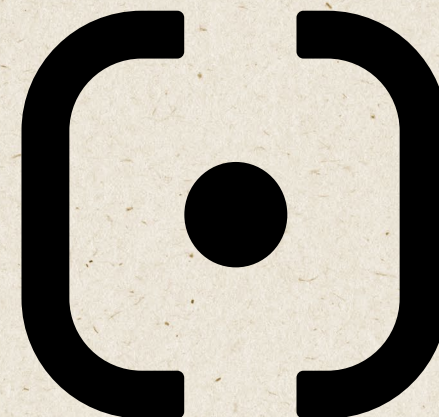


ONE WORLD

INTERNATIONAL
HUMAN RIGHTS
DOCUMENTARY
FILM FESTIVAL



**Final
report**

www.oneworld.cz

2019



CONTENTS

Foreword	5
One World in Numbers.....	6
Theme of One World 2019	7
Safe Proximity	7
Competition Categories	10
Thematic Categories.....	10
Winning Films.....	12
Avast Foundation Audience Award	14
Talking Cinema.....	15
Virtual Reality	17
Accompanying Programme	18
International Competition Jury	19
Václav Havel Jury	19
Czech Competition Jury.....	20
Regional Jury.....	20
Student Jury	20
Selected Guests of One World 2019.....	21
Homo Homini Award.....	22
One World for All.....	23
One World in Schools	25
Festivals Meet Festivals	27
East Doc Platform	28
Festival Venues in Prague	29
Guest Feedback	30
Audience Feedback.....	30
Who is the OW Audience and What Interests Them?....	31
One World in the Regions.....	33
One World in Brussels	34
Get Your Audience!	35

Dear Audiences, Partners, Friends and Supporters of One World,

This year the festival enters its second decade of existence. In the wake of last year's anniversary celebrations, we have taken another step forward. As in every edition, this year we screened more than a hundred documentaries from around the world that capture unique stories. The films that we screen tell us the stories of people who are far away, but which thanks to the power of film are brought closer to us, allowing us to experience them almost first-hand. Intense film encounters like these can help us abandon our prejudices and overcome the apparent gulf between us and people of other cultures, other faiths, and other languages.

In fact, overcoming distances was the overriding theme of this year's One World, whose motto was Safe Proximity. Hardly a day goes by without us hearing that "we" uphold good and right values, while "they" oppose us with a distorted vision of the world. The term "divided society", so overused by the media, only reinforces the feeling that we no longer have anything to say to one another, that there is no opportunity for a common understanding between "us" and "them". Society thus not only loses its ability to engage in constructive dialogue, but also any chance of solidarity.

That is why we decided to look at the theme of divided society from the other side by asking what we all have in common. What connects us? What can bridge the abyss and allow us to share the sorrows and joys of life on one planet?

Some answers are provided by the 117 films and stories that One World has brought to 36 Czech cities and

Brussels and will continue to make available through the Get Your Audience! programme.

Thank you for understanding us and for being in safe proximity to us as our audience, partners, sponsors, supporters and volunteers. We appreciate it and look forward to our continued cooperation.

Ondřej Kamenický,

Director of the One World Festival

ONE WORLD IN NUMBERS

	PRAGUE	REGIONS	BRUSSELS
	48 417	82 690	1 120
PUBLIC	34 245	22 766	
SCHOOLS	13 326	53 484	
ACCOMPANYING EVENTS	846	6 440	
TOTAL ATTENDANCE:	132 227		

PRAGUE:

230
post-film debates

6
debates with international guests in the Talking Cinema programme

105
films

12
virtual reality projects

395
screenings for the public

168
school screenings

REGIONS:

522
public screenings

823
school screenings

BRUSSELS:

12
screenings for the public

3
school screenings

12
debates

210
international guests - film-makers and protagonists, human rights activists and film festival organisers

5
films with audio description for blind and visually impaired audiences

20
films with subtitles for the deaf and hard of hearing

3
relaxed screenings

12
post-film debates and accompanying events interpreted into Czech sign language

14
thematic categories

20
premieres
— 17 world and international
— 3 European

27 756
fans on Facebook

2 876
followers on Instagram

2 757
followers on Twitter

THEME OF ONE WORLD 2019: SAFE PROXIMITY

Who am I, where do I belong? I have my home, my family, my country, my nation – it's me. And what about other people who have other homes, families, nations? What connects me with them? What do we have in common? And what, on the contrary, divides us? Where do we meet? Where do we pass?

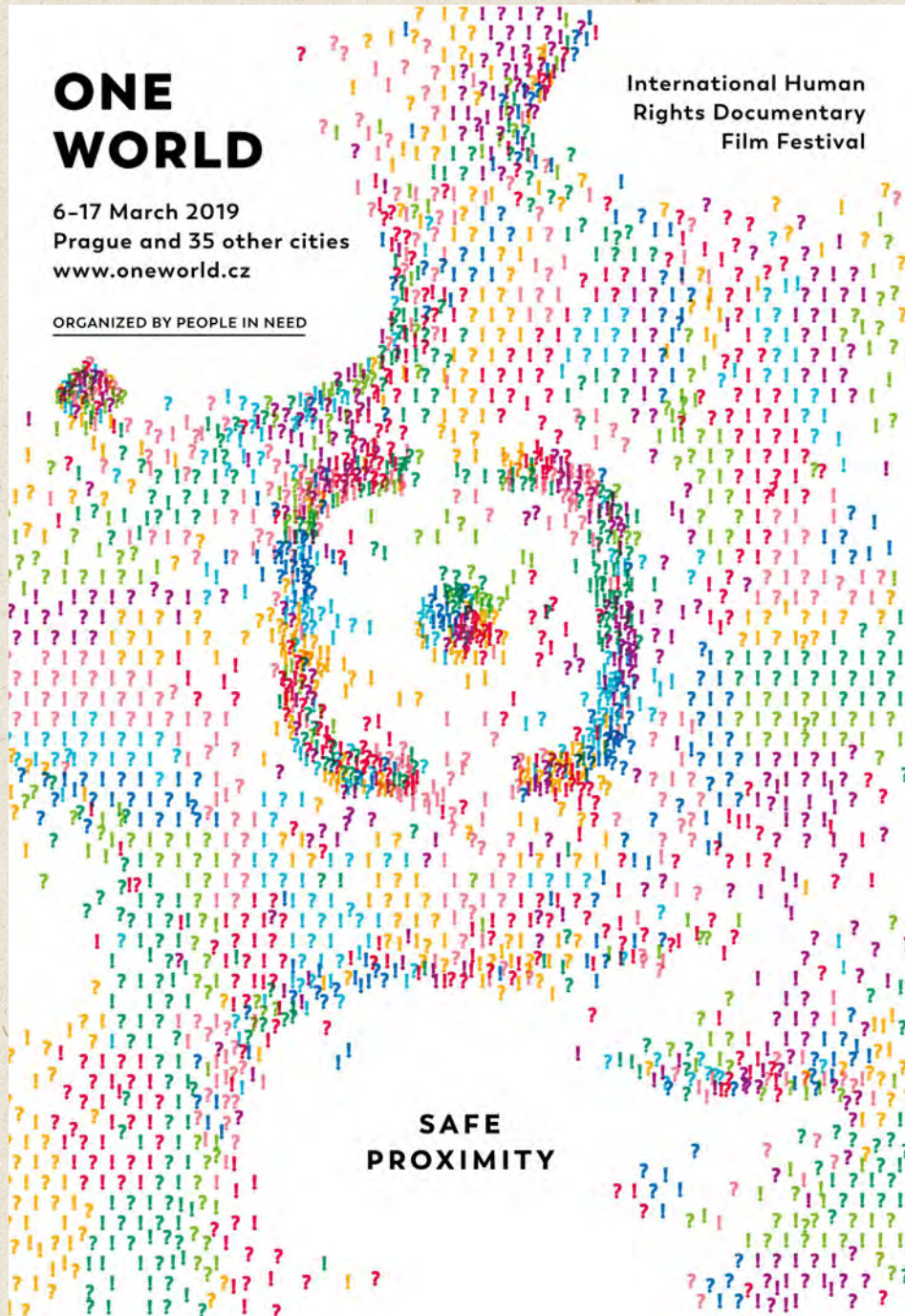
"Divided society" is a favourite topic of public discussion. Politics and public debate are increasingly dominated by the narrative of "us" versus "them". Zeman voters versus Drahoš voters, Babiš supporters versus the anti-Babiš crowd – all these labels did not exist just a few years ago. And it goes far beyond Czech society. Supporters and opponents of Trump, or even those in favour of or against Brexit, are sharply at odds.

