

Mini-INPUT

COLOMBO, SRI LANKA

October 12 - 14, 2016
Goethe-Institut Sri Lanka

Best of INPUT Calgary 2016





CONTENTS

INTRODUCTION GOETHE-INSTITUT SRI LANKA	4	SESSION 5: OBSERVING BRUTALITY AGAINST WOMEN IN OTHER CULTURES	20
INTRODUCTION SRI LANKA RUPAVAHINI CORPORATION	5	INDIA'S DAUGHTER	21
PROGRAM Mini-INPUT	6	SESSION 6: MAKING WITHOUT FAKING	22
OPENING SESSION	8	BENEATH THE MUSHROOM CLOUD	23
PRISON SONGS	9	SESSION 7: DELIGHT, CONFRONT AND CHALLENGE YOUR AUDIENCE	24
SESSION 1: DEALING WITH HISTORY	10	PHILOSOPHY BEHIND BARS	25
SNOWY PATH	11	SESSION 8: DON'T YOU FUCKING BORE ME	26
SESSION 2: COVERING THE LEADERS	12	heute+	27
FACE TO FACE WITH THE PRIME MINISTER	13	SESSION 9: DIGITAL DECEPTION	28
I GOT THE POWER	14	ALL LIES, OR WHAT? WHEN NEWS BECOME A WEAPON	29
SESSION 3: POETRY IN MOTION	15	THE AMINA PROFILE	30
BIRDS EYE VIEW OF NORWAY - POWER	16	MODERATORS	31
THE CAMBODIAN SPACE PROJECT - NOT EASY ROCK'N'ROLL	17	VIDEO ON DEMAND	33
SESSION 4: FORMATTING INTIMACY	18		
RADIO GAGA	19		



Dr. Petra Raymond

Director
Goethe-Institut
Sri Lanka

INTRODUCTION GOETHE-INSTITUT SRI LANKA

Following the INPUT conference in Calgary, held in May 2016, the Goethe-Institut Sri Lanka is delighted to organize the first Mini-INPUT from 12 to 14 October 2016 in Colombo. This year, INPUT included 29 sessions, showing more than 80 international programs, many current topics were broadly discussed. Nevertheless the discussions of the television producers showed, that the most important questions are still the same: What is the best way to unite television, internet and social media? What can be done to make young people interested in the offered program? To answer these questions, apps for preschool children, virtual reality formats, interactive shows and news broadcasts as well as fictions programs that play with the genres, were presented as well as classical journalistic contributions enhanced by dance and animation scenes. A special quality of the Mini-INPUT in Sri Lanka is derived from our partner: Rupavahini (TV) Corporation the Sri Lankan National TV Broadcaster, a very valuable partner for us in this project. They shape the landscape of media in Sri Lanka by playing an active role as the significant TV-channel. We feel that a platform such as the Mini-INPUT is vital to facilitating the exchange between broadcasters, since it helps to create international networks for those with a public broadcasting mandate, who face similar challenges of dynamic social and environmental changes and who may hereby share their experiences and solutions by reflecting these realities through the hugely influential medium of television. The Mini-INPUT serves as such a platform, providing inspiration from programs around the world for producers (both in-house and independents), commissioning editors, filmmakers and station executives as well as the opportunity for dialogue within this particularly diverse region. The first Mini-INPUT in Colombo welcomes delegates and moderators from Sri Lanka, The Philippines and Germany. Furthermore, 13 different TV productions from 9 different countries add to the internationality of this year's conference. These productions have been chosen from a South Asian point of view and will enrich our Mini-INPUT. We hope that this initial event will help to institutionalize the Mini-INPUT platform in South Asia, which will hopefully grow with a second Mini-INPUT in Colombo 2017. We wish all delegates an inspirational time in Colombo and hope that some of you and a couple of TV-productions from this part of the world will have the chance to continue your INPUT-journey to Thessaloniki where the next INPUT conference will be held in May 2017.



Ravi Jayawardana

Chairman

Sri Lanka Rupavahini
Corporation

INTRODUCTION SRI LANKA RUPAVAHINI CORPORATION

It is a great pleasure to issue this message on behalf of the National Television for the first ever Mini-INPUT television conference in Sri Lanka. As the National Television we have a responsibility and duty to contribute the development of broadcasting culture in Sri Lanka. Since the inception of National Television, we have been implementing numerous projects to develop the professional conduct of our TV film makers by allowing them to participate in workshops, training courses, seminars and competitions in Sri Lanka and abroad. The Mini-INPUT is first of its kind and it is fruitful platform for Sri Lanka's television professionals to gain knowledge in film and documentary making by exposing them to finest television programs belonging to different genres.

After 30 years of prolonged war, Sri Lanka is shining again in the Indian Ocean. The country is now enjoying the peace and harmony in a diverse multi-cultural society. The prevailing democratic environment of Sri Lanka has helped its citizen to enjoy their rights such as freedom of expression, right to information etc. In this context, it is very important for the TV professionals to receive global experience in watching extraordinary television programs. We look forward to continuing this as an annual program in association with Goethe-Institut in Colombo in order to develop the perspectives and awareness of Sri Lankan television film makers. I am sure that those TV professionals would make exceptional television programs in the future exploring every elements of this society with the knowledge of this international experience.

