

Mini-INPUT

COLOMBO, SRI LANKA

OCTOBER 17 – 19, 2018

Goethe-Institut Sri Lanka

Best of INPUT Brooklyn 2018



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Dr. Petra Raymond
Director
Goethe-Institut
Sri Lanka

INTRODUCTION GOETHE-INITIUT SRI LANKA

One focus of the Goethe-Institut Sri Lanka is supporting the national television networks and TV professionals in their efforts to shape television in their service for the public. Being part of the International Public Television conference INPUT is a great opportunity to deal with questions about public service broadcasting and to develop a self-conception of the individual engagement. In this context it is especially important to us to go on with the three-year tradition of organising a Mini-INPUT in Sri Lanka in order to enable more interested people to access and discuss the TV productions that were presented at this year's INPUT in Brooklyn.

We are looking forward to share a selection of the most interesting, moving and controversial formats of the INPUT conference in Brooklyn in Sri Lanka. 74 productions, organized in over 20 sessions made the Brooklyn conference a memorable event in the history of international public television. This great variety didn't make the program curation easy for us but thanks to the expertise of Athula Disanayaka, the National Coordinator for INPUT in Sri Lanka and our valuable and reliable partner the Sri Lanka Rupavahini Corporation as well as the international delegates and moderators we were able to create a terrific program for the Mini-INPUT in Colombo.

18 TV productions of different formats from 14 countries add to the internationality of this year's conference. It is thanks to the National Coordinator INPUT, Athula Disanayaka, that Sri Lanka was represented by TV productions and delegates at the last two INPUTs in Thessaloniki and Brooklyn. The production of the Sri Lankan director Kanchane Marasinghe "A House is not a Home" which was also screened in Brooklyn will not only be presented at our Mini-INPUT but also moderated by the director himself. We are delighted that Athula Disanayaka will again be one of the four moderators of the third Mini-INPUT in Colombo. Next to him we will welcome delegates and moderators from Germany, South Africa and Thailand.

We hope that this event and also the screening of the Sri Lankan production encourages national directors and producers to generate content for the next INPUT conference in Bangkok, which will be held from May 6-10, 2019, so that Sri Lanka will be represented with own TV productions again.

We wish all delegates an inspirational time in Colombo.



**Enokaa Sathyangani
Keerthinanda**
Chairperson
Sri Lanka Rupavahini
Corporation

INTRODUCTION SRI LANKA RUPAVAHINI CORPORATION

The purpose of television filmmaking varies from film to film. But the ultimate attempt should be to change, improve or to uplift the standards of the society. As communication is an art, the craft must be effective enough to bring to light certain cause or some injustice with a hope of a positive change of the civil society.

Television medium as a common man's communication medium, the main criteria is to simply entertain or delight its audiences in general, the underlying aim must be to reveal the hidden truth of some social, political or cultural issues that are being covered or galvanized by the supremacy of the hegemony. Having said, that effort should not be a pre-planned force that could lead the audience to an implanted judgement but to allow the audience to make their own judgment with a free mind. It is why a good creation can become a good communication tool in a commercialized world, fulfilling its basic standards with completeness concreteness, courtesy correctness, clarity, consideration and conciseness. Apart from that, creativity and credibility should also be a must to become a good creation that can touch the hearts of masses.

Being a partner of Mini-INPUT international television event, I'm much obliged getting the opportunity of joining a valuable dialogue made at INPUT conference in Brooklyn that was being held in May 2018, with one of our own creations "A house is not a home" made by Kanchana Marasinghe.

Finally I take this opportunity to thank Athula Disanayake the National Coordinator for INPUT in Sri Lanka and the Goethe-Institut for their immense efforts to organize Mini-INPUT once again, for the enthusiastic television professionals and TV fans in Sri Lanka.

**PROGRAM
Mini-INPUT
(BEST OF INPUT BROOKLYN)
OCTOBER 17 - 19, 2018**

Wednesday, October 17, 2018

6:00 PM Opening

OPENING SESSION: REAL(ITY) DRAMA

Athula Disanayake, François Smit

6:30 PM Human Smugglers

7:30 PM Reception

Thursday, October 18, 2018

SESSION 1: A PLEDGE FOR PUBLIC SERVICE MEDIA

Philipp Vongehr, Andreas Klempin

9:30 AM Pano: How Damaging Are Antibiotics?

10:10 AM P3 Satire

10:20 AM Discussion

10:40 AM Tea Break

SESSION 2: WAS IT GOOD FOR YOU?

SLEEPING WITH THE ENEMY

François Smit, Athula Disanayake

11:00 AM Breaking the Cycle

12:00 PM Discussion

12:20 PM Lunch Break

SESSION 3: LET'S MAKE OUR POLITICAL PROGRAMMING GREAT AGAIN

Andreas Klempin, Philipp Vongehr

1:20 PM Sleeping With The Enemy

2:05 PM Grotresco: The Refugee Crisis - A Musical

2:35 PM Discussion

2:55 PM Tea Break

SESSION 4: TELLING WAR STORIES, FAR FROM THE FRONT LINES

François Smit; Andreas Klempin

3:15 PM The Shell

3:30 PM National Bird

5:00 PM Discussion

Friday, October 19, 2018

SESSION 5: WHO THE HELL IS INTERESTED IN OLDER PEOPLE?

Andreas Klempin, Philipp Vongehr

9:30 AM Super Octogenarians -

India's Oldest Water Warrior

9:55 AM Discussion

10:15 AM Tea Break

SESSION 6: DEDICATED TO THE MOMS OF THE WORLD: IMGAGES OF MOTHERHOOD

François Smit; Andreas Klempin

10:35 PM Gone Mom

11:20 PM The Truth About Our Au Pair

12:00 PM Discussion

12:20 PM Lunch Break

SESSION 7: HISTORY AS YOU HAVE NEVER SEEN IT BEFORE

Athula Disanayake, Philipp Vongehr

1:20 PM Tokyo Black Hole: Year Zero

in Post-WWII JAPAN

2:10 PM Three Thousand

2:25 PM Discussion

SESSION 8: FRESHLY CRAFTED WITH TRADITIONAL TOOLS

François Smit, Athula Disanayake

Kanchane Marasinghe

2:45 PM Hedgehog's Home

2:55 PM A House is not a Home

3:10 PM One Thousand Myths

3:20 PM Discussion

3:40 PM Tea break

SESSION 9: CHANGING SOCIETY, ONE PROGRAM AT A TIME

Athula Disanayake, Philipp Vongehr

4:00 PM Sickboy

4:45 PM The Snake Charmer

5:45 PM Discussion

OPENING SESSION

ATHULA DISANAYAKE
FRANÇOIS SMIT

Mini-INPUT

WEDNESDAY, OCTOBER 17, 6:00 PM – 7:30 PM
Host: Goethe-Institut Sri Lanka
Venue: Goethe-Institut Sri Lanka
39, Gregory's Road, Colombo 7