That's why we focused on one keyword in this year's festival theme: **identity**. To establish our identity means to define ourselves in contrast to someone else, to be different. Sharply defined identities can make people recoil from one another; but, sharing an identity with someone can bring us closer together. That is why our motto this year is **Safe Proximity**. It symbolises the lowest possible common denominator – that which we all share, which connects us, which makes us understand each other.

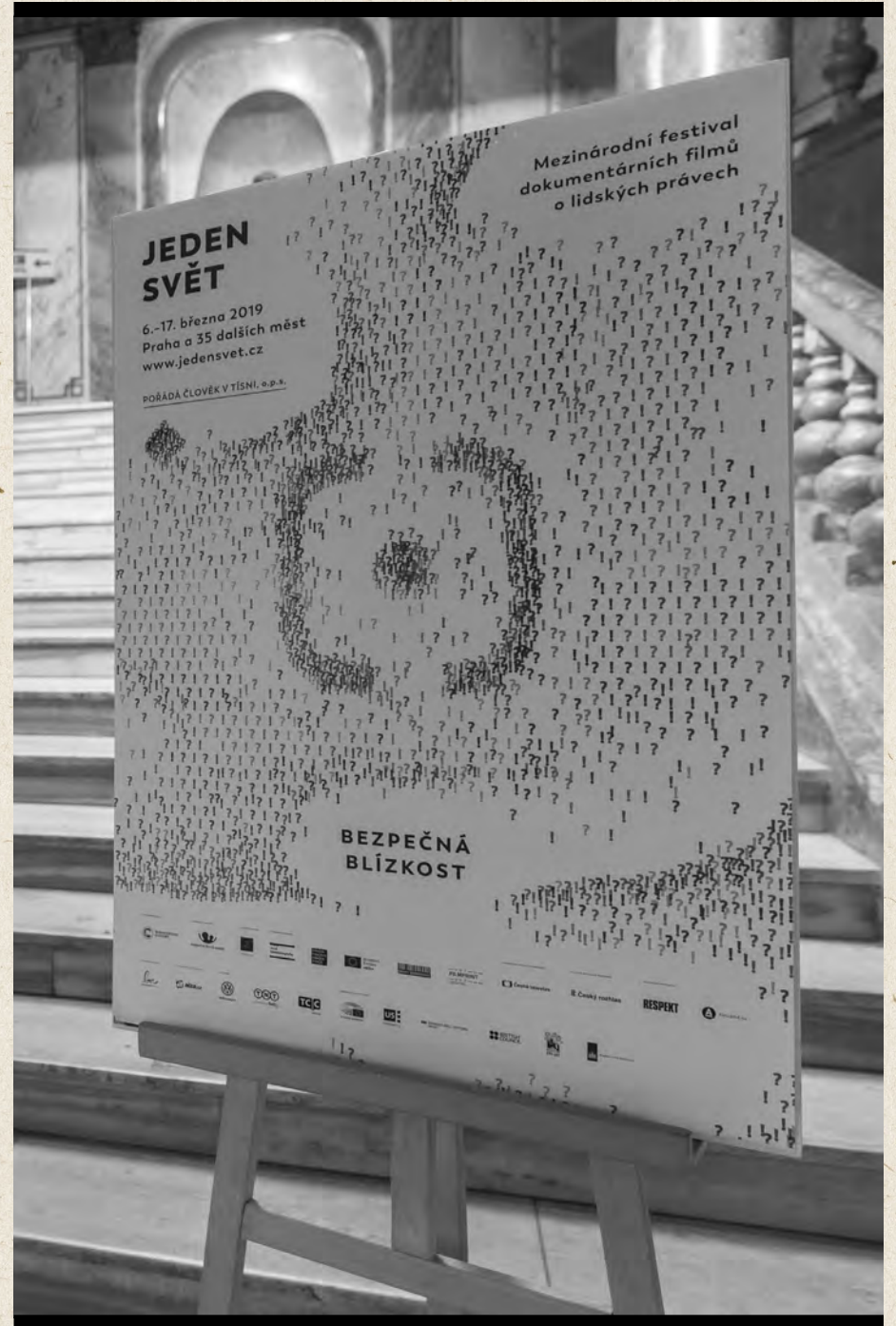
The theme of "safe proximity" is also important to us because one of the long-term goals of One World is to

bring people from different parts of the world together through the stories in documentary film. Through film they can discover that they have more in common with people at the other end of the world than they thought. We believe documentary films can bring all of us closer together.

Safe proximity was also demonstrated by the opening film of One World 2019. In **Gods of Molenbeek**, Finnish director Reetta Huhtanen follows the daily lives of several children in the Brussels district known mainly as an alleged breeding ground for radicals. The film shows in a poetic way how naturally children of different ethnic backgrounds and different religious beliefs understand each other, how they approach discussions about basic questions like the existence of God with an innocent candour and childlike curiosity.



Like last year, the festival campaign was prepared by **Studio of Matyáš Trnka** (in cooperation with **Matěj Růžička**). The colourful question marks and exclamation marks that dominate the visuals and move to the beat of the festival jingle are a reference to complicated personal identity in an uncertain and complex social climate and the search for common spaces for mutual understanding, reflecting the main festival theme of **safe proximity**. Sometimes we are sure of our place in society, sometimes we are looking for it. We meet people who are close to us and feel that we have a lot in common with them; we define ourselves against other people, which is why the question marks and exclamation marks in our campaign this year are duelling with each other. But from another point of view it shows that regardless of differences of opinion we are all inhabitants of the same place, of the same universe, of the same (one) world.



PROGRAMME



COMPETITION CATEGORIES

INTERNATIONAL COMPETITION

Films that stand out thanks to the unique style of their directors as well as powerful and topical themes, providing unique testimony about the state of human rights. They compete for the Best Film and Best Director awards as chosen by a jury.

RIGHT TO KNOW

Films that uncover serious human rights violations and that tell the stories of people fighting to defend these rights vie for the award presented by the Václav Havel Jury, which includes filmmakers and human rights activists from around the world.