PROGRAM Mini-INPUT OCTOBER 12 - 14, 2016

Wednesday, October 12, 2016

06:00 PM Opening

OPENING SESSION

**Panagiotis Trakaliaridis, Nowell Cuanang,
Athula Disanayaka, Veronika Mendler**

06:30 PM Prison Songs

07:20 PM Reception

Thursday, October 13, 2016

SESSION 1: Dealing with History

Veronika Mendler, Nowell Cuanang

09:30 AM Snowy Path

10:30 AM Discussion

10:50 AM Tea Break

SESSION 2: Covering the Leaders

Panagiotis Trakaliaridis, Athula Disanayaka

11:10 AM Face to Face with the Prime Minister

11:35 AM I Got the Power

12:05 PM Discussion

12:40 PM Lunch Break

SESSION 3: Poetry in Motion

Nowell Cuanang, Veronika Mendler

01:40 PM Birds Eye View of Norway - Power

02:00 PM The Cambodian Space Project - Not Easy

Rock'n'Roll

03:15 PM Discussion

03:50 PM Tea Break

SESSION 4: Formatting Intimacy

Panagiotis Trakaliaridis, Athula Disanayaka

04:10 PM Radio Gaga

04:55 PM Discussion

Friday, October 14, 2016

SESSION 5: Observing Brutality Against Women in Other Cultures

Veronika Mendler, Nowell Cuanang

09:30 AM India's Daughter
10:30 AM Discussion
10:50 AM Tea Break

SESSION 6: Making without Faking

Athula Disanayaka, Nowell Cuanang

11:10 AM Beneath the Mushroom Cloud
12:15 PM Discussion
12:40 PM Lunch Break

SESSION 7: Delight, Confront and Challenge Your Audience

**Panagiotis Trakaliaridis,
Veronika Mendler**

01:40 PM Philosophy Behind Bars
02:20 PM Discussion

SESSION 8: Don't you fucking bore me

**Veronika Mendler,
Panagiotis Trakaliaridis**

02:40 PM heute+
02:55 PM Discussion
03:15 PM Tea Break

SESSION 9: Digital Deception

Athula Disanayaka, Nowell Cuanang

03:35 PM All lies, or what? When News Become a Weapon
04:20 PM The Amina Profile
05:40 PM Discussion

OPENING SESSION
PANAGIOTIS TRAKALIARIDIS
NOWELL CUANANG
ATHULA DISANAYAKA
VERONIKA MENDLER

Mini-INPUT

WEDNESDAY, OCTOBER 12, 06:00 PM - 07:20 PM
HOST: GOETHE-INSTITUT SRI LANKA
VENUE: GOETHE-INSTITUT SRI LANKA
39, Gregory's Road, Colombo 7

06:00 PM - 06:30 PM Opening

06:30 PM - 07:20 PM Opening Film: **Prison Songs, Documentary musical, Australia**

07:20 PM Reception

The opening session of the Mini-INPUT 2016 shows the documentary musical 'Prison Songs' (Australia, 48'). This production is also part of the session 'Poetry in Motion'. Also part of this session are the documentaries 'Birds Eye View of Norway - Power' and 'The Cambodian Space Project - Not Easy Rock'n'Roll', that will be screened on October 13, 2016.



PRISON SONGS

Mini-INPUT

WEDNESDAY, OCTOBER 12, 06:30 PM

Genre: Documentary musical
Original Title: Prison Songs
Country: Australia
Duration: 48'
Language: English
Production Company: Beyond West
Year of production: 2014/05
Broadcast by: SBS
On: 2015/01/04
Total budget in Euro: 561,693
Author: Harry Bardwell
Director: Kelrick Martin
Producers: Harry Bardwell, Kelrick Martin
Commissioning Editor: John Godfrey
Submitted by: Beyond West
Contact: Joshua Gilbert
Email: joshua@beyondwest.com.au

This is a documentary musical that gets inside the major Australian issue of Indigenous incarceration. First Nation Australians are 27 times more likely to be imprisoned than other citizens. This huge jail rate occurs across Australia but is worse in the north of the country. The filmmakers spent months inside Berrimah Prison in northern Australia. Here over 80 percent of inmates are Indigenous. They are culturally diverse, many speaking little English, but music is part of all their lives. Prison Songs is structured as both a documentary and a musical. The story chronicles the lives and circumstances of Berrimah's serving inmates. They sing and dance musical sequences as prison life goes on around them. This expression through music gives a new dimension to these normally unheard or ignored prisoners. Audiences strongly engage with this film. Since screening on SBSTV it has been voted one of 2015's best Australian TV shows in any genre. It has been nominated widely for festivals and awards. It won the 2015 Banff World Media Congress award for best humanitarian documentary, has been made into a live stage show – and it is now the centrepiece of an ongoing national campaign to address the Indigenous incarceration situation in Australia.

OPENING SESSION

9



SESSION 1
VERONIKA MENDLER
NOWELL CUANANG

Mini-INPUT

THURSDAY, OCTOBER 13, 09:30 AM - 11:10 AM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

DEALING WITH HISTORY

What place does historical fiction have on television in 2016? What type of stories should be considered essential in a public broadcaster's schedule? How does one successfully recapture a story that has already been dramatized or covered in the news? What format is most effective?

What responsibility does the public broadcaster hold in conveying these local stories to viewers?

What liberties can the creators take in retelling the story?

History is key for the identity of a nation. As public broadcasters, it is part of the mandate to reflect a nation's history and heritage. What are the public's expectations of their public broadcaster in producing historical dramas within the modern political context?

This session will explore how some producers have approached historical series, the challenges they encountered and their success in delivering their stories to television audiences.



SNOWY PATH

Mini-INPUT

THURSDAY, OCTOBER 13, 09:30 AM

Genre: Drama

Original Title: 광복 70주년 특집극 눈길

Country: South Korea

Duration: 60'

Language: Korean

Episode: 1 of 2

Production Company: KBS

Year of production: 2015/02

Broadcast by: KBS

On: 2015/02/28

Total budget in Euro: not specified

Author: Yoo Bora

Director: Lee Na-jeong

Producers: Haham Young-hoon, Jung Hae-ryong

Submitted by: Korean Broadcasting System - KBS

Contact: Kate Cho Hyejin

Email: kate.cho@kbs.co.kr

The year 2015 marks the 70th anniversary of Korea's liberation. But on every Wednesday in front of the Japanese Embassy in Seoul, time turns back pages of history to Japanese Imperialism. This is a story about those who volunteered and those who were taken because their country couldn't protect them as they were uneducated and hungry. Some might feel uncomfortable watching the story of the Japanese military sex slaves after all these years. Also, women are still being victimized by war and those who are stronger than they are. This is why we must tell the on-going story of the Japanese military sex slaves before it is too late. No matter how uncomfortable it is, we must look back at it because this tragic and horrific history could be repeated. People that have been forced to bear the weight of violence are weak, but through their solidarity they can show there is hope in this bleak reality. This is a story of two girls who met on the train to Manchuria as comfort women for the Japanese military. It is also a story of their friendship and of those who are hurt and reaching out to each other for comfort.