6:00 PM – 6:30 PM **Opening**

6:30 PM – 7:30 PM **Opening Film: Human Smugglers, Documentary, Denmark**

7:30 PM **Reception**

REAL(ITY) DRAMA

Real life drama can very often be hard to watch – in the world as such as well as on television. Some topics are barely digestible. Some seem plainly unbelievable, other fates are just too dire to want to see on television. However, public broadcasters find themselves in the situation where they are obliged to render service to the society that feeds it, to reflect and educate as well as entertain and find an audience.

How can we meet this challenge?

Some solutions can be found in the convergence of genres and the universal toolbox of filmmaking. In this session we examine what tools are at hand to spice up, soften, vivify, format, dramatize, dilute – in short tell those stories that are outside the viewers' comfort zones? What works and what doesn't? How far will an audience go in believing the images it sees - when will it start doubting the documentary? What are the ingredients of success?

And how much does a documentary script alter the reality that was filmed? How can experience with fictional storytelling be useful to the editing of documentaries? And how much of the content crafting do you have to signpost to your audience? When does documentary become real(ity)? More is to come in the next two days: vibrant and diverse examples of innovative force and quality broadcasting from different parts of the world, providing resounding arguments for International Public Television.

HUMAN SMUGGLERS

Mini-INPUT

WEDNESDAY, OCTOBER 17, 6:30 PM

Genre: Documentary

Original Title: Menneskesmuglerne

Country: Denmark

Duration: 59'

Language: English, Arabic

Title of series: Human Smugglers

Production Company: DR

Co-Producers: ZDF with support from SVT, NRK, RTS, Société Radio-Canada

Broadcast by: DR

On: 2017/11/27

Total budget in Euro: not specified

Author: Poul-Erik Heilbuth, Georg Larsen, Klaus Nedergaard, Kasper Vedsmand

Directors: Poul-Erik Heilbuth, Georg Larsen

Producer: Sidsel Marie Jacobsen

Commissioning Editor: Erling Groth

Submitted by: Danish Broadcasting Corporation - DR

Contact: Sidsel Marie Jacobsen

Email: smj@dr.dk

For the first-time human smugglers, will reveal - on camera and unmasked - the secrets of their trade. Does that sound too good to be true? We offer a real picture of the industry that has brought millions of migrants to Europe. When European politicians promise to put an end to the uncontrolled and illegal influx, this is the force they are up against. The film offers an astonishing insight to how one of the largest travel agencies in the World - human smugglers - operate. Offering tailor-made travel arrangements to individuals and groups according to their financial potential or producing false documents, working together, competing, networking and mingling as in other industries, only here under the pressure of being illegal. We also witness the relentless fight to get smugglers behind bars personated by an Italian prosecutor who believes the smugglers are all the same. He - and authorities around Europe - has waged a war against the human smugglers, but what are their chances of success? We offer a unique dive into the business of human smuggling presented by the men that run it. It gives us the chance to open doors that have been closed for years and see the whole debate from a quite new angle.

SESSION 1
PHILIPP VONGEHR
ANDREAS KLEMPIN

Mini-INPUT

THURSDAY, OCTOBER 18, 9:30 AM - 10:40 AM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

A PLEDGE FOR PUBLIC SERVICE MEDIA

Public service television is currently facing a great challenge all over the world. It is no longer a question of program critique or quality but a question of existence. When INPUT first started in 1977 it was an exchange between the established European public television stations and the younger PBS in America. Since then INPUT - and public service media - have 'toured' the world. However, today political and economic forces are pledging to limit or even completely get rid of public service media. Even in its European cradle, where public broadcasting was part and parcel of re-building countries after the nightmare of World War II, the concept is under fire.

See two productions from smaller but very innovative broadcasters, which clearly show: public service is state-of-the-art, witty and surprising.

**PANO: HOW DAMAGING
ARE ANTIBIOTICS?**

Mini-INPUT

THURSDAY, OCTOBER 18, 9:30 AM

Genre: Investigative Reportage

Original Title: Pano: hoe schadelijk zijn antibiotica?

Country: Belgium

Duration: 37'

Language: Dutch

Title of series: Pano

Episode: 2 of 12

Production Company: VRT

Broadcast by: VRT

On: 2016/10/19

Total budget in Euro: not specified

Authors: Hilde De Windt, Ludo Bollen

Directors: Hilde De Windt, Ludo Bollen

Producer: Peter Brems (Journalist)

Commissioning Editor: Herta Luyten

Submitted by: Vlaamse Radio- en Televisieomroep - VRT

Contact: Elly Vervloet

Email: Wendel.goossens@vrt.be

How damaging can antibiotics be? Our healthy and fit Pano reporter Peter Brems did the test and took a full course. He was not alone. Belgians lead the pack when it comes to taking powerful medicines. The famous US microbiologist and antibiotics expert Martin Blaser warns: 'The long-term impact is becoming clear: asthma, obesity, diabetes and food allergies are on the rise'. Can the damage to our reporter's intestines caused by strong antibiotics be repaired? We created a unique, medical experiment. It is a medical world first and could create quite a stink!