CZECH COMPETITION

Since 2017, One World has been presenting a selection of current Czech documentary films, which are judged by a jury of international festival representatives.

THEMATIC CATEGORIES

In 2019, One World introduced two thematic categories based on the main

festival theme of identity and the search for safe proximity.

???

The question marks and exclamation marks from the festival's visuals have also found their way into the names of the categories. The "question mark" focuses on the lives of people whose identities are marked by defiance and the struggle for social recognition. They often must contend with the misunderstanding of their loved ones and society as a whole, and show that the search for personal identity can be a confusing and lifelong process.

!!!

Group identity at the level of a nation or other social group defined by the place where its members live is the common theme of films in this category. Its heroes are drawn into global events that are reflected in local events in various ways.

The eight annual thematic categories reflecting major human rights issues were this year supplemented by the return of the short film category.

ONE WORLD INTERACTIVE

This year, in addition to the virtual reality

cinema, One World also brought the opportunity to experience augmented reality for the first time (p. 17).

JOURNEYS TO FREEDOM

Films from countries in which People in Need has been working for a long time or has recently turned its attention.

ONE ZERO

More and more of our lives are moving into the world of ones and zeros. Are digital rights human rights? How do we ensure they are respected? Films in this category map the unknown and often dark corners of the internet.

LONG LIVE LIFE

Stories of people seeking new paths in the midst of a globalised, unified world. They refuse to submit and show that it is possible to live in their own way despite rules and social expectations.

PANORAMA

This year, Czech audiences again had the unique opportunity to see the most successful documentary films presented and awarded at renowned foreign festivals such as Sundance, Berlinale, Hot Docs, CPH:DOX and IDFA.

RETROSPECTIVE

One of the most famous and acclaimed documentary filmmakers, Oscar-nominated American director Matthew Heineman, presented his work at One World this year.

UNEARTHED

Climate change, extinction of species, pollution of the planet by waste – has never been more topical than today and is therefore getting more space in One World.

SHORT AND APT

After several years the festival returns to the short documentary form. Short films offer the opportunity to capture the latest topics and leave room for debate.

DOCS FOR KIDS

One World also thinks of young audiences and presents films for them in this category. These are short, dubbed films that give children the opportunity to get to know their peers around the world as well as their problems and way of life. Under the guidance of experienced lecturers and moderators, they can then discuss the film.

WINNING FILMS

INTERNATIONAL COMPETITION

AWARD FOR BEST FILM

Heart of Stone, dir. Claire Billet, Olivier Jobard, France, 2019

Why the jury picked this film:

“A gripping look at the eight year journey of an Afghan asylum seeker in France. The film offers remarkable insight into the refugee experience on an intimate level, with a moving and complex resolution.”

The flow, pacing and structure of the film builds layers of understanding over time in a way that leaves the audience engrossed from start to finish. The filmmakers had high ambitions and accomplished these in this profound portrait of a journey from boyhood to manhood under heart-aching circumstances.”

AWARD FOR BEST DIRECTOR

Cold Case Hammarskjöld, Mads Brügger Denmark, Norway, Sweden, Belgium, 2019

Why the jury picked this film:

“Narratively dense and exhaustive, the film reveals the scale of the director’s ambition and his novel, self-deprecating humor in dealing with a crime whose fallout is still shadowing us to this day. A convoluted, complicated film in keeping with the material at hand, the story keeps you guessing till the end and demonstrates a tenacious investigative inquiry that takes on the menace of big money and state lies with dogged persistence.”

SPECIAL JURY PRIZE

Reconstructing Utøya, dir. Carl Javér, Sweden, Norway, Denmark, 2018



CONTENT

Why the jury picked this film:
“This is a film that vastly transcends its premise. With a fierce honesty of how humans cope with the most horrific events imaginable, this film sits with the survivors of Norway’s deadliest terrorist attack, which claimed the lives of 77 teenagers. Four survivors retrace and direct re-enactments of their traumatic experiences – a dangerous and curious enterprise, but an extremely profound and revelatory exercise. Simple in its framework, this film journeys an audience through experiences that pass too frequently through news bulletins. It is a shocking and surprising insight into memory, grief and how these young survivors make sense of the incomprehensible.”

VÁCLAV HAVEL JURY

AWARD FOR BEST FILM

Everything Must Fall, dir. Rehad Desai, South Africa, Netherlands, Belgium, 2018
Why the jury picked this film:
“In the comfort of your own home, you have the luxury to select what crises concern you the most, but it takes the sometimes overwhelming but deeply engaging experience of this Festival to realize just how many struggles in our world there are. There are some fights that make heroes of ordinary people - let them be workers, activists or students. There was a movie that combines that all, showing a strug-

gle of people from diverse backgrounds, classes and races, working in solidarity, fighting for justice against the powerful. Just like with all their disagreements they were united by a cause, they can unite and inspire us all.”

SPECIAL JURY PRIZE

To the Four Winds, dir. Michel Toesca, Francie, 2018

Why the jury picked this film:
“In these last days we have also been reminded of fact that our mad world is full of those amazing people who are ordinary yet do heroic work, fighting for a life worth living. And sometimes following your heart is the best path even though that may be against law - law that can be changed for better society.”

CZECH COMPETITION

AWARD FOR BEST FILM

The Good Death, dir. Tomáš Krupa, Slovakia, Czech Republic, Austria, France, 2018

Why the jury picked this film:
“For its unobtrusive camera work and absence of judgement, as well as the filmmaker’s ability to craft a clear-eyed portrait of one’s right to die with dignity.”



SPECIAL JURY PRIZE

Another Chance, Eva Tomanová, Czech Republic, 2019

Why the jury picked this film:

“The Special Jury Prize for Excellence in Editing goes to a film that shapes years of footage into a tightly woven, shocking, and surprisingly endearing portrait of a couple burdened by societal stigmas and their demons.”

STUDENT JURY AWARD

#FollowMe, dir. Nicolaas Veul, Netherlands, 2018

Why the jury picked this film:

“This film was chosen because it relates directly to almost all of us young people. Thanks to it we were able to peek under the hood at things we suspect that happen, but often do not even want to admit. The theme is compelling and the film immediately drew us into the story. Did you know; for example, you can literally buy imaginary followers in the virtual world? Have we really sunk so low that follower numbers determine our popularity? This film really made us think about it.”

REGIONAL JURY AWARD

Reconstructing Utøya, dir. Carl Javér, Sweden, Norway, Denmark, 2018

“The movie that we have chosen is exceptional for its camerawork and for the way

it deals with emotions, which can be read literally in the eyes of the protagonists. The choice of setting and the type of artistic narrative refer to the creative methods of Brecht and Trier - through abstraction, the viewers are provided with an authentic experience and can identify with the protagonists. Thanks to the universality of the setting and the viewer's own imagination, the event can be experienced firsthand. This expositional method generalizes the event for any place in the world with a warning that this could happen anywhere. We also liked the pervasive sense of evil, despite the fact that we almost never see the attacker, and his name is never said at any time during the film. We also see here the connection with the festival motto "Safe Proximity" when we observe the confrontation between instinct and our natural desire for self-preservation that causes us to behave in a highly individual manner in extreme situations, leading to the decision to abandon a friend in need. We were most pleased by the catharsis that occurs at the end of the film; the unexpected and delightful optimism is a compelling contrast to the serious tragedy we have been watching.”