SESSION 2
PANAGIOTIS TRAKALIARIDIS
ATHULA DISANAYAKA

Mini-INPUT

THURSDAY, OCTOBER 13, 11:10 AM - 01:40 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

COVERING THE LEADERS

Public broadcasters are faced with interesting challenges when covering reigning political parties, and especially heads of state or government leaders.

Are we tough, are we lenient, are we balanced, are we fair? It's complicated. Even with an arms length relationship to government and political leaders, public service journalists recognize that theirs is a delicate, difficult, relationship. Are we impervious to charisma and power?

Is our relationship a House of Cards?

In this session, as public broadcasters, we ask ourselves: are we serving the public interest or supporting the political interest. Can both be served?



FACE TO FACE WITH THE PRIME MINISTER

Mini-INPUT

THURSDAY, OCTOBER 13, 11:10 AM

Genre: Broadcast talk event
Original Title: Face to Face with The Prime Minister
Country: Canada
Duration: 60' (excerpt 20')
Language: English
Production Company: CBC Television
Year of production: 2016/01
Broadcast by: CBC Television
On: 2016/01/13
Total budget in Euro: 100,000
Author: Lara Chatterjee
Director: Fred Parker
Producers: Lara Chatterjee, Michael Gruzuk
Commissioning Editor: Fiona Conway
Submitted by: CBC Television
Contact: Lara Chatterjee
Email: lara.chatterjee@cbc.ca

The end of January marked 100 days from election night, when Justin Trudeau's Liberal Party seized a majority government through a message of change and openness. But since that historic night, Canada has faced some grim challenges, and there are significant questions for Trudeau. In an unprecedented broadcast event, The CBC brought 10 Canadians from across the country to Ottawa, to sit down with Prime Minister Trudeau one-on-one, alone in his office, behind closed doors for 10 minutes. They could ask whatever they wanted. Only CBC cameras were in the room. These Canadians were not politicians or special interest advocates; they were simply 10 citizens with frank questions about policies that affect their lives: from childcare to the war against ISIS. What emerged was 10 candid conversations about the issues that Canadians face every day. Excerpts from each of the 10 interviews were then played during a live broadcast in the Foyer of the House of Commons. In front of an audience that included the 10 participants, Peter Mansbridge interviewed the Prime Minister, digging deeper on the issues. Were they satisfied? What was left unsaid? What will he do next?



I GOT THE POWER

Mini-INPUT

THURSDAY, OCTOBER 13, 11:35 AM

Genre: Factual

Original Title: Makt hos mig

Country: Sweden

Duration: 28'

Language: Swedish

Title of series: I got the power

Episode: 2 of 8

Production Company: Strix Television

Co-Producers: UR, Svenska teveprogram, Nordvision

Year of production: 2015/05

Broadcast by: Sveriges Television - SVT

On: 2015/10/28

Total budget in Euro: 350,000

Author: Ulrika Nulty

Director: Hugo Ullberger

Producers: David Wikdahl, Ylva Hultan, Ulrika Nulty

Commissioning Editor: Ulrika Arlert

Submitted by: Swedish Educational Broadcasting Company - UR

Contact: Anna Birgersson-Dahlberg

Email: abd@ur.se

What happens when an 'excluded youth' gets a 24-hour visit from the most powerful people in society? Eight Swedish top-politicians went to visit eight young people, all from different backgrounds and experiences. They have one thing in common: they want to make their voices heard. And the politicians have come to listen. In this episode, Segal, a young Swedish girl with Somali roots, invites Mattias Karlsson, the deputy party leader for the nationalist party, Sweden Democrats (SD), to stay with her and her older sister in a segregated suburb of Gothenburg. Segal wants to discuss what constitutes community, and how to deal with fear. 'I just want you to feel safe in a Muslim home', she says to Mattias. Within the first week after broadcasting it was the most viewed TV-program of the channel online this year, and also engaged a much wider audience outside the public service context, especially young men, who seldomly watch television. I got the power brings two worlds together in a warm, unusual and engaging way. The idea is to produce highly relevant content, suitable for both broadcast and social media, which will induce the target group to discuss democratic issues and engage further in society.



SESSION 3
NOWELL CUANANG
VERONIKA MENDLER

Mini-INPUT

THURSDAY, OCTOBER 13, 01:40 PM - 04:10 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

POETRY IN MOTION

We are nations who love the arts. But traditional Arts programming on television is a tough sell. Concerts, performances, the ballet, all appeal to older over 50 audiences and even then, mostly as special programming. Yet for most public broadcasters, arts programming is an important part of the mandate. If we don't produce arts programming, who will? But how can we make younger audiences more aware of the arts without bringing on the tuts? How can we integrate arts more effectively into programming? In this session, we look at how the arts are cleverly inserted into programs, producing interesting hybrids that inject arts into programs about science, criminology and geography. Emotionally compelling, visually rich, jammed with messages, these programs take the road less travelled to engage audiences and keep arts on the agenda.



BIRDS EYE VIEW OF NORWAY - POWER

Mini-INPUT

THURSDAY, OCTOBER 13, 01:40 PM

Genre: Documentary
Original Title: Landet frå lufta - Kraft
Country: Norway
Duration: 49' (excerpt 20')
Language: Norwegian
Title of series: Landet frå lufta
Episode: 1 of 6
Production Company: NRK (Hordaland)
Year of production: 2014/02 - 2016/02
Broadcast by: NRK
On: 2016/10/01
Total budget in Euro: 311,116
Author: Rebecca Nedregotten Strand
Director: Rebecca Nedregotten Strand
Producer: Thomas Hellum
Commissioning Editor: Johannes Kyte
Submitted by: NRK (Hordaland)
Contact: Rebecca Nedregotten Strand
Email: rebecca.strand@nrk.no

Experience a country as you have never seen it before. You are invited on a unique journey through Norway's spectacular landscapes. Join an eagle soaring over breathtaking nature, fascinating communities and with a bird's eye view on human activities. Everything is filmed from the air, using a Cineflex-camera attached to helicopters, and drones. The soundscape is also out of the ordinary: You hear what you see, but as helicopters and drones are extremely noisy, all the sound is designed in post production. Archive sound is also used to give more depth to the viewers' experience. When watching towns which were once industrial centres, one hears old radio reports from the days when the towns were thriving. When flying over dams that were once beautiful rivers, one hears the protest cries from those who tried to prevent the dams from being built. Poems and a poetic voiceover add to the viewing experience. When flying over the landscape, 3D-texts appear, telling you where you are and giving you information about what you see. This program is part of a series of six programs, each with a different perspective on Norway.