P3 SATIRE

Genre: Political Satire Web Series
Original Title: P3 Satire
Country: Denmark
Duration: 8'
Language: Danish
Title of series: P3 Satire
Production Company: DR Ung Digital
Broadcast by: DR Ung Digital
On: 2017/01/01
Total budget in Euro: 160.000
Author: DR Ung Digital
Director: Jonas Delfs
Producer: Jonas Delfs
Commissioning Editor: Christian Loiborg
Submitted by: Danish Broadcasting Corporation - DR
Contact: David Brorson Fich
Email: dafi@dr.dk

P3 Satire is a video project acting as a peripheral to the radio channel P3 in Denmark. Aimed at young adults (20-39) the main purpose of the format is to create an impetus around current affairs debate amongst young Danes - especially on matters of political importance. Satire is used to dissect and view the Danish society from the bottom up and challenge political decision makers and major corporations on their every move. When the world tells its tales, P3 Satire translates the events to the public as a free-of-charge service to better help the young understand what life is really like, so they can navigate the treacherous water that is modern society. With a cast of ever changing fictional characters P3 Satire uses Facebook as its main distribution platform. This makes the format incredibly agile. Making non-biased news interesting and accessible for this particular target audience is a major focal point for public service providers around the globe and via P3 Satire we both achieve good penetration in this elusive group and also provide meaningful and sharp criticism on subjects that matter the most. Danish opposition leaders even screened selected P3 Satire productions at the Danish parliament during crucial political debates.

Mini-INPUT

THURSDAY, OCTOBER 18, 10:10 AM

SESSION 2 FRANÇOIS SMIT ATHULA DISANAYAKE

Mini-INPUT

THURSDAY, OCTOBER 18, 11:00 AM - 12:20 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

WAS IT GOOD FOR YOU? SLEEPING WITH THE ENEMY

Public service broadcasters are in a Catch-22 situation when using third-party platforms. This session looks at the upsides and downsides of 'sleeping with the enemy'. The dilemma is obvious: If we only concentrate on our own digital platforms, how will the majority of the audience find us? On the other hand, when we publish and share our content on commercial and social platforms like Facebook and YouTube, we lose control of our content, depend on their algorithms, moods and ever-changing strategies. And we end up turning our users (formerly regarded as 'citizens') into 'products' for the social platforms to sell, as well as handing over all user-insights to our biggest competitors.

As Facebook's News Feed algorithm changes yet again this year, affecting our reach and influence on that platform, it's another moment for public service media to pause and re-examine our content strategies. Should we build our own platforms and drive audiences there? Do we continue to give our content away in order to reach new and younger audiences? Can there be a happy balance between the two? Is it ethical to hand over our audiences to companies that sell their data? Should we collect more personal data? And do any of us have a strategy that is working?

This session will explore the key unresolved questions that have emerged out of the 'platform wars' and how some public broadcasters have responded.

BREAKING THE CYCLE

Genre: Documentary
Original Title: Vägen tillbaka
Country: Finland
Duration: 58'
Language: Norwegian, English
Production Company: Yle
Co-Producer: NRK, Nordvision
Broadcast by: Yle
On: 2017/03/02
Total budget in Euro: 123,000
Authors: Tomas Lindh, John Stark
Director: Tomas Lindh
Producer: Tomas Lindh, John Stark
Commissioning Editor: Carin Göthelid
Submitted by: Yle, the Finnish Broadcasting Company
Contact: Tuire Lindström
Email: tuire.lindstrom@yle.fi

In this spin-off documentary to the series The Norden, a warden from the progressive Halden prison in Norway visits one of the more notorious prisons in the world, Attica Correctional Facility in New York State. The differences between these two prisons are stark. Halden Prison was designed with rehabilitation as the central point. The goal of the correctional system is to make good neighbours out of every inmate. The inmates live in a dorm-like environment and have access to a wide array of programs, ranging from pottery to a fully-equipped music studio, in order to prepare them for everyday life after release. The US correctional system focuses on punishment. At Attica, the inmates live in cramped cellblocks and they describe the facility and atmosphere as “predatory”, “aggressive” and “inhumane”. Violence and hostility is common. How will the Nordic ideas about dialogue and humanity be received by staff and inmates in Attica? Breaking the Cycle is a documentary that raises a moral dilemma for the viewer – what should a prison environment be like, what should be the goal of incarceration – and what type of treatment would you, as a citizen, be ok with?

Mini-INPUT

THURSDAY, OCTOBER 18, 11:00 AM

SESSION 3 ANDREAS KLEMPIN PHILIPP VONGEHR

Mini-INPUT

THURSDAY, OCTOBER 18, 1:20 PM – 2:55 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

LET'S MAKE OUR POLITICAL PROGRAMMING GREAT AGAIN

Forget the late-night talk shows and check out four totally different formats to engage audiences in political stories.

In the era of Trump and fake news, Brexit and a global refugee crisis, meaningful political programming is more important than ever. Public broadcasters have an important role when it comes to informing audiences about civic issues and holding politicians to account. There are plenty of late night talk show hosts, mocking the people in power. But is that all there is? How do you keep viewers engaged and interested in political stories?

In this session we will screen two totally different formats, which try to make politics digestible for all audiences. The creators tell us about the particular challenges they face when it comes to getting political in their countries and let us in on their thoughts about how public broadcasters can ensure their political programming remains relevant? Are we informing our audiences, or making them more cynical? Do these creative approaches lead to a deeper understanding of those in power or are they purely entertaining? Are we inadvertently letting the concept of democratic government voted in by informed citizens die a slow and quiet death?

SLEEPING WITH THE ENEMY

Mini-INPUT

THURSDAY, OCTOBER 18, 1:20 PM

Genre: Infotainment
Original Title: Volksvertreter
Country: Germany
Duration: 44'
Language: German
Title of series: Volksvertreter
Episode: 1 of 7
Production Company: Wieduwilt Film & TV Production GmbH
Broadcast by: ZDFneo
On: 2017/06/29
Total budget in Euro: 110,000
Author: Florian Schewe
Director: Thorsten Klauschke
Producer: Stefan Wieduwilt
Commissioning Editor: Michael Steiner
Submitted by: Wieduwilt Film & TV Production GmbH
Contact: Lea Wildemann
Email: lea@wieduwilt.info

The world seems in disarray. Populists from the far right and left are conflicted in a heated, political debate in Europe. Anger and hatred is spread, where once reason and coexistence reigned. The existing electoral system is becoming shaky. Whether on the street, in the family or on the Internet - the fronts are hardened. An unusual experiment takes its course. Shortly before the German general election in September 2017, the makers of this program put three voters and one politician together for one day. Three eligible citizens meet a politician who runs for parliament. The twist: The voters oppose all general opinions of the politician they're faced with. The politician now has one day to spend with and to convince his critics. Sleeping with the Enemy makes an attempt to make politics approachable.