AVAST FOUNDATION

AUDIENCE AWARD

The most popular film among audiences at One World was **FAR. The Story of a Journey around the World** by Gwendolin Weisser and Patrick Allgaier (Germany, 2017). This auteur film shows an unconventional way of traveling, which is becoming increasingly popular. Gwen and Patrick set off on their four-year journey through Asia and Central America without using an airplane – just by hitchhiking and catching rides on buses, trains and in some cases on ships. The last part back home to Germany will be on foot.

Second place went to **Flavours of Iraq** directed by Leonard Cohen (France, 2018), and audiences were also impressed with the film by Slovak director Tomáš Krupa **The Good Death** (Slovakia, Czech Republic, France, Austria, 2018), which came in third place.

This year for the first time, viewers were also able to vote for the **best film debate**. It was possible to rate the film and follow-up debate differently. The most popular debate was connected with the film **Punk Voyage** at the Ponrepo cinema, which included a surprise – an improvised performance by Pertti Kurikka, one of the film's protagonists and a founding member of the band Punk Syndrome.

Pertti appeared in a vampire costume and demonstrated that punk was definitely not dead.

TALKING CINEMA

Talking Cinema has become part of the festival programme for the second time. Six internationally renowned experts on contemporary topics have come to Prague. The political situation in Hungary, climate change, the rights of people with disabilities, everyday life in China, the position of minorities in a globalised world and independent journalism in Russia were discussed. Short guest lectures were accompanied by discussions with the audience hosted by leading Czech journalists. The aim of Talking Cinema is to offer the festival audience the opportunity to view selected topics in a broader context and from different perspectives, often even to question how the topic is presented in a particular film.

EQUALITY BEFORE THE LAW FOR PEOPLE WITH DISABILITIES: REALITY OR ILLUSION?

How society treats people who are different from the majority is proof of its maturity and self-confidence. It is not



only about ethnic minorities but also about people with different types of disabilities. As a lawyer and activist for the rights of deaf people in the United States, Talila Lewis currently focuses on discrimination against the deaf in criminal law. She founded the HEARD volunteer organisation, which advocates for the rights of unfairly convicted deaf people, and helps deaf people in prison. Lewis has won a number of awards for her work and was recognised as a White House Champion of Change under the Obama administration. The discussion followed the short film **The Fight** (dir. Violeta Ayala, Australia, Bolivia, UK, 2017), which depicts the shocking situation of people with physical disabilities in Bolivia in a journalistic way. The discussion was moderated by Czech Television presenter Mariana Kopecká.

RUSSIA TODAY AND INDEPENDENT MEDIA

Former editor-in-chief of one of the few independent media outlets in Russia, the weekly Novaya Gazeta, Muratov has experienced more than 20 years of political and social change in post-Soviet Russia as an editor and close colleague of well-known human rights activists and journalists who have often paid for their criticism of the Kremlin with their own lives. At the same time, he is also a protagonist of the film **Novaya** (dir. Askold Kurov, Rus-

sia, 2018) by Askold Kurov. In a discussion moderated by the director of *People in Need*, Šimon Pánek, he spoke about how to practice honest journalism under constant state supervision and threats.

MINORITY RIGHTS IN A GLOBALISED WORLD

Law professor and head of the Law Department at Middlesex University in London, Joshua Castellino has long been involved in the global rights of minorities, has also published several monographs on this subject, works with the United Nations and is an active member of several expert forums for minority rights. Last year, he became director of the acclaimed Minority Rights Group International, which works directly with the protagonist of the film of *On Her Shoulders* (dir. Alexandria Bombach, USA, 2018), Nadia Murad. The discussion was moderated by Nora Fridrichová of Czech Television.

CLIMATE CHANGE: NO LONGER SOMEONE ELSE'S PROBLEM

As told in the film *Anote's Ark* (dir. Matthieu Rytz, Canada, 2018), the people of the island nation of Kiribati are directly feeling the effects of climate change on their own, but they are not alone.

Climate change is beginning to show up around the world. What can we, as citizens, do to mitigate the often catastrophic consequences of global warming? Joana Setzer, who worked as an environmental lawyer in Brazil for eight years, spoke about it. In her research at the London School of Economics she focuses on negotiating changes to climate change legislation and specifically local climate policies and measures. The questions were asked by Vojtěch Boháč, founder and reporter of the Voxpot platform.

THROUGH THE LOOKING GLASS, WHEN THE REAL DISAPPEARS

If our offline lives are increasingly being tracked online, who actually controls us? How does virtual reality affect our perception of ourselves? In today's China, people from all walks of life are spending more and more time watching the WW streaming service, whose work is revealed in the film *People's Republic of Desire* (dir. Hao Wu, China, USA, 2018). The guest of Talking Cinema was Andrea Štřelcová, a research associate at the ESSCA School of Management in France and Charles University. She has lived and worked in China for more than five years as a project manager for EU institutions in science, research and education, and studied international relations, anthro-

pology and Chinese in Prague, London, Beijing and Taipei. Among other things, she deals with the impact of science and technology on Chinese society and public health in the globalised digital era. The discussion was moderated by Ondřej Trhoň of Czech Radio – Radio Wave.

ORBÁN'S HUNGARY: THE END OF DEMOCRACY IN CENTRAL EUROPE?

The current political situation in Hungary is often interpreted as a grave warning for the rest of Central Europe. But do we really know how and why Hungary has become an "illiberal democracy" and has reached the brink of authoritarianism. Anthropologist, political scientist and a co-founder of the Hungarian Green Party LMP, Krisóf Szombati has analysed this process and spoke about it during the debate. Szombati's research focuses on right-wing politics and connections to mainstream politics. He was a visiting professor at Columbia University and his book *The Revolt of the Provinces: Anti-Gypsyism and Right-Wing Politics in Hungary* came out last year. During the discussion, he contradicted some of the conclusions of the film *Hungary 2018: Behind the Curtain of Democracy* (dir. Eszter Hajdú, Hungary, Portugal, 2018) and questions were asked by Tomáš Brolík, the editor of the weekly magazine Respekt.

VIRTUAL REALITY



27 SCREENINGS IN THE
VR CINEMA

56 SCREENINGS AS PART
OF THE VR EXHIBIT

708 VISITORS

Virtual worlds are still expanding. The technology most people associate mainly with the world of computer games is gaining more and more prominence in genres such as reportage or documentary. Compared to traditional reporting, interactive documentaries tend towards the genre of reconstruction, whether it is a reconstruction of historical events or experiential reconstructions that take the viewer to a real situation that they could not experience on their own. The One World Interactive category brought viewers to the Amazon rainforest, into the body of a refugee on the way to Europe, or even inside Chinese imitations of world-famous monuments. In total, nine projects were presented in this category.

In addition to the virtual reality available to viewers through a special VR cinema, so-called **augmented reality** (AR) projects were also presented at One World for the first time this year. It works with the real space around the viewer, who wears a special headset with semi-permeable glass. AR technology projects holograms that complement the real world. Two projects have been working on this technology in One World this year. **Terminal 3** (dir. Asad Malik, USA,

Pakistan, 2018) takes participants to the interrogation immigration room at an American airport and in the **Awavena** (dir. Lynette Walworth, USA, Brasil, Australia, 2018) project the visitor uses a magic book to enter the story of a shaman healer. This year audiences could see the VR cinema and augmented reality projects in the DOX Centre for Contemporary Art.