**THE CAMBODIAN SPACE
PROJECT - NOT EASY
ROCK'N'ROLL**

Mini-INPUT

THURSDAY, OCTOBER 13, 02:00 PM

Genre: Documentary

Original Title: The Cambodian Space Project - Not Easy Rock'n'Roll

Country: Australia

Duration: 75'

Language: English, Khmer

Production Company: Flaming Star Films

Year of production: 2015/03

Broadcast by: BBC

On: 2015/03/10

Total budget in Euro: 336,813

Author: Marc Eberle

Director: Marc Eberle

Producer: Richard Kuipers

Commissioning Editors: Mandy Chang (ABC), Kate Townsend (BBC), Mette Hoffman Meyer (DRTV), Emillie Persson (SVT)

Submitted by: Flaming Star Films

Contact: Sharyn Prentice

Email: sharyn@flamingstarfilms.com.au

In 2009 a wandering Australian musician, Julien Poulson walks into a Phnom Penh karaoke bar. At the microphone is Srey Thy, a poor village girl whose lifelong dream is to become a professional singer. Nothing could have prepared them for what happens next. Their meeting leads to a passionate romance and the formation of an intriguing rock'n'roll band 'The Cambodian Space Project' soon wowing audiences across the world. Using wonderfully inventive graphics and a rare cinematic archive from the personal films of Cambodia's King Sihanouk, this is an intimate story of struggling performers and cross-cultural challenges, from the ancient Khmer Kingdom of Angkor, to the streets of Brixton and all the way to the Motown Studios of Detroit.

SESSION 4
PANAGIOTIS TRAKALIARIDIS
ATHULA DISANAYAKA

Mini-INPUT

THURSDAY, OCTOBER 13, 04:10 PM - 05:15 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

FORMATTING INTIMACY

Innovation in Talk TV is a key because it is a classic relatively cheap television trope: our medium heavily relies upon it. One of the oldest TV genres, a talk format still needs to surprise and interest its audience. What devices can be used? How can we reveal very intimate moments and be relevant and fresh at the same time? In this session we will show how programmers use fresh talk ideas to access great stories from ordinary and extraordinary people. In these new talk formats, the classic studio set-up is dismantled in favor of more intimate and in-the-field environments.

These new narratives take the talk show out of its context and deliver something we do not expect anymore from a traditional interview. Popular Reality TV formulas are used to tease out true and surprising moments that would not be possible otherwise. And the audiences are responding.



RADIO GAGA

Mini-INPUT

THURSDAY, OCTOBER 13, 04:10 PM

Genre: Reality talk series

Original Title: Radio Gaga

Country: Belgium

Duration: 45'

Language: Dutch

Title of series: Radio Gaga

Episode: 1 of 8

Production Company: De Chinezen

Year of production: 2015/03

Broadcast by: VRT - Canvas

On: 2015/08/25

Total budget in Euro: not specified

Author: Michel Vanhove

Directors: Joeri Weyn, Marlies Lambregts

Producer: Ilse Colpaert

Commissioning Editor: Harald Hauben

Submitted by: Vlaamse Radio en Televisie Omroep - VRT

Contact: Wim Seghers, Elly Vervloet

Email: wim.seghers@vrt.be

Radio Gaga, friends and actors Joris Hessels and Dominique Van Malder, travel in their home-built mobile radio studio to eight locations in Belgium, where they spend a few days to make extraordinary local radio. In this episode they broadcast from a rehabilitation centre. That allows anyone who wants or has to hear it, to follow their non-stop radio program live on small transistor radios which they distribute on the spot. Interviews with and performances by local residents alternate with music requests. In between, short portraits introduce us to some of the residents. Together with the residents, Joris and Dominique make slightly eccentric local radio on TV. Radio Gaga goes looking for nuances, humour and emotion, as well as the soul and the soundtrack of a specific location. The result is a poetic, musical human interest series.



SESSION 5
VERONIKA MENDLER
NOWELL CUANANG

Mini-INPUT

FRIDAY, OCTOBER 14, 09:30 AM - 11:10 AM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

OBSERVING BRUTALITY AGAINST WOMEN IN OTHER CULTURES

The movie screened is India's Daughter. Nevertheless there were more films shown on the INPUT in Calgary in May 2016. It was very difficult to choose one film for the screening in Colombo. All of these films are extremely difficult to watch. They deal with unspeakable horror in graphic terms. They are also both the work of foreign producers examining another culture's story. Does that strengthen or lessen their impact? And what are the messages the filmmakers are giving out – consciously or not? Are they trying to save the world or is voyeurism at the end of the day what they create and cater to? India's Daughter is an American production about the notorious gang rape and murder of a New Delhi medical student that prompted a wave of protest in India and around the world. It gives voice to the murderers and their apologists – as well as the victims. The program was banned in India. What is the value of telling this story for a global audience? Is it worthwhile giving the murderers a chance to justify themselves? Can one culture sit in judgment on another?



