

COLOMBO, SRI LANKA

OCTOBER 16 - 18, 2019

Goethe-Institut Sri Lanka

Best of INPUT Bangkok 2019









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Dr. Petra Raymond Director Goethe-Institut Sri Lanka

### INTRODUCTION GOETHE-INSTITUT SRI LANKA

Welcome to the fourth Mini-INPUT in Colombo, organised by the Goethe-Institut in partnership with the national broadcaster, Sri Lanka Rupavahini Corporation.

INPUT has a 42 year long history as the INternational PUblic Television conference. In May this year it took place for the first time in our South Asian neighbourhood, in Bangkok, and offered surprising, simple, encouraging and stimulating answers to a challenge that is of concern to all public media professionals and organisations: an opportunity to make an impact on the region. According to INPUT President Judy Tam, the public broadcasting community needs to be the best at content creation, leadership, journalism, reporting, and broadcast distribution. INPUT always wants to challenge the delegates 'to come up with ideas, meet friends, make friends, feel aspirational, and feel inspired to remember why it is that they chose to work in public service broadcasting.' In this spirit we would like to carry on with our Mini-INPUTs in Colombo which we started four years ago, and which always aim to present and discuss selected TV productions from the annual INPUT conference: an opportunity to make an impact on Sri Lanka.

Again in 2019, two TV-productions from Sri Lanka (*A Taste of Ceylon* and *Water Cart*) were presented by their directors, Shiran Ratnayake and Mohanji Ranganath, in Bangkok. Both will share their experiences of the main conference and join the discussions with you here in Colombo. From the INPUT 2019 program of 87 TV productions from 34 countries, the National Coordinator INPUT for Sri Lanka, Athula Disanayaka, the INPUT moderators Anandana Kapur (India), François Smit (Germany/South Africa) and Nowell Cuanang (The Philippines), together with the Goethe-Institut, have put together a selection of 18 TV films from 13 countries which they consider to be most relevant for Sri Lanka and its people. We hope that this event, along with the screening of the Sri Lankan productions, encourages national directors and producers to generate content for the next INPUT conference in Potsdam, Germany, which will be held from 4th to 7th May 2020, so that Sri Lanka will once again be represented by its own TV productions.

We wish all delegates an inspirational time in Colombo.



		SESSIO	N 2	WHEN THE WORST HAPPENS:
				FROM WHOSE POINT OF VIEW
				François Smit, Athula Disanayaka
Wednesda	ay, October 16, 2019	11:40	AM	Sense of Tumour
6:00 PM O	pening	12:35	PM	Discussion
		12:50	PM	Lunch Break
<b>OPENING SESSIO</b>	N: SHOULD I STAY, OR SHOULD I GO?			
No	owell Cuanang, Athula Disanayaka	SESSION 3		GETTING TO WORK
6:30 PM Th	ne Cleaners			Anandana Kapur, Athula Disanayaka (with Shiran Ratnayake)
8:00 PM Re	eception	1:40	PM	The Workers Cup
	0 . 1	3:05	PM	A Taste of Ceylon Tea
Thursday, October 17, 2019		3:15	PM	Discussion
		3:30	PM	Tea Break
SESSION 1 MOME	ENT OF MIRACLE IN THAILAND			
At	hula Disanayaka, François Smit	SESSION 4		BUILDING BETTER LIVES
9:30 AM Th	nam Luang Documentary - Lost -			Athula Disanayaka, François Smit
Fi	nd - Found - Survive - Strive	3:50	PM	One Planet
11:00 AM Di	iscussion	4:45	PM	Sa-ard Buri: City of Zero Waste
11:20 AM Te	ea Break	4:55	PM	Discussion