GROTESCO: THE REFUGEE CRISIS - A MUSICAL

Mini-INPUT

THURSDAY, OCTOBER 18, 2:05 PM

Genre: Political Comedy
Original Title: Grotesco: Flyktingkrisen - en musikal
Country: Sweden
Duration: 30'
Language: Swedish
Title of series: The Seven Masterpieces of Grotesco
Episode: 1 of 8
Production Company: FLX for SVT
Co-Producers: GKU Godkänd Kvalitetsunderhållning AB
Broadcast by: SVT
On: 2017/11/03
Total budget in Euro: 1,056,510
Authors: Henrik Dorsin, Micke Lindgren, Emma Molin, Rikard Ulvshammar, Per Andersson, Per Gavatin
Director: Micke Lindgren
Producers: So a Lindberg, Martina Håkansson
Commissioning Editor: Mats Grimberg
Submitted by: Sveriges Television - SVT
Contact: Saam Kapadia
Email: saam.kapadia@svt.se

Europe saw an enormous influx of refugees in 2015, as a result of the war in Syria and other conflicts. Refugees primarily came from Turkey to Greece by boat, proceeding on foot, by roads and trains to the northwest - towards the wealthier and more open countries on the continent. The great influx of refugees created a lot of tension in European societies strengthening nationalist populist opinion, but also mobilizing civil society in solidarity movements of help and support. The Swedish comedy group Grotesco have created a short musical about this period, from the perspective of Swedish politics and public opinion. Grotesco was chosen as the best political humor program produced in Sweden in 2017. The program addresses the issue of the mass flight from Syria in 2015 and how Sweden and the other European countries handled it. A very serious topic turned to perfect humor in the form of a musical. This is the first in a series of eight parts, dealing with various subjects connected to Swedish society.

SESSION 4
FRANÇOIS SMIT
ANDREAS KLEMPIN

Mini-INPUT

THURSDAY, OCTOBER 18, 3:15 PM – 5:20 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

TELLING WAR STORIES, FAR FROM THE FRONT LINES

Stories of war often focus on the fighters, the battles, the generals and their strategies. How often have we seen the story of war told through accounts of victory and loss, survival and death on the battlefield? These two documentaries offer a different lens on war, with compelling stories of people who found themselves on the periphery of the battlefield. Meet intelligence analysts wrestling with their conscience (and PTSD) as drone missiles strike down innocent Afghans. See the lives of war refugees reduced to their basic needs of food, medicine and schooling. Each character is haunted in their own way, proving war's reach is wide and endures for generations.

This session will examine our definition of 'war victim' and whether some 'victims' stories are more worthy of telling than others. Whose voices are we missing? How far should we go when dealing with state secrets? Does a documentary have more impact when it abandons journalistic balance and takes a stand?

THE SHELL

Mini-INPUT

THURSDAY, OCTOBER 18, 3:15 PM

Genre: Documentary
Original Title: Тири Туб
Country: Tajikistan
Duration: 14'
Language: Tajik
Production Company: Independent Company Navruz
Total budget in Euro: 7,000
Author: Alexander Fridrikhson
Director: Orzumurod Sharipov
Producer: Alovutdin Abdullaev
Submitted by: Independent Company Navruz
Contact: Orzumurod Sharipov
Email: sharif.sharipov@gmail.com; orzumurod@mail.ru

A donkey drags an artillery shell through an island, connecting small stories of people who fled war. Life as a refugee is focused on meeting basic needs: securing food, medical treatment and schooling for the children.

NATIONAL BIRD

Genre: Documentary
Original Title: National Bird
Country: United States of America
Duration: 82'
Language: English
Title of series: Independent Lens
Production Company: Ten Forward Films LLC
Co-Producers: NDR, ITVS
Broadcast by: PBS
On: 2017/05/01
Total budget in Euro: 320,000
Director: Sonia Kennebeck
Producer: Ina Hofmann Kanna
Executive Producers: Errol Morris, Wim Wenders
Commissioning Editor: Lois Vossen
Submitted by: Independent Television Service (ITVS)
Contact: Betsy Newman
Email: bnewman@scetv.org

Three whistleblowers break the silence around the secret U.S. drone war. Plagued by guilt over participating in the killing of faceless people in foreign countries, two courageous women, a drone-target analyst and a retired intelligence officer, who connect with a former NSA analyst, decide to risk the consequences and speak out.

Mini-INPUT

THURSDAY, OCTOBER 18, 3:30 PM

SESSION 5 ANDREAS KLEMPIN PHILIPP VONGEHR

Mini-INPUT

FRIDAY, OCTOBER 19, 9:30 AM – 10:15 AM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

WHO THE HELL IS INTERESTED IN OLDER PEOPLE?

They are the most loyal viewers, yet they are bored by themselves. Every broadcaster is preoccupied with the notion of age. How can we reach a young audience without alienating our fanbase, the old people? Whilst societies in so many countries grow older, the public broadcasters spend a lot of time exploring issues of aging. But who is really interested in things about old age and its problems?

In this session we will examine how a program-maker attempt to create a hit-format that break the prejudice and deal with issues of old age.

Do viewers feel connection to the optimistic portraits of seniors?
Are public broadcasters guilty of propagating an unattainable image of the older generation?
What are the cultural differences?
What can be done better?

SUPER OCTOGENARIANS – INDIA'S OLDEST WATER WARRIOR

Mini-INPUT

FRIDAY, OCTOBER 19, 9:30 AM

Genre: Documentary Series

Original Title: Super Octogenarians - India's Oldest Water Warrior

Country: Singapore

Duration: 23'

Language: English

Title of series: Super Octogenarians

Episode: 1 of 8

Production Company: Very! Pte Ltd

Co-Producers: Mediacorp Pte Ltd, Channel NewsAsia

Broadcast by: Channel NewsAsia

On: 2018/02/01

Total budget in Euro: not specified

Director: Quah Mui Koon

Producer: Felicia Koh

Commissioning Editor: Huang Weixian

Submitted by: Mediacorp Pte Ltd

Contact: Carmen Chan

Email: CarmenChan@mediacorp.com.sg

Never before in human history has our planet contained so many elderly people, or such a large percentage of them. And from the look of things, 80 might just be the new 50. Across eight episodes, Super Octogenarians track down spunky seniors who are working way past their retirement age, and redefining the very idea of 'old'. Beyond the mere notion of active aging, healthy living and meaningful post-retirement life, we travel across Asia to see and hear how these gutsy seniors debunk the stock images we have of the elderly. In each episode, the producers pair up one of Asia's most prolific photographers with one of these super octogenarians. The photographer's task: to come up with a series of photographs based around the theme NEVER TOO OLD. They befriend each other, and the young come to see the world through the eyes of the old. The end result is often heartwarming as it is meaningful.