INDIA'S DAUGHTER

Mini-INPUT

FRIDAY, OCTOBER 14, 09:30 AM

Genre: Documentary
Original Title: India's Daughter
Country: United States
Duration: 56'
Language: Hindi, English
Title of series: Independent Lens
Production Company: Assassin Films, Ltd.
Co-Producers: BBC Storyville
Year of production: 2014/04
Broadcast by: PBS
On: 2015/11/16
Total budget in Euro: 250,000
Author: Leslee Udwin
Director: Leslee Udwin
Producer: Leslie Udwin
Commissioning Editor: Lois Vossen
Submitted by: Independent Television Service (ITVS)
Contact: Leslee Udwin
Email: shumaker@sctev.org

This is the story of the brutal gang rape and murder in Delhi of 23 year-old medical student Jyoti Singh, and how the aftermath led to protests and serious soulsearching in India. Jyoti had always wanted to become a doctor, but her father had no hope of affording her education. She persuaded him to give the money he had managed to save for her marriage, to fund her admission to medical school, and worked night shifts at a call centre, sleeping just 3 hours a night for 4 years. On a mid-December night in 2012, Jyoti went with a male friend to a movie, and then left on a bus. There six men beat her friend unconscious and gang raped and beat her near death. Jyoti survived for 2 weeks, but then died after seven surgeries. The details of her horrific rape and murder captured the country's attention, and demonstrations erupted throughout India. Through interviews with Jyoti's family and friends, victims' rights advocates, as well as from the assailants, their lawyers, and their families, the film paints a complicated picture of a country wrestling to embrace modernity while still dealing with the effects of extreme poverty, and outdated paternalistic attitudes towards women.



SESSION 6
ATHULA DISANAYAKA
NOWELL CUANANG

Mini-INPUT

FRIDAY, OCTOBER 14, 11:10 AM - 01:40 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

MAKING WITHOUT FAKING

As program makers, we are always challenged on how to tell difficult stories. Computer animation and digital imaging open up new possibilities for storytelling. But not all have access to this expensive technology. How can producers and directors tell stories effectively even with low budget production?

Beneath the Mushroom Cloud uses the latest in forensic technology and image science to animate what's hidden in the only two photographs taken immediately after the atomic bomb detonated over Hiroshima. These techniques are able, 70 years later, to provide a unique first-person account of the devastation.



BENEATH THE MUSHROOM CLOUD

Mini-INPUT

FRIDAY, OCTOBER 14, 11:10 AM

Genre: Documentary

Original Title: NHKスペシャル「きのこ雲の下で何が起きていたのか」

Country: Japan

Duration: 65'

Language: Japanese

Production Company: NHK

Year of production: 2015/08

Broadcast by: NHK General TV

On: 2015/08/06

Total budget in Euro: not specified

Directors: Yasuhiro Yaku, Tsuyoshi Katsuragi

Producers: Chiyo Migita, Motonari Takakura

Commissioning Editor: Toshihiro Matsumoto

Submitted by: Japan Broadcasting Corporation - NHK

Contact: Yukari Hayashi

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

On 6 August 1945, Hiroshima suffered the first atomic bombing in history. Records show that the bomb had killed more than 140,000 people by the end of the year. But no footage exists to show how people exposed to the heat, blast, and radiation tried to escape, met their ends, or survived. Only two surviving photos show the catastrophic scene beneath the mushroom cloud. They were taken on Miyuki Bridge three hours after the bomb was dropped. In 2015, NHK used advanced video technologies, the latest scientific expertise, and the testimonies of living survivors of the bombing to perform the first detailed analysis of the photos and turn the images into realistic video with sound and motion. Our goals were to learn what happened beneath the mushroom cloud and create a lasting visual record. We learned that two survivors of the bombing had been among more than 50 who are visible in the photos. They helped us find more than 30 others. The testimonies of the survivors guided our animation of the photos and helped bring many facts to light. More than 70 years after the atomic bombing, this documentary paints a vivid, comprehensive picture of what happened beneath the mushroom cloud.

SESSION 7
PANAGIOTIS TRAKALIARIDIS
VERONIKA MENDLER

Mini-INPUT

FRIDAY, OCTOBER 14, 01:40 PM - 02:40 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

DELIGHT, CONFRONT AND CHALLENGE YOUR AUDIENCE

These programs use creative techniques to spark discussion and debate with their audiences.

Some use 'mashups' or pair unusual groupings, such as prisoners and idealistic law students, another has a delightful same-sex couple pushing boundaries with their Chilean society.

The creators captured the transformational process. Would there be sparks, misunderstandings, surprises? Would the pairings create sizzling television?

Their viewing audiences sounded off on the reintegration of prisoners, same sex adoption, possibilities for challenged youngsters, newcomers in white European communities, art deprived Koreans, and the male gaze.

These programs make the audience think, tear down barrier walls, and reflect upon a deeply held perspective. Together we ponder how unlikely mashups could be used to create dialogue for groups with little common ground and make for successful television.



PHILOSOPHY BEHIND BARS

Mini-INPUT

FRIDAY, OCTOBER 14, 01:40 PM

Genre: Documentary

Original Title: Filosofia a la presó

Country: Spain

Duration: 78' (excerpt 40')

Language: Catalan, Spanish

Title of series: Philosophy Behind Bars

Production Company: MEDIA 3.14

Co-Producers: Televisió de Catalunya with Obra Social 'La Caixa', Esade Law School

Year of production: 2015/01

Broadcast by: TV3

On: 2015/10/10

Total budget in Euro: 162,000

Authors: Gilbert Arroyo, Marc Parramon

Directors: Gilbert Arroyo, Marc Parramon

Producer: Joan Úbeda

Commissioning Editor: Miquel Garcia

Submitted by: Televisió de Catalunya

Contact: Cristina Cort Fuentes

Email: festivals@tv3.cat

In a prison near Barcelona seven inmates and seven law school students engage in weekly two-hour sessions of Socratic dialogue for 11 weeks, under the guidance of Sira Abenoza, a visionary professor. The sessions begin with philosophy and very quickly turn to life experience. The two groups are as different as they can possibly be: each prisoner has a hard history, which shows in their gaze and each pore of their skin. The students, from well-off families, are confronted for the first time with the effects of what they learn in the books. For all of them, this is a true journey of discovery in which prejudices are slowly dissolved through dialogue. In the end, the most pressing question that arises is the real prospect for the prisoner's successful reintegration into society. Combining key moments from the sessions with intimate portraits, the viewer witnesses the evolution of each of the participants through the process, from the initial reservations and prejudices to the understanding that truth is essentially complex and cannot be reduced to stereotype. It is a portrait of two sets of people who have the courage to break out of their own bubbles to try and understand each other.