SESSION 5	IN SEARCH OF ON A TRAIL OF INVESTIGATE EXPOSÉS AND EVERYDAY QUESTIONS Nowell Cuanang, Anandana Kapur	ΓIONS,		
5:10 PM	The National: Attacking the Apple Empire	SESSIC	ON 9	OH MY GOD MY GRANDDAD IS AN AVATAR!
5:30 PM	Crackdown: The Rule of Law in China			Nowell Cuanang, Anandana Kapur
6:20 PM	Discussion	2:45	PM	Elderly Home Residents X SGAG
		3:45	PM	Discussion
Friday,	October 18, 2019	3:50	PM	Tea break
SESSION 6	BLAST FROM THE PAST: WHY NOW?	SESSIC	ON 10	THE POWER OF SILENCE:
	François Smit, Nowell Cuanang			SHOWING VS. TELLING
9:00 AM	Don't Push Us Aside			Anandana Kapur, François Smit
10:30 AM	The Suspended Mourning: Alfredo Garcia	4:10	PM	Ekaant
10:35 AM	Discussion	4:35	PM	Discussion
10:50 AM	Tea Break			
		SESSION 11		GETTING BEHIND THE HEADLINES
SESSION 7	PUBLIC TV A SAFE SPACE?			Athula Disanayaka, Nowell Cuanang
	Anandana Kapur, François Smit			(with Mohanji Ranganath)
11:10 AM	Jenny+	4:50	PM	Water Cart
11:40 AM	Three Thousand	5:20	PM	Discussion
12:35 PM	Discussion			
12:35 PM	Lunch Break	SESSION 12		KEEPING IT REAL: CREATING THE
				FEELING OF AUTHENTICITY
SESSION 8	I WAS THERE			Nowell Cuanang, Anandana Kapur
	François Smit, Anandana Kapur	5:45	PM	Oops, We Forgot Your Order: Sorry,
1:40 PM	Children of the Belgian Congo			It's Our First Time with Dementia
2:30 PM	Discussion	6:30	PM	Discussion



WEDNESDAY, OCTOBER 16, 6:00 PM - 8:00 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 - 8:00 PM Opening Film: The Cleaners, Germany, Brazil, The Netherlands, Italy

8:00 PM Reception

### SHOULD I STAY, OR SHOULD I GO?

WARNING: After coming to this session you might be confused or slightly disillusioned about using social platforms as a public broadcaster and thrilled at the same time!

During this session, a number of difficult dilemmas will be illustrated with cases and journalistic investigations. When we create stories on social platforms as a public broadcaster - are we letting go of some of the core values we were put here to protect? Do the dubious operations of Facebook and Instagram mirror our own lack of ethics? At the same time, these platforms offer us unique new ways to target, connect and interact with huge audiences which may otherwise never find us. Look forward to a fictional Instagram romance series and dive into a wild, young community of tattoo-lovers. Here, Social Media platforms reveal themselves as a strong area for public broadcasters to be innovative and creative when it comes to new ways of storytelling, producing and distributing content. In this session we will leave you with a combination of mixed feelings and thoughts: It will open your eyes and at the same time make you reconsider all your operations on Social Media.



WEDNESDAY, OCTOBER 16, 6:30 PM

Genre: Investigative Documentary

Original Title: Im Schatten der Netzwelt

Country: Germany, Brazil, The Netherlands, Italy

Duration: 88'
Language: German

**Production Company:** Gebrueder Beetz Filmproduction Co-producers: Grifa Filmes, WDR, NDR, rbb, VPRO, I Wonder Pictures; In cooperation with Motto Pictures, arte, NHK, BBC, PlayTV, ProPublica, SVT, RTS, RTBF, ORF, DR, RSI, Yes Docu, Yle,

VGTV, RTV, LRT Broadcast by: Arte On: 2018/08/28

Total budget in Euro: 1,140,511

Authors/Directors: Hans Block, Moritz Riesewick Directors: Poul-Erik Heilbuth, Georg Larsen

**Producer:** Georg Tschurtschenthaler

Commissioning Editor: Christiane Hinz (WDR), Jutta Krug (WDR),

Eric Friedler (NDR), Rolf Bergmann (rbb)

Submitted by: Westdeutscher Rundfunk - WDR / ARD

Contact: Yonca Yildirim

Email: Yonca.Yildirim@WDR.de

Enter a hidden third world shadow industry of digital cleaning, where the Internet rids itself of what it does not like. Here we meet five 'digital scavengers', among thousands of people outsourced from Silicon Valley, whose job is to delete 'inappropriate' content from the Internet. In a parallel struggle, we meet people around the globe whose lives are dramatically affected by online censorship. A typical 'cleaner' must observe and rate thousands of often deeply disturbing images and videos every day, leading to lasting psychological impacts. Yet underneath their work lie profound guestions around what makes an image art or propaganda and what defines journalism. Where exactly is the point of balance for social media to be neither an unlegislated space nor a forum rife with censorship? The Cleaners struggles to come to terms with this new and disconcerting paradigm and tells the story of the rise and fall of social media's utopian ideology.



