the One World for All initiative, we participated in sign language news broadcasts on **Czech TV 2**, **Czech Radio Wave** and **TV Noe**. Our **Silent News** report from the opening of the festival was our first interview translated into sign language.

The festival's website recorded **161,660 visits** from mid-February to mid-March. The strongest day was Tuesday, March 7 (the first day with a full-day programme), when the festival website received 12,878 visits. The most searched films on the web were **Death by Design** and **Plastic China**. The number of users accessing the festival website via a mobile device again increased by almost a third.

Facebook continued to be our most important social network. The number of fans rose by 2,000 to 21,856 compared to last year, and thanks to crossposting with Alza and People in Need the video spot of the festival was seen by 26,000 users. We started to focus on the growing **Instagram** network, where we had 965 followers. In Instagram Stories we worked with Janek Rubeš, a video journalist famous with young audiences. We also continued to use **Twitter** with 2,417 followers.

Save the date

The jubilee
20th annual One
World Festival will
be held in Prague on
5 – 14 March 2018.

Get Your Audience!

Several documentaries from this year's programme were included from May 2017 in the Get Your Audience! programme, from which anyone in the Czech Republic can freely and legally borrow films and screen them for an audience. The number of total documentaries on offer is now close to 50.

LIFE BEGINS AT 100

A documentary about 100-year-old Dagny from Sweden, who runs a blog, looks for partners on Facebook and enjoys life to the fullest.



SEED: THE UNTOLD STORY

The story of the commercialisation of agricultural production and how difficult it is to return to natural seeds that hide the miracle of nature.



SEEING VOICES

Scenes from the life of Austrian deaf people who have to decide whether to buy a cochlear implant or stay in a silent world.



DIY COUNTRY

A look at the Donbas region in Ukraine, where separatist troops led by controversial figures come to power without morality and restraint.