SESSION 8
VERONIKA MENDLER
PANAGIOTIS TRAKALIARIDIS

Mini-INPUT

FRIDAY, OCTOBER 14, 02:40 PM - 03:35 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

DON'T YOU FUCKING BORE ME

Producing for younger audiences is an increasing challenge. Young audiences want to live through an experience. They want to engage and have the opportunity to be engaged. Content must be relevant to them, sharable, edgy and tackling the topics they care about most like relationship and sex, lifestyle, a balanced work and life situation. This is what numerous surveys on millennials and other young demos tell us.

In this session you will see the clash of new ideas, traditional content and young creators' contributions that cater to the young audiences' needs and interest.



heute+

Mini-INPUT

FRIDAY, OCTOBER 14, 02:40 PM

Genre: News format
Original Title: heute+
Country: Germany
Duration: 15'
Language: German
Title of Series: heute+
Production Company: ZDF
Year of production: 2015/05
Broadcast by: ZDF
On: 2015/05/18
Total budget in Euro: not specified
Producer: ZDF heute+ team
Commissioning Editor: ZDF heute+ team
Submitted by: Zweites Deutsches Fernsehen - ZDF
Contact: Clas Dammann
Email: dammann.c@zdf.de

This is ZDF's new cross media newscast aiming at a younger audience. It puts social first and TV second - an approach unparalleled in the German news. Available content is published instantly on Facebook/Twitter. The TV-newscast itself is merely a compilation of these items in the later evening. Via Facebook and Twitter, the editorial team discusses topics with the community. Open questions are answered in follow-ups and political decisions are scrutinized. The format uses a variety of tailor-made elements: interviews at length give a voice to those affected, opinion-focused pieces give room for personal remarks of the reporters and animated graphic-videos explain complicated matters in a modern visual style. For this, a new on-air and news-design was developed, defined by clear graphics, bold headlines and optimized for mobile use. The reactions after seven months of heute+ online/on air are promising: The Facebook-Page has almost 73,000 likes, and more than 11,000 follow it on Twitter. Engagement-rates are very high: the top video was shared almost 30,000 times and reached over 7,000,000 people on Facebook. TV-ratings are stable compared to its predecessor-format 'Heute Nacht' (0,71 mil., 8,3% market share).

SESSION 9
ATHULA DISANAYAKA
NOWELL CUANANG

Mini-INPUT

FRIDAY, OCTOBER 14, 03:35 PM - 06:00 PM
VENUE: SRI LANKA FOUNDATION
100, Sri Lanka Padanam Mawatha,
Independence Square, Colombo 7

DIGITAL DECEPTION

This session provides two cautionary tales from the social media age. One grabs you like a dramatic film – you may well wonder if the whole project is a fake – the other is a global investigation of the manufacture of Internet misinformation.

First we start with the moving, harrowing tale of 'The Amina Profile'. This Canadian production documents the relationship between a Montreal woman and an online blogger who called herself 'A Gay Girl in Damascus'. Their online love affair took shape against the backdrop of the war in Syria and became an international sensation.

Not everything, though, was what it seemed.

From the personal, we move to a larger overview of the issue of online fact or fiction with the film 'All Lies or What?' This journalistic overview travels from Syria to Russia to the United States to examine the spread of propaganda through staged videos, doctored photographs, and other online hoaxes.



ALL LIES, OR WHAT? WHEN NEWS BECOME A WEAPON

Mini-INPUT

FRIDAY, OCTOBER 14, 03:35 PM

Genre: Documentary

Original Title: Alles Lüge oder was? Wenn Nachrichten zur Waffe werden

Country: Germany

Duration: 44'

Language: German

Production Company: Norddeutscher Rundfunk - NDR/ARD

Year of production: 2015/07

Broadcast by: ARD

On: 2015/10/26

Total budget in Euro: 40,000

Author: Klaus Scherer

Director: Klaus Scherer

Producer: Lucas Stratmann

Commissioning Editor: Barbara Biemann

Submitted by: Norddeutscher Rundfunk - NDR/ARD

Contact: Klaus Scherer

Email: k.scherer@ndr.de

In January 2015 a shocking video clip, published by the terrorist ISIS-militia, was mentioned in various news headlines worldwide. The video claimed to show a young boy executing two Russian spies. According to experts at the German intelligence agency BND, the clip was a fake. 'We can assure', they say and prove in Klaus Scherer's documentary, 'that no one died in this video.' There were other fake news about ISIS, that the BND sees as fabricated by the Iraqi government, e.g. a retouched photograph showing the dead corpse of ISIS leader Al-Baghdadi. What is real, what is fake? Who spreads online propaganda, who debunks it? Klaus Scherer presents many examples of fake news that successfully fooled both editors and viewers alike. And he gets in touch with experts within the fast paced media world, be they forensic analysts at the BBC's news desk or activists in Ukraine's weborganization 'StopFake.org'. He interviews the new Facebook unit in Israel's Defence Forces and their critics and he talks to US media scientists who describe the newest consumption trends as both a blessing and a curse. According to these analysts the audience itself will be a decisive key player when it comes to the future of high quality news.



THE AMINA PROFILE

Mini-INPUT

FRIDAY, OCTOBER 14, 04:20 PM

Genre: Documentary

Original Title: Le profile Amina

Country: Canada

Duration: 80'

Language: French

Production Company: NFB

Co-Producers: Esperamos Films, NFB

Year of production: 2015/01

Broadcast by: Télé Québec

On: 2015/10/15

Total budget in Euro: 373,000

Director: Sophie Deraspe

Producers: Isabelle Couture, Nathalie Cloutier

Submitted by: National Film Board of Canada

Contact: Michelle van Beusekom

Email: m.vanbeusekom@nfb.ca

Amina Arraf, a pretty Syrian-American revolutionary who is having an online affair with Montrealer Sandra Bagaria, launches the provocatively named blog 'A Gay Girl in Damascus'. As the Syrian uprising gains momentum, the blog attracts a huge following. But it is Amina's subsequent abduction that sparks an international outcry to free her. Telling a detective story that involves various intelligence agencies and top-tier global media, the film travels from San Francisco and Washington to Istanbul, Tel Aviv and Beirut to meet the key players in this quest to reveal the real Amina. This thoroughly modern tale of technology, love and news-as-spectacle questions the ways in which people connect in today's virtual world. The Amina Profile is part love story, part international thriller, and a chronicle of an unprecedented media and sociological hoax.