SESSION 6 FRANÇOIS SMIT ANDREAS KLEMPIN

Mini-INPUT

FRIDAY, OCTOBER 19, 10:35 PM – 12:20 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

DEDICATED TO THE MOMS OF THE WORLD: IMAGES OF MOTHERHOOD

Mothers - a society does not exist without them. Their roles vary in different countries and continents, so do the projected images and role models.

What images of motherhood do we as public service broadcasters project in our programs: Motherhood in the glow of ultimate fulfillment or as the most stressful job there is? What effects do these images have? Are we instead of providing a service to mothers inadvertently giving motherhood a bad name?

In this session we see varying angles on motherhood in public service broadcasting programs from two different parts of the world. In the first the mother runs away from her family, the second production suggests that mothers should have a guilty conscience if they have their children minded by an Au Pair. Let's see how horrible it is to do the most wonderful thing - to be a mother!

GONE MOM

Mini-INPUT

FIRDAY, OCTOBER 19, 10:35 AM

Genre: Reality Show
Original Title: 엄마를 찾지마
Country: South Korea
Duration: 42'
Language: Korean
Title of series: Gone Mom
Episode: 9 of 26
Production Company: EBS
Broadcast by: EBS
On: 2017/04/24
Total budget in Euro: 23,000
Author: Yoon Jung Lee
Directors: Park You Joon, Kim Kyu Ock, Shin Jin Su
Producer: Ryu Jae Ho
Commissioning Editor: Lee Eun Jung
Submitted by: EBS (Educational Broadcasting System)
Contact: Jin Su Shin
Email: bonapide@ebs.co.kr

Ceaseless chores, uncaring husbands, children in their phases, work stress, and much more. Sometimes being a mother is just too much. Mothers are all precious daughters, loyal friends, trustworthy partners, and dreamers, but family members often forget this. 'Gone Mom' provides freedom to these mothers. It is a reality show that showcases a mother enjoying a time of her life while family members struggle during her absence. A mother is secretly given \$1,000, leaves a letter to her family and escapes from home. In this episode, Jung Eun Joo a mother of four children, is overloaded with household chores. Her husband Kang Gun Il, is more of a child than a father and no help at all. Ms. Jung escapes during a family camping. She can fully enjoy her time within the budget, from reserving a 5-star hotel to getting a luxurious massage. Meanwhile, the family members also have some time doing mother's tiresome daily chores. They may choose to track mother down. A family reunion takes place under only two circumstances: either the family catches mother, or mother spends all \$1,000 and returns home. At a TV studio, along with two hosts, the whole family finally watches what went on during those surreal days.

THE TRUTH ABOUT OUR AU PAIR

Mini-INPUT

FRIDAY, OCTOBER 19, 11:20 AM

Genre: Documentary Mini-series
Original Title: Sandheden om vores au pair
Country: Denmark
Duration: 40'
Language: Danish, English
Episode: 3 of 3
Production Company: !MPACT TV
Broadcast by: TV2
On: 2017/07/26
Total budget in Euro: 320,000
Author: Ole Juncker
Director: Ole Juncker
Producer: Thomas Heurlin
Commissioning Editor: Liv Michelsen
Submitted by: TV2 Denmark
Contact: Ole Juncker
Email: ole@junckerfilm.dk

We wanted to see what happens when three well off women/ mothers from a western country are sent to the rural Philippines to experience the life of their au pair and their families. Will they be reassured that it is the best way to give foreign aid or will they be morally challenged and conclude that it is exploitation of poor women? For many years the au pair scheme in Denmark (which is meant to be cultural exchange for young people) has been accused of just being a way for the rich to get a low paid maid. The media coverage of the au pair scheme in Denmark has for many years been primarily negative. For the first time in Denmark a documentary filmmaker was given permission to film both the host families' lives and the au pair girls' lives for a longer period of time. The series started a huge debate about the use of au pairs in Denmark. Viewers commented and discussed the programs in big numbers on social media. Media coverage was intense and more political parties and worker's unions called for dramatic changes or even that the au pair scheme should be shut down. The 1st episode of the series got a 42 percent share. This shows how a 3 episode documentary series can create impact and explore global inequality by making it relevant for the viewers.

SESSION 7
ATHULA DISANAYAKE
PHILIPP VONGEHR

Mini-INPUT

FRIDAY, OCTOBER 19, 1:20 PM – 2:45 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

HISTORY AS YOU HAVE NEVER SEEN IT BORE

Innovative ways of using historic archive material to tell new stories

PSB archives are national treasures: they contain pieces of a nation's history, evidence what really happened, and iconic images that form our collective memory. Now as our libraries move from tape to digital file, it's easier than ever to access them and share them with others. The power of interpreting history is not just in the hands of the public broadcaster, but also in the hands of the public. New technology is also making it easier than ever for creators to mess with the original material - to rearrange it, erase it, or add new layers.

In this session, we invite you to immerse yourself in striking examples of public broadcasters using archives, not just to show what happened in the past, but also to imagine stories that never happened. We'll find out why the program creators chose to tell these particular stories with the footage at hand, and hear some cautionary tales. Is it possible to take archival material out of context, without despoiling or appropriating it? How do these new, imagined stories serve our audiences, compared with historic narratives told in a more linear, chronological way? Do these innovative techniques create fake history, or bring us closer to the truth?