THURSDAY, OCTOBER 17, 9:30 AM - 11:20 AM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

### MOMENT OF MIRACLE IN THAILAND

In 2018, the world held its breath as the story of 12 children and their football coach lost in a cave in the north of Thailand gripped the attention of media worldwide. The drama unfolded over the course of more than two weeks, as first they were believed lost. But then in an astonishing turn of events all were found alive, though in need of a complex rescue mission with high stakes. How did the international media, in this case ABC Australia, and Thailand's own public broadcasting service Thai PBS, tackle the story and the developing drama.



THURSDAY, OCTOBER 17, 9:30 AM

**Genre:** Documentary

Original Title: สารคดีด้ำหลวม สูญ หา เจอ รอด ฟื้น

Country: Thailand Duration: 90'
Language: Thai

Production Company: Thai PBS

Co-producers: Wassana Saiprasert, Chalee Kongpiam,

Supachet Srichan, Chaowarin Kerdsuk

Broadcast by: Thai PBS

On: 2019/01/14

Total budget in Euro: 57,000

Authors: Nattaya Weawweerakoupt, Santipong Changpuak

**Directors:** Nattaya Weawweerakoupt

Producers: Nuttapon Plarachun, Thanapon Lertthanapol

Commissioning Editor: Pipope Panichpakdi

Submitted by: Thai Public Broadcasting Services - Thai PBS

**Contact:** Ruthai Kritsanapraphan **Email:** ruthaik@thaipbs.or.th

The 2018 Tham Luang cave rescue of a junior football team is remembered as an international effort in the northern part of Thailand. It must also be seen in a Thai social and cultural context. The film begins with a legend of a sacred land that underlies the spiritual beliefs of local people to respect the great Mother Nature. In a similar way, rescuers from all over the world are in awe of the restricting natural power of mere rainwater flowing into a cave. As a Buddhist society, we believe in 'Idappaccayata', the Principle of Causality - that 'nothing is accidental'. The film proves that behind the most challenging cave rescue is the interdependence of people; from the smallest children, local folks and world experts who were there for the very same reason - compassion for humanity. The film was broadcast six months after the incident - the right timing to find the true meaning of a humane heart both in the local and international levels. It could be crucial as a solution to problems the world is facing today.



THURSDAY, OCTOBER 17, 11:40 AM - 12:50 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

### WHEN THE WORST HAPPENS: FROM WHOSE POINT OF VIEW

The point of view is an essential part of good storytelling. What is the most relevant, ideal and effective way to tell my story and through whose eyes? Any author will ask himself or herself that very question at the very start of any writing project. It is mandatory to have the right character at the centre of the storytelling in order to get the right feel, the right emotions, the right perspective. Depending on the choices an author makes, it can completely shift a storyline, plot structure and its outcome. From paper to the screen, the director must also think of the best way to shoot in order to find the right angle and the most efficient way to tell the story.

This session will present dramas that manage to successfully use the ideal points of view to tell stories about life-changing events. One seeing cancer through the eyes of a Dutch patient, the other, a Canadian mother's heartfelt efforts to help her suicidal teenage daughter surmount life's challenges. Two touching quests, two very different techniques.