MODERATORS



Panagiotis Trakaliaridis

Head of Strategic Program Development Zweites Deutsches Fernsehen - ZDF, Germany

has been with ZDF for 15 years, currently Head of Strategic Program Development within the Program planning department, responsible for the channel's timeslot profiles and improving the channel's format strategy. From a media management and communications background, he started at ZDF's Program planning department as a long term scheduling- and acquisition strategist. In his current position he is representing ZDF in the Format Group of the European Broadcasting Union, organizing the EBU format experts conference 'Eurovision Creative Forum'.



Nowell Cuanang

Senior Program Manager News and Public Affairs Department GMA Network, Philippines

is a Filipino journalist who writes, directs and produces investigative and cultural documentaries for one of the biggest TV networks in the Philippines, GMA Network Inc. He is the only Filipino to win two George Foster Peabody Awards, one in 2009 for the documentary "Ambulansyang de Paa" (Ambulance on Foot) and another in 2012 for "Salat" (Bone Dry), as director and program manager respectively. He graduated Cum Laude from the University of the Philippines, Diliman with a degree in the Arts, Major in Broadcast Communication in 2003 and took International Studies as a scholar at Meiji Gakuin University in Tokyo, Japan. At present, Nowell is taking his Masters Degree in Community Development at the University of the Philippines, Diliman.

MODERATORS



Athula Disanayaka

TV Producer and Director Documentary Unit, Sri Lanka Rupavahini Corporation, Sri Lanka

started his media career as provincial journalist and photographer. He graduated in Colombo University in 1996 and joined the National Television in 1997. He has won several national and international awards (Watarawuma - The Best Current Affairs Program Sumathi Award 2006 and Best Magazine Program Media Award 2007, Udarata Menike - Best Travel Program Presidential Award travel and tourism 2009 and Best Educational Program - State Awards 2010, Schooling Along the Wild Track - Best Television Program Proposal of Japan Prize 2013 and Special Jury Prize ABU TV Contest 2015) and several nominations at numerous television contests for his television programs in a variety of genres. Apart from his television career he engages in photography and writing. Athula has conducted three photography exhibitions. He published the book "Sri Lanka - Miraculous Island in the Indian Ocean in 2012. Athula was awarded for many scholarships by prominent television institutions in Europe to learn more about television program production. Currently he engages in new travel program series and writing script for his first feature film.



Veronika Mendler

project consultant, Goethe-Institut headquarters in Munich, Germany

started with a traineeship is now project consultant within the film, television and radio division of the Goethe-Institut headquarters in Munich. With and regards to content, she focuses on the topics of refugees as well as children, teenage and documentary film. Before her time at the Goethe-Institut, she was active in the film business working as a freelance video-journalist for several documentary productions. At the local broadcasting unit afk TV, she gathered experience and could realize a number of short documentary reports and portraits. She studied cultural anthropology with an emphasis on film as well as linguistics, literature and media sciences in Munich. During her studies she realized her first documentary film.

VIDEO ON DEMAND

Did you miss a program?
Do you want to see a production again?
Do you want more?

All programs presented at the Mini-INPUT in Colombo 2016 and some more from INPUT Calgary are available at the library of the Goethe-Institut Sri Lanka until December 21, 2016.



For more information, please download “INPUT Catalogue” here:
<http://q-r.to/bafp8w>

or scan QR Code





INPUT CALGARY MAY 8 - 12, 2016



INPUT returned to Canada for the first time in 16 years in 2016, the Calgary conference drew strong attendance from across Canada, the United States, Europe and Asia over the four and a half days of screenings. The local film and television industry, which has an annual production of \$120 million, set a vibrant stage to hosting this influential international event.

Working with the local organizing committee, the INPUT 2016 board is comprised of Albertans from the film and creative industry: Joe Novak (Chair), Bow River Productions; Luke Azevedo, Calgary Economic Development; Tom Cox, Calgary 'Industry'/Canada Media Production Association; Stephen Schroeder, Calgary International Film Festival; Bill Evans, Alberta Media Production Industries' Association and Tyler Shandro, Shandro & Associates.

INPUT is an affordable and unique international public television screening event that has been held in cities around the world since 1977. A global meeting point for producers, directors, writers and creators that come together to view and discuss the most innovative content being shown by public broadcasters around the world. Inspiring and innovative documentaries, dramas, webisodes, and programming that you won't see anywhere else.

The colleagues from Municipality TV 100, the Greek public broadcaster ERT and the Goethe-Institut Thessaloniki have presented a terrific concept for the next conference which will be opened on May 7, 2017 at the Olympion Cinema in the heart of the City. Just a short walk from there, at the Pier 1, we will continue with the INPUT sessions on the premises of the Thessaloniki Film Festival. INPUT 2017 in Thessaloniki promises to be

- a unique mixture of 2000 years of culture,
- a direct encounter with how we address people who take refuge in our countries,
- a meeting with a public broadcaster who has been shut down for 2 years to be re-opened in June 2015
- a discussion of the future of public media while overlooking Mount Olympus and the Aegean.

We recommend to save the date 7 to 11 May 2017 for INPUT 2017. The call for submission will be out on 1 November, and we will ask for

- Factual Programs / information
- Factual Programs / culture
- TV Fiction Programs (no crime please!)
- New Formats
- Cross Media (focus on VR, 360, TOV, social media-based projects)
- Tailor-Made for INPUT

Deadline for submitting to the International Selection for INPUT 2017 will be 21 December 2016. Our newsletter / website will keep you updated. Last but not least: Certainly all of you are aware, that the decision to bring INPUT to Greece, to a country that has been and still is in the news not because of its flourishing economy is also an act of solidarity. For this reason, we have to raise the conference fee to 170€. This solidarity fee will allow that our Greek colleagues cannot only host but also attend INPUT 2017, by having to pay a reduced rate of 50€.