ACCOMPANYING PROGRAMME

The post-film debates that accompany most screenings are a tradition at One World. However, other accompanying events, such as practical workshops, moderated discussions, exhibitions and concerts, follow up selected films. The accompanying programme is always thematically related to a particular film or programme category and offers visitors the opportunity to deepen their knowledge of the topic or to find out how they can get involved in solving specific problems.

Impact accompanying events

One World has been monitoring the impact of films for a long time, and selected films are accompanied in the printed programme and in the cinemas by information about their accompanying campaign and practical instructions on how viewers can get involved. The film *The Time of Forests* (dir. François-Xavier Drouet, France, 2018) was followed by the workshop "What's in the future for Czech forests?" with the NGO Hnutí DUHA, which through an interactive game showed the situation in the Czech forests and the biggest legislative threat now being faced, while participants also learned how to plant new trees. The portrait of a talented Ukrainian footballer captured in the film *Home Games* (dir. Alisa Kovalenko, Ukraine,

France, Poland, UK, 2018) took audiences to a **football training** session of the SK Trefa girls' team. The extremely complicated and sensitive subject of rape in high school is examined in the film *Roll Red Roll* (dir. Nancy Schwartzman, USA, 2018). How to explain the intimate and complex issues of human sexuality to children and not taking anything in education for granted? Lecturers from the Konsent organisation addressed this question in the "**How to talk to kids about sex**" workshop.

Exhibitions

The exhibition **Vote for Kibera** proceeds from the eponymous film (dir. Martin Páv, Czech Republic, 2018) shot in one of Africa's largest slums. The photographer, Donwilson Odhiambo, was born and raised in Kibera. Don is the young hope of African photography, and his photos are slowly finding their way to the global public.

Every year about 1,500 people take their own lives in the Czech Republic. Although, like elsewhere in Europe, the number of suicides has been decreasing over the past few decades, the overall number includes a higher percentage of men, who kill themselves four times more often than women. The aim of the Aktuálně.cz server's journalism project entitled **You're Not Alone** is to present and analyse a number of solutions that might contribute to a reduction in the suicide rate amongst men in the Czech Republic. The exhibition

introduces the portraits of several men who have attempted to commit suicide and have told their stories to us and directly follows the film *Evelyn* (dir. Orlando von Einsiedel, UK, 2018), which tells of the search for reconciliation after the suicide of a loved one.

Concert

In addition to being one of the best-known Latin American musicians of the present day, Nicaraguan singer and songwriter **Gaby Baca** is involved in several human rights projects. She came to Prague to perform the lively melodies and energetic rhythms she uses to communicate about two central points in her life: love and freedom. A proud lesbian and a women's rights supporter, in addition to her own concert she performed at the festival opening ceremony in the Prague Crossroads.





INTERNATIONAL COMPETITION JURY

The jury of the International Competition consisted of the director of the Arts and Culture Section of the None on Record organisation, which works in digital media with African LGBT communities **Aida Holly-Nambi** of Uganda, Syrian director and screenwriter **Talal Derki**, whose documentary *Of Fathers and Sons* was nominated for an Oscar, and **Will Tizard**, a documentary filmmaker and journalist from the Czech Republic who is currently a correspondent for Variety.



VÁCLAV HAVEL JURY

This year, the Václav Havel jury consisted of lawyer and founder of the Centre for Justice and Human Rights in the Atlantic Coast of Nicaragua **Lottie Cunningham**, Egyptian activist **Salma Said**, the communications director and head of the volunteer centre at the Sakharov Centre in Moscow **Polina Filippova**, a Hungarian political scientist and director of the think-tank Republican Institute **Csaba Tóth**, who fights for human rights and is one of the main civil society critics of the government of Viktor Orbán, and **Đoàn Bảo Châu**, a Vietnamese writer and freelance journalist who focuses on corruption and the suppression of human rights in Vietnam.



CZECH COMPETITION JURY

Like every year, the jury evaluating the Czech films was composed of representatives of international festivals. Its members were Sundance Festival programmer **Harry Vaughn**, executive director of the Lithuanian human rights festival Inconvenient Films **Justė Zavišaitė** and Indonesian documentary filmmaker **Alia Damaihati**, who is now the director of Festival Film Dokumenter.



REGIONAL JURY

Film retiree from Louny **Jan Jíra**, regular visitor to One World in Ústí nad Orlicí **Marie Egydyová** and film enthusiast **Karel Kotěšovec** from Klatovy came to Prague this year as representatives of One World in the Regions. The regional jury got together for the first time and was made up of people nominated by regional festival organisers.



STUDENT JURY

The members of this year's student jury included a student who founded the student parliament in Broumov **Ester Hadašová**, **Ondřej Nykl** from the Malo Stana Grammar School, who organised a multi-genre film club, and **Nikola Hlavatá**, who heads the One World Film Club in schools.

SELECTED GUESTS OF ONE WORLD 2019

REETTA HUHTANEN

Finnish director, who personally introduced the opening film *Gods of Molenbeek*

PERTTI KURIKKA

punk musician, founding member of the band Pertti Kurikan Nimipäivät and protagonist of the film *Punk Voyage*

MADS BRÜGGER,

director of the film *Cold Case Hammarskjöld*, for which he won the award for best director at Sundance

KALINA BERTIN,

Canadian filmmaker who brought her unique creation *Manic VR* to One World and prepared a masterclass

MATTHEW HEINEMAN

one of the most acclaimed contemporary documentary filmmakers, director of *Ghost Town*, last year's Audience Award winner, introduced his retrospective in Prague

CHRISTIAN FREI

Swiss director, nominated for an Oscar, winner of the directing award at Sundance, creator of the film *Genesis 2.0*

SØREN STEEN JESPERSEN

and **NASIB FARAH** directors of *Lost Warrior*

CARL JAVÉR

director of *Reconstructing Utøya*, who won two awards at the festival

NANCY SCHWARTZMAN

American director, producer and social activist, creator of the film *Roll Red Roll*

RAMELL ROSS

director of *Hale County This Morning, This Evening* nominated for an Oscar in the Best Documentary category

GUESTS

HOMO HOMINI AWARD

HOMO HOMINI AWARD

People in Need has been presenting the Homo Homini Award since the 1990s to people and groups who have made a significant contribution to protecting human rights, democracy and non-violent resolution of political conflicts. Laureates include Chinese literary critic and dissident Liu Xiaobo, Azerbaijani lawyer Intigam Aliyev, or the Russian non-governmental organisation the Committee for the Prevention of Torture.

On March 6 this year, Nicaraguan farmer **Francisca Ramírez**, known as Doña Chica, was presented with the award at the festival opening ceremony. Ramírez succeeded in mobilising hundreds of thousands of people from the difficult position of a poor farmer, and together with them demand the opportunity to decide their own destiny in one of the poorest countries of the Western hemisphere, where President Daniel Ortega and his wife Rosario Murillo have ruled with an iron fist for the past 13 years. She was repeatedly detained for her activities, was subjected to bullying and



death threats, and had to flee the country last August.

She received the award from **Lobsang Sangay**, the Sikyong of the Tibetan-government-in-exile and political representative of His Holiness the Dalai Lama, who was a keynote speaker during the gala evening and talked, among other things, about the disrespect for human rights in China and warned that the fate of Tibet may await other countries in the future.