THURSDAY, OCTOBER 17, 11:40 AM

Genre: Fiction Series

Original Title: Gevoel voor Tumor

Country: Belgium Duration: 52' Language: Dutch

Title of series: Sense of Tumour

Episode: 2 of 8

**Production Company:** Sylvester TV

Co-producers: VRT Één Broadcast by: VRT Één

On: 2018/03/18

Total budget in Euro: 4,000,000

Author: Leander Verdievel, Tom Goris, Mathias Claeys

**Director:** Tom Goris

**Producer:** Kris Peeters (VRT), Pieter Nolf (Sylvester)

Commissioning Editor: Olivier Goris

Submitted by: Vlaamse Radio- en Televisieomroep - VRT

Contact: Wendel Goossens Email: wendel.goossens@vrt.be

Tristan has spent the last 6 years studying medicine, pragmatically splitting it into theory at the bar and anatomy under the sheets. During his Neurosurgery internship he is noticed by Dr. Mercier, who, however, discovers a tumour in Tristan's nose. Suddenly, Tristan is no longer a brilliant medical student, but a cancer patient. Everyone around him responds differently, ranging from crying their eyes out to nervously bursting out laughing. Tristan refuses to give up his ambitious goals and intends to pick up the thread of his old life as soon as possible, casually trying to squeeze 25 radiation sessions and 6 chemo courses into his schedule. But things are far tougher than he had imagined: sharing a room with an old man with a giant brain tumour, freezing your sperm, unstoppable vomiting sessions, etc. Tristan's hospital stay differs dramatically from the time he was living it up there as an intern who flirted with all the female assistants. The idea originated when screenwriter Leander Verdievel was diagnosed with cancer. In his experience, the hard, unreal consequences of the disease often had a comical side. As a first step in investigating this idea, thirty young former cancer patients were interviewed. Their testimonials form the basis of the series.



THURSDAY, OCTOBER 17, 1:40 PM - 3:30 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

### **GETTING TO WORK**

The workplace is not always a safe place. In this session we explore the role of public media in exposing injustice on the job site. But how do we gain access to tell these stories and what are the consequences of telling them for the workers? Is the story about the work conditions or being human in an inhumane environment? Can we hold employers accountable or change the habits of consumers? Or will we just come away with a good story?



THURSDAY, OCTOBER 17, 1:40 PM

Genre: Documentary

Country: United States of America, United Kingdom

Duration: 84'
Language: English
Title of series: POV

Production Company: The Workers Cup Limited

Co-Producers: Humanity United Ford Foundation - JustFilms,

British Film Institute - BFI, American Documentary - POV

Broadcast by: PBS On: 2018/07/09

Total budget in Euro: 523,926 Author/Director: Adam Sobel

Producers: Ramzy Haaddad, Rosie Garthwaite

Commissioning Editors: Justine Nagan, Chris Whited

**Submitted by:** The Workers Cup Limited **Contact:** Ramzy Haddad, Betsy Newman

Email: Ramzy@mediadante.com, bnewman@scetv.org

In 2022, Qatar will host the biggest sporting event in the world, the FIFA World Cup. But right now, far from the bright lights, star athletes and adoring fans, the stadiums for the tournament are being built on the backs of 1.6 million African and Asian migrant workers. With unprecedented access, this documentary gives voice to the men who are labouring to build sport's grandest stage while competing in a soccer tournament of their own.



THURSDAY, OCTOBER 17, 3:05 PM

Genre: Short Documentary

Country: Sri Lanka

Duration: 6' Language: Sinhala

**Production** Company: Golden Ribbon

Co-producers: SLRC Broadcast by: SLRC On: 2018/11/03

Total budget in Euro: 2,639

Author/Director/Producer: Shiran Ratnayaka Commissioning Editor: Athula Dissanayaka

Submitted by: Sri Lanka Rupavahini Corporation - SLRC

Contact: Athula Disanavaka Email: irurupavahini@gmail.com Meena grew up in the hills with her father who was a tea plucker. Now he is paralysed and spends his life on the mat. Meena is in her twenties and has started her career as a tea plucker for the sake of surviving. Unfortunately she has to face more difficulties with her pay as she has to take care of her father as well. But she enjoys doing this job. The first tea plants were brought to Sri Lanka by the British in 1824; in 1860 the tea industry launched commercial cultivation. Sri Lankan tea is in high demand on the international market and is until today one of Sri Lanka's largest sources of income. In the early days Sri Lankan tea cultivation relied on Indian labourers. They established themselves in shanties in the hills and even their children had to cultivate tea rather than going to school. Since then, they have worked for low daily payments in conditions similar to slavery. This documentary was created to depict the real situation behind the tea industry in Sri Lanka and to raise the tea pluckers' daily wages by bringing it to the attention of the government and the authorised parties.