ABOUT INPUT



INPUT (International Public Television) is a non-profit organisation of public television programme makers and broadcasters, which organises an annual week-long television showcase where the rules of broadcasting are challenged and redefined. The conference was founded 1978 to encourage the highest quality television programming worldwide, to support television as a service to the public, to promote discussion and debate about the television craft and to serve as a global meeting point for those who produce television.

The event is the only international conference that focuses specifically on the innovative programmes produced by public as opposed to commercial broadcasters.

INPUT is dedicated to the proposition that television should be public service broadcasting in the public interest. That access to the most honest, innovative, provocative, courageous and challenging broadcasting is a universal fundamental human right.

INPUT has organised international television's most important and influential annual screening conference for thirty years. This unique event – held in a different country each year – encourages the development of public service television by screening and debating the most outstanding programmes from around the world.

INPUT is a voluntary organisation, supported by conference registration fees, public television organisations, individuals and various institutions, agencies and foundations. Moderators not only make the selection of programmes, but also set up the conference programme, and lead the post-screening discussions. National coordinators, well-chosen TV professionals around the world, scout on a national level for programmes which fit the aim of the conference. Each National Coordinator or country has its own selection system. The NCs submit their national choice to the annual International Selection.

www.input-tv.org



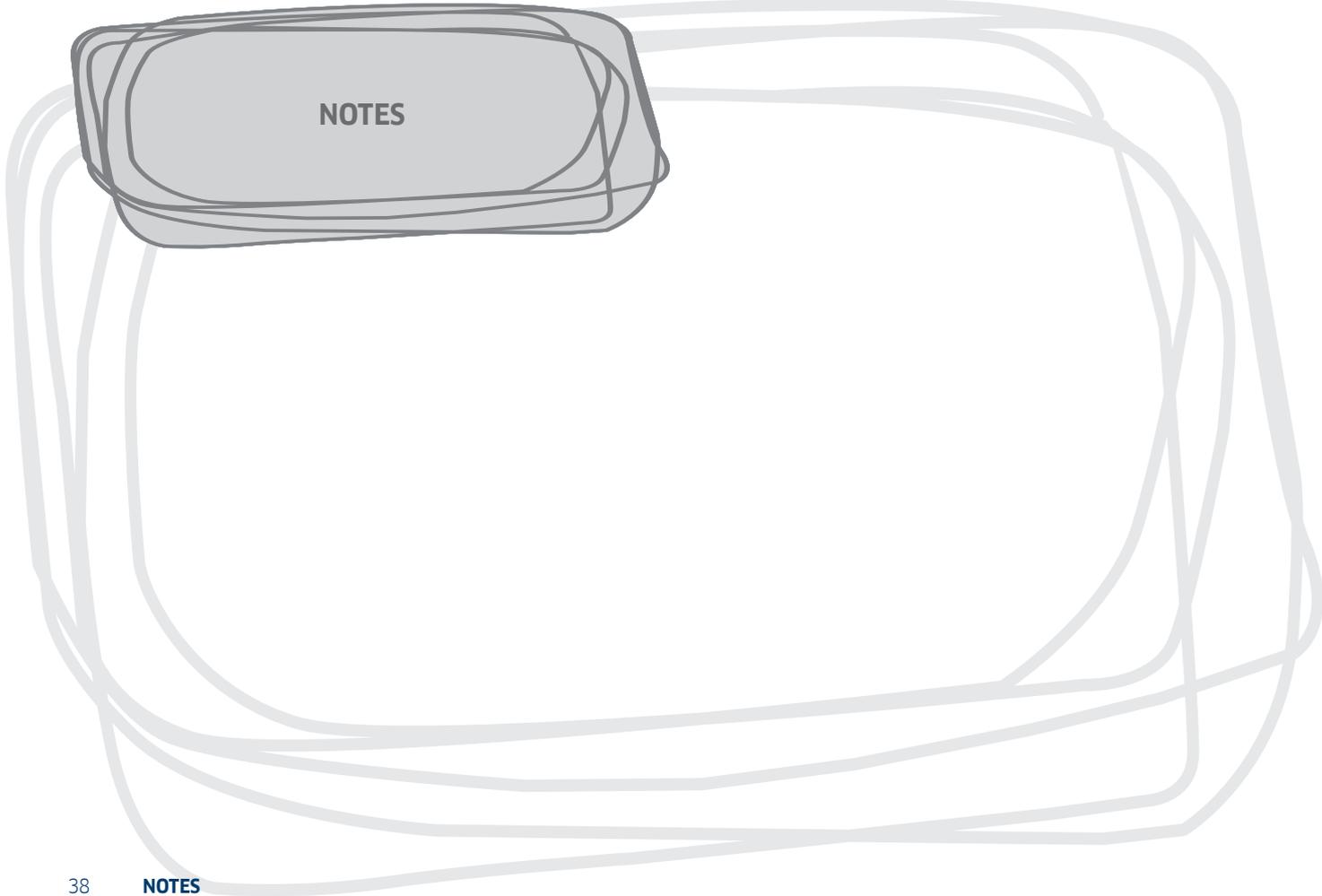
ABOUT GOETHE-INSTITUT

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach.

We promote knowledge of the German language abroad and foster international cultural cooperation. We convey a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Our cultural and educational programs encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility.

With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres, we have been the first point of contact for many with Germany for over sixty years. Our long-lasting partnerships with leading institutions and individuals in over ninety countries create enduring trust in Germany. We are partners for all who actively engage with Germany and its culture, working independently and without political ties.

The Goethe-Institut is an Associate Member of INPUT, organizing many Mini-INPUT events around the world each year, in connection with the annual INPUT conferences. Each year media experts working for the Goethe-Institut attend INPUT. The Goethe-Institut also has its own INPUT Hub in Munich and supports this conference by making it possible for several delegates to participate as well. The Goethe-Institut values the identity-building strengths of public broadcasting on society, and supports the INPUT values.



NOTES



Contact

Goethe-Institut Sri Lanka

39, Gregory's Road

Colombo 7, Sri Lanka

Tel: +94 11 2694562

Fax: +94 11 2693351

program@colombo.goethe.org

www.goethe.de/srilanka

facebook.com/goetheinstitut.srilanka