"It is an honour for us, our families and our country," Ramírez said upon receiving the Homo Homini Award. "I feel responsible for continuing what we have started. My dream is a Nicaragua based on equality and free of corruption, where freedom, justice, democracy and the rule of law are ensured."

ONE WORLD FOR ALL



ONE WORLD FOR ALL

The **One World for All** concept of accessibility is an integral part of the One World Festival this year for the third time. In 2019, the inclusive eight-member organisational team, which oversaw individual accessibility measures, expanded the offer with several innovations.

These included the professionalisation of the **reservation system** in the form of a special e-mail and a telephone line designed for viewers with disabilities and seniors, for whom it may be important to minimise possible stress before visiting the cinema. For disability card holders or for seniors over 65, we offered a reduced (half) entrance fee this year.

This year, our visually impaired colleagues from the affiliated organisation SONS took care of the telephone line and e-mail. They also prepared so-called itineraries, or orientation aids for blind and visually impaired viewers, who could download a file with an exact description of the route leading from the nearest public transport stop to the cinema. SONS also developed and designed braille festival leaflets, which were available in the foyer of selected cinemas.

This year, One World for All ensured that all nine cinemas in Prague as well as the four other festival venues have clear,

CONTENT

distinctive (colour-contrasting) navigation to make it easier for viewers with disabilities, but also for the general audience, to navigate the space. In addition, we reduced partial barriers in some of them by renting and installing additional support tools such as electric stairlifts, wheelchairs, platforms or access ramps. The placement of technical plans at entrances to the cinemas also facilitated orientation. For the first time ever, the large auditorium of Lucerna was made accessible to wheelchair users.

In keeping with tradition, we also made sure that our website is as accessible as possible. This year it was equipped with a deaf-friendly plug-in for deaf viewers. Part of the web content was therefore available to these viewers through videos with sign language.

Like last year, we considered the needs of blind and visually impaired audiences when we purchased an audiostop. We provided **five** selected films with a professional audio description, bringing these viewers closer to the non-dialogue events on the screen with the voice of actress Zuzana Stivínová. To ensure high-quality sound, One World rented two professional sets with headphones and stations, which were also used in some regions after the Prague part of the festival. In Prague alone, a total of

15 screenings with audio description took place this year.

Compared to last year we doubled the number of films with coloured subtitles for the deaf and hard of hearing. A total of **20** films featured these subtitles, and our viewers could choose from **56** screenings in Prague.

Like last year, there were also **three relaxed screenings** in Prague, distinguished from the usual projections by lower sound, dim lighting in the theatre or the absence of advertisements or trailers before the film.

Nor did we forget viewers with disabilities in connection with the film discussions and accompanying events. **Twelve of them** were interpreted into sign language, including the opening and closing ceremonies, during which the spoken words were simultaneously transcribed onto the main screen in the theatre. The icing on the cake was festival director Ondřej Kamenický delivering part of his opening speech in sign language.

One World does not see people with disabilities simply as spectators. In addition to their direct involvement in the organisational team, we also welcomed several this year among our volunteer team.

BY THE NUMBERS

At the end of the Prague festival, the One World for All organisational team also made available data on festival attendance by people with disabilities and seniors gathered from the booking system. In addition, many viewers with disabilities decided not to use the booking system, so the final figures are expected to be even higher.

- at least 47 people used audio-description devices
- the festival was attended by at least 34 people in wheelchairs
- the festival was attended by at least 34 deaf people
- disability discounts were used by 41 seniors

ONE WORLD IN SCHOOLS



ONE WORLD IN SCHOOLS

A total of **12,513 pupils** and **813 teachers** attended 168 school screenings this year. Of these, 110 screenings from the One World for Kids category were intended for younger elementary school pupils (a series of short films where a moderator talks to the children) and 58 from the One World for Students and High School Students category (a selection of films from the adult screenings, followed by a discussion with a guest). Together screenings for young audiences were shown in 11 Prague theatres.

The challenge was to include the topic of sexual violence in the form of the film **Roll Red Roll**. Director Nancy Schwartzman also took part as a guest at several screenings of **Roll Red Roll** and a special methodology was created to work with the film in cooperation with the Konsent organisation. In the film screenings, students could use the so-called safe space, where they could go at any time during the screening and talk with a trained volunteer.

Nicolaas Veul's film **#FollowMe**, which looks behind the scenes at Instagram popularity and the manipulation connected with it, attracted the greatest interest in schools. All 16 screenings were fully booked almost immediately. The film

CONTENT

also won the **Student Jury Award**, which noted that this topic is one of especial importance for its generation.

This year One World again organised **screenings for parents with children**, a series of short films from the One World for Kids category. In total, 469 viewers attended these screenings. Most weekend screenings were followed by a workshop. For example, the film **Monsoon Show** (dir. Annelies Kruk, Anneke de Lin van Wijn-garden, Netherlands, 2017) about a blind boy from India was followed by a "challenge" during which children could try out various aids for the blind and visually impaired, all while blindfolded.

One World in Schools also operates year-round, establishing cooperation with active young people at secondary schools or universities throughout the Czech Republic, whether they lead a student film club, are civically active in their towns, or process stories of local witnesses. It brings all students together under the **LEADr. CLUB**, which met during the festival in Prague. The students therefore had the opportunity to see **Lost Warrior** (dir. Søren Steen Jespersen, Nasib Farah, Denmark, Kenya, Somalia, UK, 2018) at a private screening and then discuss it with both directors in English. They also attended a screening of **Inventing Tomorrow** (dir. Laura Nix, USA, 2018) and then participated in a panel discussion with young scientists as part of the Science Café.



FESTIVALS MEET FESTIVALS



FESTIVALS MEET FESTIVALS

Festivals Meet Festivals is a traditional part of One World. The one-day programme gives foreign professionals a chance to discuss, share experience and network. **Forty-six participants from a total of 37 film festivals around the world** came to Prague this year from places as far afield as the USA and Canada, Jordan and Hong Kong.

Each year the meeting focuses on a selected topic related to the organisation of film festivals. This year's topic was the staffing of festival organisational teams and their internal functioning. The discussion blocks and workshops focused on creating a diverse and dynamic team, on mental hygiene and preventing burnout, as well as on internal communication and decision-making in teams.

EAST DOC PLATFORM

For the eighth time, the Institute of Documentary Film organised the East Doc Platform, the largest meeting of documentary filmmakers in Central and Eastern Europe. Prague welcomed **350** film professionals from around the world on 9 – 15 March. Around 50 documentary films were presented to several juries in various stages of development and production, vying for prizes totalling **EUR 17,800**. The main East Doc Platform Award of **EUR 7,500** was presented by the international jury to the Serbian-Croatian film ***Museum of the Revolution*** directed by Srdjan Keca, in which the filmmaker explores an unconventional friendship in the ruins of a magnificent unfinished museum. The Czech project by Martin Páv, ***Wolves on the Borders***, which captures the extremely different reactions to the return of wolves to the Czech landscape, received special mention.

The HBO Europe Award worth EUR 2,000, which will help further the project, was won by Russian director **Anna Shishova-Bogolubova** for ***The New Imperium***. Czech

Television's co-production prize includes the Czech-American film ***A Marriage*** by **Kateřina Hager** and **Asad Faruqi**. The representatives of the channel Current Time TV decided to support the forthcoming Russo-Estonian documentary by **Susanna Baranzhieva** and **Aleksander Krylov** with the working title ***Rastorguev*** with EUR 1,500. The Golden Funnel Award for the Ex Oriente Film workshop project, which has made the most progress during the one-year cycle, was awarded to Czech-Japanese

director **Haruna Honcoop** for her ambitious co-production ***Olympic Halftime***, in which she sets out for China, Japan and France to explore the effects of the Olympic Games.