THURSDAY, OCTOBER 17, 3:50 PM - 5:10 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

### BUILDING BETTER LIVES

We have always known television's role, to inform, educate and entertain but can it motivate to improve or better your life? How significantly can a tv programme help to provide a better life for humankind? In this session we will explore another side of Public Broadcasting - in activating individual efforts to make a difference in one's life - and our world. Will they succeed, will it be impactful? Are there limits to advocating for audiences to act?



THURSDAY, OCTOBER 17, 3:50 PM

Genre: Reality Show

Original Title: Une seule planète

Country: Switzerland

Duration: 52' Language: French

**Title of series:** One Planet **Episode:** 1 of 6 Production

Company: RTS Broadcast by: RTS On: 2019/01/02

Total budget in Euro: 640,000

Author: Aline Bachofner

**Director/ Producer:** Yann-Olivier Wicht **Commissioning Editor:** Alice Naylor

Submitted by: Radio Télévision Suisse - RTS / SRG SSR

Contact: Yann-Olivier Wicht
Email: vann-olivier.wicht@rts.ch

Switzerland has signed the COP21 agreement, so it is committed to halving its direct CO2 emissions by 2030. What can we do as citizens at a personal level to reach this goal? Two Swiss families have accepted the challenge to begin living in a more sustainable way. The starting point is the discovery of their carbon footprint calculated by an expert. They then have six months to reduce their CO2 emissions, to learn how to live differently without lowering their quality of life. Two young change-instigators follow them and encourage them on their quest. Both families work on three main goals: food, mobility and housing. Following on from this, the instigators set different challenges to help the family implement new habits, but they also surprise and reward them in order to make the changes sustainable. From these individual experiences, projections are made to see what the impact across Switzerland would be. if everyone agreed to slightly modify their behaviour. At the end of this environmental adventure, the families discover how much they have managed to reduce their carbon footprint.

It is worth the effort for the planet's sake, because we only have the one!



THURSDAY, OCTOBER 17, 4:45 PM

Genre: Reality Show Original

Title: สะอาดบรี Country: Thailand Duration: 9'

Language: Thai

Title of series: Sa-ard Buri: City of Zero Waste **Episode:** Compilation of all 30 short episodes **Production Company:** Mother Ship Co. Ltd

Co-producers: Thai PBS Broadcast by: Thai PBS

On: 2018/01/04

Total budget in Euro: 26,900 for all 30 short clips

Author/Director: Yingyong Wongtakee Producer: Samsong Sutthinantakan

Submitted by: Thai Public Broadcasting Services - Thai PBS

Contact: Cherdpong Srisuthum Email: Cherdpongs@Thaipbs.or.th Since 2014 waste management is on the 'National Agenda' in Thailand. The Department of Environmental Quality has collaborated with the private sector to implement waste-free communities under the Zero Waste Project (Sa-ard Buri). The online reality show tells the story of this mission and explores solutions for waste management through a competition of ideas from all over Thailand. Four communities are shortlisted and paired with four waste management role model communities for coaching. The shortlisted communities have three months to prove their progress in waste management and demonstrate that their methods are practical. The winning team will be rewarded a trophy and 100,000 THB (approx. 2,500 Euro) from the government to recognise their efforts in waste management and sustainable living. We learn about the challenges and opportunities facing Thai villages and understand that sustainable thinking begins in the hearts and minds of people and communities. People need to understand and truly see the importance of waste management first hand and if they are determined to make changes, then solutions can be found. The programme-makers hope this will inspire many others in Thailand and eventually lead to a more widespread waste management trend in the future.



THURSDAY, OCTOBER 17, 5:10 PM - 6:40 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

IN SEARCH OF... ON A TRAIL OF INVESTIGATIONS, EXPOSÉS AND EVERYDAY QUESTIONS Investigative stories have always been at the heart of conversations on accountability, ethics and professional standards. Making the invisible visible and exercising objective judgment is an ideal, public media strives for. But taking a position is a high stakes call.