**TOKYO BLACK HOLE:
YEAR ZERO IN POST-WWII JAPAN**

Mini-INPUT

FRIDAY, OCTOBER 19, 1:20 PM

Genre: Documentary

Original Title: Tokyo Black Hole: Year Zero in Post-WWII Japan

Country: Japan

Duration: 50'

Language: Japanese

Production Company: NHK

Broadcast by: NHK

On: On: 2017/08/20

Total budget in Euro: 607,000

Authors: Kensuke Kishi, Sadao Moriuchi

Directors: Kensuke Kishi, Sadao Moriuchi

Producers: Shinichi Terazono, Takuomi Matsumoto

Commissioning Editor: Takuomi Matsumoto

Submitted by: NHK (Japan Broadcasting Corporation)

Contact: Yukari Hayashi

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

Tokyo is known as one of the most orderly cities in the world. But 72 years ago, when World War 2 had just ended, it was a lawless place where people were driven by necessity and greed. To shed light on Tokyo in year zero - the 12 months that followed the end of the war - NHK analyzed more than 100,000 pages of declassified CIA documents and studied dozens of hours of newly discovered footage shot by the American occupation forces and private individuals. Those pictures show Tokyo like a black hole that swallowed people, materials, and money. In this film a young Japanese man, Takeshi from the 21st century, travels back in time to Tokyo in 1945. Cutting-edge video-compositing techniques place the actor within the images in old film footage, giving viewers an immersive, vicarious experience. Takeshi first experiences the black market that had sprung up in the ruined city. People dive into illicit businesses in order to survive. Many women can only feed their families by working as prostitutes. Street urchins, who work for Yakuza gangs, are rounded up by officials. A hundred people starve to death each month. Meanwhile, the families of the occupation forces live in luxury. And a cache of gold bars is pulled from Tokyo Bay... The film reveals how the desperate people of a ruined city laid the foundations of the Japanese capital of today.

THREE THOUSAND

Genre: Documentary
Original Title: Three Thousand
Country: Canada
Duration: 14'
Language: English
Production Company: NFB
Total budget in Euro: 142,300
Director: 'Asinnajaq' Isabella-Rose Weetaluktuk
Producer: Kat Baulu
Submitted by: National Film Board of Canada - NFB
Contact: Michelle van Beusekom
Email: m.vanbeusekom@nfb.ca

'My father was born in a spring igloo—half snow, half skin. I was born in a hospital, with jaundice and two teeth.' With quiet command, the young Inuk artist Asinnajaq plunges us into a sublime imaginary universe – 14 min of luminescent, archive-inspired cinema that recast the past, present and future of Inuit in a radiant new light. Delving into the NFB's vast archive, she casts a net across the complicated history of Inuit cinematic representation, harvesting fleeting truths and fortuitous accidents from a range of sources—newsreels, propaganda, ethnographic docs, as well as work by Inuit filmmakers. Two Inuit children peer with startling immediacy through a colonial lens. Decades later, other children hastily look away from an intrusive camera. Later still, Asinnajaq's own grandmother fashions sea lyme grass into a basket, at ease under the tender gaze of documentarian Jobie Weetaluktuk, the director's father. Asinnajaq fuses contemporary sensibilities with the economic aesthetic of her ancestors, overlaying a quilt of hand-drawn and CGI animation with shimmering fragments of historic moving image.

Mini-INPUT

FRIDAY, OCTOBER 19, 2:10 PM

SESSION 8 FRANÇOIS SMIT ATHULA DISANAYAKE KANCHANE MARASINGHE

Mini-INPUT

FRIDAY, OCTOBER 19, 2:45 PM – 3:40 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

FRESHLY CRAFTED WITH TRADITIONAL TOOLS

Craft and the concept of 'home' informs these unique programs with everything from stop motion animation to observational vérité. Each filmmaker has a found fresh way of using traditional techniques to make their storytelling powerful. Some charming, others political, and all with layers and challenges.

Together we will discuss how culture can inform the style and the story. What can we learn from a Yugoslavian fable, Iranian mythology or a Sri Lankan neighbourhood story?

We will also discuss how stations and independent filmmakers develop and create international public television co-productions. What is the process? Additionally, how do independent film-makers, artists, creators, and stop motion animators find funding to develop their craft and make a living? How can public broadcasters help nurture and sustain these artists? And importantly, will these programs endure and be enjoyed for years to come? A close look at storytelling craft that celebrates creativity and collaboration.

HEDGEHOG'S HOME

Mini-INPUT

FRIDAY, OCTOBER 19, 2:45 PM

Genre: Needled Felt Stop Animation

Original Title: Hedgehog's Home

Country: Canada

Duration: 10'

Language: English

Production Company: NFB

Co-Producers: Vanja Andrijević, Bonobostudio

Total budget in Euro: 270,000

Author: Branko Ćopić

Director: Eva Cvijanović

Producer: Jelena Popović

Submitted by: National Film Board of Canada - NFB

Contact: Michelle van Beusekom

Email: m.vanbeusekom@nfb.ca

In a lush and lively forest lives a hedgehog. He is at once admired, respected and envied by the other animals. However, Hedgehog's unwavering devotion to his home annoys and mystifies a quartet of insatiable beasts: a cunning fox, an angry wolf, a gluttonous bear and a muddy boar. Together, the haughty brutes march off towards Hedgehog's home to see just what is so precious about this 'castle, shiny and huge.' What they find amazes them and sparks a tense and prickly standoff. This sumptuous and delicately choreographed stop-motion fable - made entirely of needled felt - revives the timeless and timely notion of cultivating our own place of safety, dignity and comfort, no matter how big or small. Like a welcome blanket on a chilly day, Hedgehog's Home is a warm and universal tale for young and old that reminds us, there truly is no place like home. Deeply rooted in post-World War II Yugoslavia, this modern tale is entrenched in folk tradition but transcends specific cultures, eras and generations by focusing on the essence of home. Hedgehog's home is an act, not a place or a culture. It represents devotion to and cultivation of safety, dignity and comfort, a protective shelter that also reflects and defines who we are.