Visitors to One World can freely access events intended for the public – in addition to the presentation of Czech films "Czech docs... Coming Soon" this year, for example, a panel discussion on women in the documentary industry or masterclasses by filmmakers Christian Freie and Kalina Bertin.





FESTIVAL VENUES IN PRAGUE

One World screened films in eight Prague cinemas this year over two weeks – in two auditoriums of the Prague Municipal Library, in two theatres of the Světozor cinema, in the Lucerna cinema, in both theatres of the Atlas cinema, in Bio OKO at Letná, in the Ewald cinema, in Kino 35 at the French Institute and in the Ponrepo Cinema.

The VR cinema and VR exhibition were presented for the first time at the DOX Centre for Contemporary Art in Holešovice.

For the second time, the Audience Centre of the festival occupied the premises of Tibet Open House in Školská Street – in addition to the café and festival stand, most of the accompanying programme was held there. The children's corner moved from the Audience Centre to the lounge of the Municipal Library and offered children an extended programme, for example in the form of film workshops.

The traditional info stand in the Lucerna passage this year also functioned for the first time as a sales point. As part of the so-called centrally assisted sale it was possible to pick up tickets there to selected cinemas or take advantage of assistance in purchasing tickets online.

The opening of the festival and the presentation ceremony for the Homo Homini Award took place in the intimate spaces of the Prague Crossroads.

FEEDBACK

GUEST FEEDBACK

- *"I loved the experience of screening in Prague at your festival. I was especially pleased by the engaged audiences and fantastic Q&A's. Your wonderful staff made every guest feel special, which I really appreciate."*
- *"Congrats on a great fest and thanks for including me! I would be happy to come back any time as a filmmaker, juror, tutor or visitor. I will also encourage my filmmaker friends in the U.S. to submit their films."*
- *"Great job on putting on a great festival with a strong programme and side bar events. I had a fantastic first experience. Thank you."*
- *"It was a pleasure to attend! I learned a lot, met all those interesting people from all over the world! It was a feeling that OW is not only about film programme. It is more about the relationships, community, proximity, and networking."*
- *"The festival was a great experience for me and was so organised that it impressed me a lot. Also the wonderful people who guide us and was part of the organisation of the festival. Thanks once more for that opportunity it's give me a lots of energy as a human right attorney to continue my struggles for my people that one day we get social justice."*

AUDIENCE FEEDBACK

- *"Talking about documentaries themselves, which were a powerful experience in their own right, the most intense experience for me was that so many people have devoted so much of their precious time to seeing films about people who are struggling. It was also powerful for me to see the emotions in the faces of the people around me and that the documentaries gave them a different perspective on many things."*
- *"For me the most interesting film festival in the Czech Republic. Amazing progress over the last few years. Keep it up!"*
- *"All you'll hear from me is praise. One World is something really unique. In many ways it opened my eyes and I thank you for that."*
- *"Thank you very much for organising the festival, which gives us insight into situations where we as a planet are not necessarily succeeding. At the same time, it shows glimpses of a way out, although it may be a long and difficult journey. For showing that there are some among us who are not indifferent, who do not give up striving for justice, whose attitudes and actions are inspiring and worth emulating. That each of us can do their part according to their abilities and opportunities."*



WHO IS THE ONE WORLD AUDIENCE AND WHAT INTERESTS THEM?

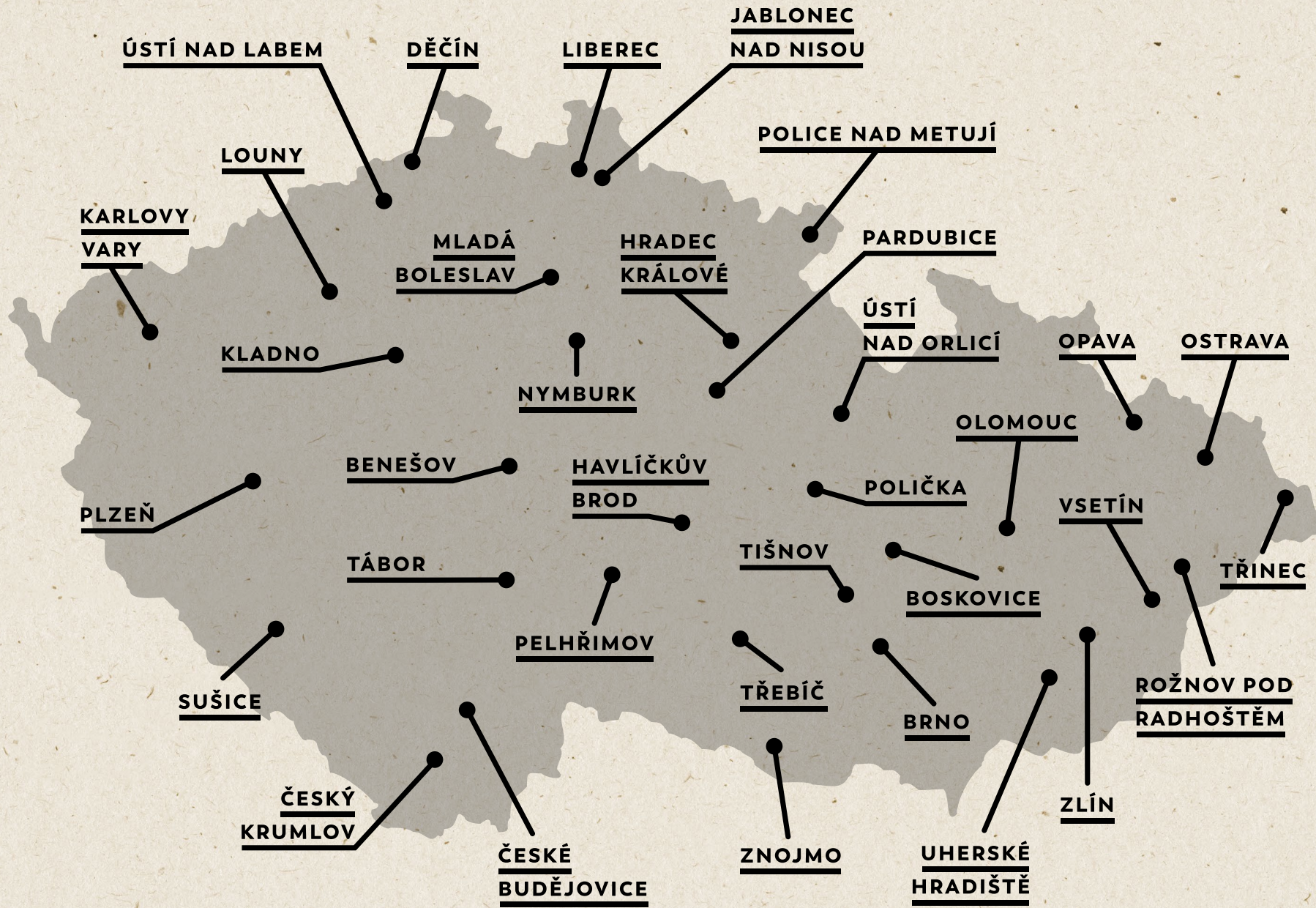
We have been monitoring our audience and their behaviour for a long time, as well as how the festival visitors perceive the documentaries themselves and the potential impact of watching documentaries on changing behaviour or attitudes. In 2019, in cooperation with Kantar Millward Brown, we conducted a questionnaire survey that focused on the general characteristics of the festival audience and its difference from the average population in the Czech Republic.