In this session we will discuss creating inquiry-based stories. Is it easier to be critical from the outside looking in? Does the investigative format allow for innovation, or do we rely too heavily on old styles and methods for storytelling? What if you don't find what you are looking for?



THURSDAY, OCTOBER 17, 5:10 PM

Genre: Investigative Report

Original Title: The National: Attacking the Apple Empire

Country: Canada
Duration: 18'
Language: English

Title of series: The National Production

Company: CBC Broadcast by: CBC On: 2018/10/08

Total budget in Euro: 30,000

Author/Director/Producer: Alex Shprintsen

Commissioning Editor: Marie Caloz

Submitted by: Canadian Broadcasting Corporation - CBC

Contact: Jim Williamson@cbc.ca

When you walk into an Apple Store to repair something on your device, you are given a fairly high quote. Even as high as the price of a new computer. What do you do? We recorded with a hidden camera what the Apple 'Genius' had recommended, then visited an 'unauthorised' repair shop to get a second opinion. The results were very telling and we discovered a pattern. This is a film about Apple's business practices and those who are fighting them. We had heard a lot of complaints about how difficult it is to get anything fixed at the Apple Store, and decided to put this to the test as well as to hear the views of those in the business. The hidden camera encounter in the store is interesting, but we also hear from two key people: Louis Rossmann who operates an 'unauthorised' repair shop in Manhattan and Kyle Wiens who runs a website that helps customers fix Apple devices on their own. A big part of the story is how Apple gets in the way of anyone who wants to repair Apple products outside the Apple ecosystem. Finally we examine the issue of planned obsolescence - how problems with the life of batteries led Apple to decide to slow down iPhones without communicating this properly to customers.



THURSDAY, OCTOBER 17, 5:30 PM

Genre: Documentary Country: Japan Duration: 49'

Language: Japanese Production Company: NHK

Broadcast by: NHK

On: 2018/07/22

Total budget in Euro: not specified

**Director:** Atsushi Ohama **Producer:** Seiji Kuroyanagi

Commissioning Editor: Atsushi Sugaya

Submitted by: Japan Broadcasting Corporation - NHK

Contact: Mika Kanaya

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

On 9 July 2015, authorities in China swiftly rounded up more than 300 lawyers and human-rights activists. Among them were more than 40 human-rights lawyers, who had been ready to sue the government. The roundup is known as the 709 crackdown. NHK spent a year gathering material on the detained lawyers and their families. It became evident that the push by the government under President Xi Jinping to create a society ruled by law, has a dark side: A woman urging the authorities to release her husband found herself under closer surveillance and tighter restrictions. A lawyer who tried to help her had his license revoked. One lawyer disappeared altogether. The growing pressure on human-rights lawyers shows that the Chinese government senses a threat to its control. As the economy grows, citizens are increasingly conscious of rights issues. After Xi Jinping took power in 2012, people across the country launched demonstrations about corrupt officials and environmental problems. To dispel public discontent and achieve stability, the Communist Party began advocating 'rule by law'. It also imposed strict control over the growing number of lawyers. This film reveals the anguish of lawyers and their families in the powerful nation that is China.



FRIDAY, OCTOBER 18, 9:00 AM - 10:50 AM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

#### BLAST FROM THE PAST: WHY NOW?

Scriptwriters, commissioning editors and producers are always looking for new stories and sometimes find them in history. But what material from the past makes successful television fiction for today's audiences - and why is it pertinent to be revisiting it now? Are these topics still relevant today? What does a period piece add to our understanding? What stories need to be passed on to the next generation? How does historical fiction bring light to the major changes in our society?

Come find out why German television broadcast a film in 2018 about three women in the 1970s fighting for equal pay. In an Emmy-winning series, produced by the Chilean broadcasting trust now, we meet one of the many victims of the dictatorship in the 70s. Returning to the 1940s Taiwan remembers its poet and dramatist Roseki.