A HOUSE IS NOT A HOME

Mini-INPUT

FRIDAY, OCTOBER 19, 2:55 PM

Genre: Documentary Series

Original Title: A House is not a Home

Country: Sri Lanka

Duration: 14'

Language: Sinhala

Title of series: Big Cities

Production Company: Sri Lanka Rupavahini (TV) Corporation

Broadcast by: Sri Lanka Rupavahini (TV) Corporation

On: 2016/11/22

Total budget in Euro: 1,500

Author: Kanchane Marasinghe

Director: Kanchane Marasinghe

Producer: Kanchane Marasinghe

Commissioning Editor: Athula Disanayaka

Submitted by: Sri Lanka Rupavahini (TV) Corporation

Contact: Kanchane Marasinghe

Email: kanchane.marasinghe@gmail.com

This story focuses on Jayantha, who lives in Colombo, a city in Sri Lanka with a population of 5.6 million. His neighborhood was grabbed by the government for urban development projects, using mostly military force rather than negotiations. Jayantha and his family were relocated in newly built high rise apartments with diverse groups. Eventually his new home generates numerous issues related to the infrastructure of the building and living together with different ethnic and cultural communities. Jayantha organizes and leads the community to solve these issues with government authority while having their own solutions within his community. This is part of the Big Cities documentary series focusing on the discussion, comparison, exchange, and implementation of solutions to current problems in the world's largest cities, a unique 'worldwide public service network' collaboration of 28 partners from 25 countries including Eurovision, the Asia-Pacific Broadcasting Union (ABU), and Televisión América Latina (TAL). Big Cities aims to reach at least 100 million viewers in 20+ countries with their online content.

ONE THOUSAND MYTHS

Genre: Animation Series
Original Title: Hezar Afsan
Country: Iran
Duration: 7'
Language: no dialogue
Title of series: Hezar Afsan
Episode: 52'
Production Company: Hooran Studio
Co-Producers: Hooran Studio & Saba
Total budget in Euro: 1,092,000
Author: Afsaneh Bakhshi
Directors: Asghar Safar, Abbas Jalali Yekta
Producer: Asghar Safar
Commissioning Editor: Abbas Jalali Yekta
Submitted by: Hooran Studio
Contact: Asghar Safar
Email: ceo@hooranstudio.com

Stories from the Silk Road is part of an animated series that takes inspiration from historic illustrations. The creative team from Tehran, Iran seeks to embrace and preserve the common cultural heritage of the region.

Mini-INPUT

FRIDAY, OCTOBER 19, 3:10 PM

SESSION 9 ATHULA DISANAYAKE PHILIPP VONGEHR

Mini-INPUT

FRIDAY, OCTOBER 19, 4:00 PM – 6:05 PM
Venue: Sri Lanka Foundation
100, Sri Lanka Padanam Mawatha
Independence Square, Colombo 7

CHANGING SOCIETY, ONE PROGRAM AT A TIME

Why are public broadcasters falling behind when it comes to difficult and necessary discussions?

Around the world, topics that were once taboo are now becoming part of the mainstream conversation. Thanks in part to the #metoo movement, people are talking about sexual harassment and sexual assault more openly than ever before. But there are still plenty of subjects - like illness, misogyny and race - that people struggle to talk about in public.

In this session, you'll see two distinctive and striking examples of people using the media to kickstart important conversations, and accelerate social change. In Canada, a young man with a fatal disease launches a podcast to get people talking about illness. And in India, a Bollywood star launches a talk show to tackle the taboo topic of misogyny.

What are the secret ingredients that enable these media makers to bring difficult topics to light so successfully? And what can public broadcasters learn from these examples? In a rapidly changing media landscape, how did public broadcasters lose their power as an engine of social debates? Shouldn't we be leading these conversations, instead of waiting for the next hashtag to go viral?

SICKBOY

Mini-INPUT
FRIDAY, OCTOBER 19, 4:00 PM

THE SNAKE CHARMER

Mini-INPUT
FRIDAY, OCTOBER 19, 4:45 PM

Genre: Documentary
Original Title: Sickboy
Country: Canada
Duration: 44'
Language: English
Title of series: Big Cities
Production Company: Dream Street Pictures
Broadcast by: CBC
On: 2017/10/15
Total budget in Euro: 310,000
Author: Andrew MacCormack
Director: Andrew MacCormack
Producers: Rick LeGuerrier, Timothy M. Hogan
Commissioning Editor: Charlotte Engel
Submitted by: Dream Street Pictures
Contact: Rick LeGuerrier
Email: rick@dreamstreetpictures.com

This film follows 29-year-old yoga instructor Jeremie Saunders as he lives openly with Cystic Fibrosis and looks for ways to remove the stigma attached to chronic illness and disease. Jeremie grew up in Halifax dealing with CF, with a daily routine that involves using an atomizer, and taking dozens of prescription pills. But he keeps a positive outlook and chooses to openly talk about his disease and its challenges. He was diagnosed as a baby. His parents were told he would not see his 25th birthday. He married his wife, Bryde, both knowing that the disease has left him sterile. The film traces the efforts by him and his two closest friends, Brian Stever and Taylor MacGillivray, to create Sickboy, an irreverent Internet radio podcast aimed at changing the way people view serious illness like cancer, depression and epilepsy. Jeremie believes that laughing about the absurdity of his own disease 'takes away its power'. Driven by the fact that his family 'never really talked' about it, Jeremie becomes consumed by his attempts to change the conversation around serious illness. 'I'm never going to have a kid. THIS is my kid.' The documentary shows how a podcast that started as a joke among friends begins to have a transformative effect on its many listeners far and wide, and even on the podcasters themselves.

Genre: Documentary
Original Title: The Snake Charmer
Country: Greece
Duration: 57'
Language: English, Hindi, Bengali
Production Company: Forest Troop, Anemon
Co-Producers: ERT, Al Jazeera
Broadcast by: Al Jazeera
On: 2017/11/15
Total budget in Euro: 290,550
Author: Nina Maria Paschalidou
Director: Nina Maria Paschalidou
Producers: Rea Apostolides, Yuri Averof, Nina Maria Paschalidou
Commissioning Editor: Eleftherios Fylaktos
Submitted by: Forest Troop
Contact: Nina Maria Paschalidou
Email: info@foresttroop.com

Aamir Khan is one of the leading Bollywood actors in India today. He became a star of Hindi cinema in the 1980s, and his films have been the highest grossing Bollywood films of all time. Until recently, Khan was used to portraying macho men on a quest for vengeance and belonged to an industry accused of encouraging sexual violence against women. Yet in 2012, Khan's career took an unexpected turn, when he created 'Satyamev Jayate', the first prime-time TV show in India to expose the country's most critical social issues. Khan became the first Bollywood star to openly talk about rape, female feticide, dowry payments and domestic violence. The film follows Khan, as he attempts to change the way Indians perceive and treat women. Interviews with leading Bollywood directors, producers and fellow actors, help to explore further the role of cinema and TV in shaping values and mentalities in Indian society during the last thirty years. We also meet women who have taken part in Khan's show, and discover how their lives have been affected by speaking out in public. In parallel, we explore the controversy that Khan has created, listening to critical voices that are questioning his motives and protesting against his work. Khan's quest ultimately opens a window into a country in crisis and to the changes it is undergoing.