- Among visitors to the festival the majority are women, people aged 26 – 35 and people with university education
- 20% of the audience consists of students, mainly from the humanities
- For most viewers, internet, social networks and discussions with friends are the main sources of information, in contrast to the av-

erage population, where television news coverage prevails

- The areas that viewers are most interested in are foreign affairs and the environment
- Compared to the adult population of the Czech Republic, they are more interested in art, history and personal development
- The audience is significantly more interested in Czech politics; 41% are very interested in it, only 3% are not interested at all
- As opposed to the adult population, viewers of the festival talk more about political issues, especially about Czech politics
- Visitors' attitude towards the European Union is clearly positive; 81% of viewers take a positive view
- 19% of the festival's audience take part in volunteering activities at least once a week

REGIONS



ONE WORLD IN THE REGIONS

After the Prague screenings and presentation of awards at the closing ceremony, the festival once again moved to the regions this year. In 2019, 35 Czech cities took part in organising One World. A total of **82,690** viewers visited One World in the regions, with **53,484** students and **6,440** visitors attending accompanying events.

The regional part of One World took place from 15 March – 14 April 2019. The first festival city to take over the baton from Prague was Třebíč, which opened with the Czech film **The Okamura Brothers** (dir. Filip Remunda, Czech Republic, 2019).

This year's main new feature was a **regional jury**. Each city nominated its representative, the condition being that the individual was not a direct part of the festival team. Three chosen judges arrived in Prague on the first festival weekend and selected a film for inclusion in the Get Your Audience! programme. The winning film was **Reconstructing Utøya**, which also received honourable mention from the jury in the International Competition category.

Regional coordinators are also increasingly working with the **One World for**

All concept. In Karlovy Vary, Sušice and Plzeň, the opening of the festival was interpreted into Czech sign language. In many cities, debates were also interpreted and workshops were held in sign language. In Uherské Hradiště a workshop entitled **How Guide Dogs Work** was a great success. The workshop also included a lecture on how blind or deaf



people perceive a visit to the cinema and how we should communicate with them. In Třebíč, a screening was organised for the first time directly in a home for the elderly. Grandchildren could come visit their grandparents and watch the film together.

For example, in Mladá Boleslav, making the festival accessible to blind audiences was combined with an original **accompanying programme – a night run, the proceeds of which were donated to the SONS organisation**.

A run also was held in Karlovy Vary. The annual **One World Run** is intended for everyone – athletes, runners, families with children, and wheelchair users. For the participation fee, everyone also gets a voucher for a cinema ticket, signs up for the festival wall of fame and receives an (edible) medal

The organisers in Český Krumlov also invented an original promotional event for the festival and this year repeated the **happening in the square**. Participants could play board games, chess and musical chairs. The space was complemented by a visual of the festival, including music productions and art workshops. A happening is also traditionally held in Tabor, where you can stop in the square for a "free hug".

ONE WORLD IN BRUSSELS

The 13th edition of One World in Brussels continued the successful tradition of screening selected festival films to an audience of professionals, staff of European institutions and regular visitors. The jury, composed of human rights representatives, awarded **Tuki Jencquel's *Está Todo Bien*** (Germany, Venezuela, 2018). Through personal stories of people affected by the ongoing crisis in Venezuela, the film follows the collapse of the country's healthcare system. *"The winning film raises awareness about current problems while emphasising the importance of economic and social rights (including the right to health care) as fundamental human rights,"* the jury said in a statement. *"Despite its geographical distance, the film offers parallels with the current situation in European countries where the right to health care has become politicised."*

The critical situation in Venezuela, from which more than three million people have already been driven due to the political crisis, has fundamentally affected the lives of

tens of millions, and has resonated not only with the jury, but also the Brussels audience. The debate after the screening at the Cinema Galeries prompted questions about concrete ways to help the country and stressed the need to support civil society and insist on free and democratic elections in which Venezuelan residents will be able to choose their path. **Venezuelan activist Aixa Armas**, whose organisation *Mujer y Ciudadania* promotes civic participation and women's rights, also contributed personally with her story.

The jury gave special mention to **Novaya** by **Askold Kurov**. The day-to-day running of one of Russia's most important independent media is captured primarily by Dimitri Muratov, who was editor-in-chief at the time of filming. Several journalists from Novaya have lost their lives during their work. But worries about the safety and health of reporters are far from being the only problem facing independent journalists in Russia.

One World in Brussels concluded with a festive ceremony during which the director of the winning film Tuki Jencquel personally accepted the award. The closing

ceremony concluded six days of screenings and debates on human rights violations from nine different countries. **Twelve public and three school screenings were attended by 1,120 spectators.**

The jury of the One World Festival in Brussels 2019 consisted of:

Adam Shapiro
(Front Line Defenders)

Alex Mik
(Fair Trials)

Elena Crespi
(International Federation for Human Rights)



GET YOUR AUDIENCE!

GET YOUR AUDIENCE!

Over its decade-long existence, the year-round online vidéothèque www.promitejity.cz, which offers free downloads of selected films from One World, has become the largest alternative documentary film distribution system in the Czech Republic.

Some 1,800 people are currently registered in the network of projectionists, who organise screenings all over the Czech Republic, whether in a cinema, café or at home in the living room. A regular meeting of active projectionists takes place during One World in Prague.

A total of six films from One World 2019 are available from this year. The first, Reetta Huhtanen's **Gods of Molenbeek**, is available from June. The poetic portrayal of the friendship of three children from ethnically and religiously diverse environments was shot by the filmmaker in Molenbeek, Brussels, which has earned a media reputation as a "breeding ground of radicals". These events are captured in the film against the backdrop of children's everyday life.

A new feature is the inclusion of a film awarded by the regional jury. This year's film is **Reconstructing Utøya** by Carl Javér, a chilling stage experiment that reconstructs the tragic events of the massacre committed by Anders Breivik. Another novelty is the introductory screenings of newly included films through so-called site-specific screenings. The first of these will take place in Prague, followed by screenings each month across the whole Czech

Republic in cooperation with local projectionists.

You can look forward to more during the Summer Film School in Uherské Hradiště, where **Sakawa** (dir. Ben Asamoah, Belgium, Netherlands, 2018) will be running in the summer cinema. It is an entertaining and intimate documentary about people from Ghana who have found a livelihood robbing rich Westerners on online dating sites.

Go to

[PROMITEJITY.CZ]



Choose the film



Download



Watch it

**Organise
a public
screening**

**Invite
friends**



BECOME A PROJECTIONIST!

SAVE THE DATE!

ONE WORLD 2020

5 - 14/3/2020

PRAGUE

**One World
International Human Rights
Documentary Film Festival**

Organised by People in Need
Šafaříkova 24, 120 00 Prague 2

Facebook: **@jedensvet**
Twitter: **@jedensvet**
Instagram: **@jedensvetcz**
E-mail: **info@jedensvet.cz**

www.oneworld.cz