FRIDAY, OCTOBER 18, 9:00 AM

Genre: TV Single Drama

Original Title: Keiner schiebt uns weg

Country: Germany Duration: 89 '

Language: German Production Company: filmpool fiction

Co-producers: Trebitsch Entertainment

Broadcast by: ARD On: 2018/11/14

**Total budget in Euro:** not specified **Authors:** Ualla Ziemann, Sebastian Orlac

Director: Wolfgang Murnberger

Producers: Katharina Trebitsch, Iris Kiefer

Commissioning Editor: Götz Bolten

Submitted by: Westdeutscher Rundfunk - WDR / ARD

Contact: Felicitas Rohrmoser

Email: felicitas.rohrmoser@wdr.de

The German town of Gelsenkirchen in 1979: by chance Lilli discovers that her husband Kalle gets paid much more than the women at the photo lab where they work, even though Kalle has not been there long. Lilli and her two friends, Gerda and Rosi, are outraged and want to do something. For over 30 years, the Constitution enshrined equal rights for men and women, but nothing has changed in terms of wage equality. The three women have enough problems as it is. Lilli is struggling with the father of her two children, and he is cheating on her with another woman. Her selfinfatuated mother Charly, who has lots of well-meaning advice for her daughter, is not much help either. Then there are the unpaid bills and a brokendown car. Rosi, by contrast, works secretly at Photo Kunze - against the will of her husband - in order to uphold some semblance of family happiness. Gerda ekes out a lonely living in her summerhouse following the death of her husband. But the three women refuse to be pushed around any longer. To file a lawsuit against their employer, they need the support of more than half their female colleagues. In standing up, they are not only taking on the management of their company, but also the male employees and their families.



FRIDAY, OCTOBER 18, 10:50 AM

Genre: Short Drama Series

Original Title: Una Historia Necesaria: Alfredo Garcia

Country: Chile
Duration: 5'

Language: Spanish

Title of series: Una Historia Necesaria

**Episode:** 1 of 16 Production

Company: Escuela de Cine de Chile

Co-producers: Tridi Broadcast by: 13c On: 2017/11/01

Total budget in Euro: 150,000 Author/Director: Hernán Caffiero Producer: Antonino Ballestrazzi

Commissioning Editor: Hernán Caffiero Submitted by: Escuela de Cine de Chile

Contact: Antonino Ballestrazzi Email: antonino@escuelacine.cl The series consists of 16 x 5min short films that narrate true stories based on the cases that make up the Rettig Report, information from the library of the Association of Relatives of the Disappeared Detained and the testimonies of witnesses, relatives, and friends of people detained in Chile who have not been found to this day. The Rettig Report, officially The National Commission for Truth and Reconciliation Report, in 1991 looked into human rights abuses resulting in death or disappearance that occurred in Chile during the years of military dictatorship under Augusto Pinochet, which began on 11 September 1973 and ended on 11 March 1990. They found that over 2,000 people had been killed for political reasons, and dozens of military personnel have been convicted of human rights abuses.



FRIDAY, OCTOBER 18, 11:10 AM - 12:50 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

#### SESSION 7: IS PUBLIC TV A SAFE SPACE?

Is public television an effective platform - to talk, to explore and to judge? In this session we will reflect on three programmes with different takes on creating a space for challenging conversations and issues.

First, we look at a programme that offers a public platform for sharing personal mental health issues. What are the benefits for the audience and those on the screen? Do we pass judgment or do we encourage integration?

Next, we join a host with a history of drug use as he gets up close and personal with emerging habits of current users. Should you intervene when the safety of those on screen seems compromised? What about the host? Who is really calling the shots?

Lastly, participants with polarising opinions come face to face with each other. Is Public TV right in placing people in conflict in such close proximity? What repercussions does this have for the crew and the audiences? Is creative dialogue possible regardless of what we believe?