MODERATORS



Athula Disanayaka

TV Producer and Head of International Relations at Rupavahini Corporation, Sri Lanka

Athula Disanayaka is a TV Producer and Director, as well as Head of International Relations at national broadcaster Rupavahini, where he has been working for more than 18 years. He is the first ever participant for INPUT – International Public Television conference – representing the national television and Sri Lanka. Athula attended INPUT 2016 in Calgary, Canada as well as INPUT 2017 in Thessaloniki, Greece. Now he is the National Coordinator of Sri Lanka for INPUT.



Andreas Klempin

Project Manager, Goethe-Institut Thailand

Andreas Klempin looks after science and education projects at the Goethe-Institut since 2007, in particular the Science Film Festival, the largest event of its kind worldwide with over one million visitors in Southeast Asia, the Middle East, South Asia and Africa. Other projects have included a regional TV edutainment co-production with broadcasters in nine Southeast Asian countries, which won the PRIX JEUNESSE Award for Special Achievement in Children's Television in 2016 and currently developing an education channel in Myanmar with the Ministry of Education, as well as a regional digital platform to facilitate the joint development and shared use of high-quality resources for STEM education in Southeast Asia. He also organized the first regional Mini-INPUT in Southeast Asia in 2012 in Thailand and is coordinator for the INPUT 2019 in Bangkok.

MODERATORS



François Smit

Head of Postgraduate Studies at AFDA

François Smit holds an MA in International Arts & Media Management from the Salzburg Business School / Paris Lodron University Salzburg, Austria. He is currently the Head of the Postgraduate Studies at AFDA - the South African School for the Creative Economies in Johannesburg. He is a public service broadcasting industry veteran, transmedia specialist, creative producer, and mentor. Since returning to South Africa in 2014, François has been serving on the Executive Committee of the South African Communications Association - SACOMM and is the National Coordinator for INPUT in South Africa.



Philipp Vongehr

NDR, the public service broadcaster in northern Germany

Philipp Vongehr spent his entire professional life at NDR, the public service broadcaster in northern Germany. He started as a program trainee, then took care of on-air promotion and marketing and worked in strategic business planning. Back at television and has been head of the Talk and Factual Entertainment division since 2010. He is responsible for talk shows, factual formats, comedy and documentaries. Right now he is focused on how we can develop public entertainment for younger and older viewers at the same time in the Digital Age.

SPECIAL GUEST



Kanchane Marasinghe

Senior TV Producer & Director

Kanchane Marasinghe has been working for national television for 27 years. The travel documentary he produced, "Sari Sara", won the Best Current Affairs Program-State Media Awards 2006. He is specialized in environmental TV program production. As a TV producer, he has produced many current affairs programs and documentaries by discussing many current issues in the country. Following his first scholarships at DW, Television Training Center in Berlin, he used that knowledge for his program production and didn't hesitate to share the knowledge with his colleagues. Apart from television he has been engaged doing photography, winning several awards for his creativity in that field. He obtained a post graduate degree in Media from the University of Colombo.

He is the second Sri Lankan director who made it to INPUT. With his production "A House is not a Home" he contributed one format to this year's INPUT in Brooklyn. We present this production in Session 8 (page 31) and welcome him as our special guest for the discussion.

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 2018 and some more from INPUT Brooklyn are available at the library of the Goethe-Institut Sri Lanka until December 21, 2018.

Missing, last year's information: For more information, please download "INPUT Catalogue" here: <http://input-tv.org/input-2018/programme>



INPUT BROOKLYN, APRIL 30 - MAY 4, 2018

INPUT BANGKOK, MAY 6 - 10, 2019

INPUT 2018 in Brooklyn – 5 days packed with the screenings of inspiring programs, lively debates, and cross-cultural encounters.

More than 480 Delegates travelled from 36 countries to Brooklyn to attend the 26 session and the 70 international programs presented by a fantastic team of moderators. The selection of the TV programs, projects and topics for this year's conference covered the broadest range of topics such as:

- The right balance between content and money, between public values and commercial success
- Political comedy - Engaging audiences in political stories
- The pros and cons of distributing our content on social media and other third-party platforms
- Educational Children's Programming
- New ways of telling science stories
- How culture and traditional filmmaking techniques enhance the story



Each year when the INPUT conference is held, the solidarity of public television networks, systems, and the responsibilities of public service broadcasters become a unique conversation. At this year's INPUT in Brooklyn it was not different. INPUT and the ideals it holds dear, are ultimately connected through a thread that pulls the global community together.

Brooklyn as one of the five boroughs of New York has been a terrific location for INPUT 2018. New York has always been at the forefront of media and entertainment and home to talented television professionals of all backgrounds. During the INPUT it was home to producers, filmmakers, journalists, broadcasters and communications specialists from all over the world.

Bye bye Brooklyn - Hello Bangkok!

Next year INPUT will travel to Bangkok upon the invitation of Thai PBS, Thailand's young public broadcaster founded in 2008. So it is on a more optimistic and encouraging note that we close this conference: public service is not only challenged but also covering new ground. This year Thai PBS showed such innovative spirit and quality craftsmanship that it got two productions selected for the INPUT conference that show us what Thai public service media are made of.

We hope to see you there!



ABOUT INPUT



INPUT (INternational PUBlic Television) is a non-profit organisation of public television program makers and broadcasters founded in 1977, organises an annual conference, providing the conference location, technical facilities and staff. Sponsorship must apply within the spirit and objectives of INPUT.

The International Board is composed of TV professionals, who define the strategy and work all year round to make the annual conference happen. The Board appoints among its Members the Presidium: President, Secretary General and Treasurer. NCs are approved by the International Board of INPUT.

TV professionals around the world scout on a national level for programs, which fit the aim of the conference. Each National Coordinator or country has its own selection system. The NCs submit their national choice to the annual International Selection.

The INPUT Conference is hosted by Session Moderators who are TV professionals appointed by the Board. They also put together the program of the annual conference based on the programme submissions by the National Coordinators. They are a diverse group who come from different corners of the world and have an equally diverse range of perspectives on the television landscape.

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.

www.goethe.de



NOTES

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