FRIDAY, OCTOBER 18, 11:10 PM

Genre: Hosted Serial Health Programme

Country: Finland
Duration: 28'
Language: Finnish
Title of series: Jenny+
Production Company: Yle

**Broadcast by:** Yle **On:** 2018/10/29

Total budget in Euro: not specified

Author: Terhi Vuorinen Director: Gitte Enjala Producer: Johanna Reen

Commissioning Editor: Ilkka Lehtinen

Submitted by: Yle, the Finnish Broadcasting Company

Contact: Johanna Reen Email: johanna.reen@yle.fi The third season of Jenny+ delves even deeper into the depths of the human mind. The series discusses difficult topics, such as psychological problems, the narrow boundaries of normality, life with diagnoses, and a problematic relationship with food. Soul sisters Jenny Lehtinen and Saara Sarvas jump onto a rollercoaster of emotions, which offers tight turns, sharp drops and slow rises. Saara talks about her dream of becoming a mother. She has not used contraception for the past two years, but she is still not pregnant yet. Fertility tests and the possibility of life without children raise new questions in Saara. The topics of the episodes touch us all, either directly or indirectly. Between friends, Jenny and Saara boldly highlight issues of concern, question the prevailing circumstances and empower each other. In addition to experts, each episode contains moving encounters and emotional moments, and - since this is all about Jenni and Saara - also choking laughter. This episode includes a scene from Mind Pride organised on the World Mental Health Day: a parade of all kinds of minds, which succeeded in removing the stigma associated with mental illnesses and symptoms.



FRIDAY, OCTOBER 18, 11:40 AM

**Genre:** Documentary **Original Title:** The Gun

Shop Country: United States of America

Duration: 54' Language: English

Title of series: Reel Midwest Production

Company: Rogan Productions

Co-producers: David Rocehio, Moss Bresnehan

Broadcast by: PBS On: 2018/11/25

Total budget in Euro: not specified Author/Director: John Douglas

Producer: James Rogan

Submitted by: Rogan Productions

Contact: Maurice J. Bresnahan III, Betsy Newman Email: mossb@illinois.edu, bnewman@scetv.org

To gain insight into the role that guns play in American life, Illinois Public Media presents a documentary that goes behind the scenes at a small Midwest gun shop. The Gun Shop provides an unfettered view of what goes on inside a family-owned Michigan gun shop; exploring the culture that surrounds gun ownership and providing a unique window into one of the most divisive issues in our country. The programme reveals insights into the relationship that everyday Americans have with their guns that go beyond the gun toting stereotypes.



FRIDAY, OCTOBER 18, 1:40 PM - 2:45 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

### I WAS THERE

It is simple to say that history is written by the winners, but our job is to pursue the elusive truth. At the foundation of truth, is the primary source - those who can say, 'I was there'. In this session we look at three approaches to first person accounts of history. The first preserves the testimony of those who may soon be gone. The second attempts to correct the record of history and the third to show what really happened, when others deny it.

In each case there are challenges. Can you rely on a public record that only tells the story from one side? What happens when a conflicting witness remains unchanged in the face of new evidence? When we tell a story, do we take a side and if so, what are the ethical boundaries and risks?



FRIDAY, OCTOBER 18, 1:40 PM

Genre: Documentary Series

Original Title: Kinderen van de kolonie

Country: Belgium Duration: 50' Language: Dutch

Title of series: White bosses, black servants

Episode: 2 of 6

Production Company: VRT Canvas

Broadcast by: VRT Canvas

On: 2018/11/27

Total budget in Euro: not specified

Author: Geert Clerbout

Director: Marc de Wolf

Producer: Marleen Baras Commissioning

Editor: Olivier Goris

Submitted by: Vlaamse Radio- en Televisieomroep - VRT

Contact: Wendel Goossens
Email: wendel.goossens@vrt.be

In 1960 the Congo became independent after more than 75 years of Belgian presence. In this series 20 witnesses look back. For the first time on Flemish TV, the Congolese voice is also extensively heard. What was it like to grow up as a young Congolese in the Belgian Congo, in a society in which 99 percent of the population had barely any opportunity to realise their potential? And how did Belgian colonials live in the Belgian Congo? How do they now look back on the colonial regime of which they were part? Many former colonials have never fully digested the loss of 'their' colony. The Congolese, however, longed for independence. But once they had won it. many were unhappy with their new state and sought asylum in their only real country of reference: the old motherland, Belgium. How do they feel about that past? And how do they now identify? Many are proud of both identities. But there is also frustration, about the continuing failure to recognise the Congolese suffering during the colonial era. Today an outspoken third generation of Belgians with Congolese roots are calling out for a more nuanced and more critical vision of that past. The story they tell is universal.



FRIDAY, OCTOBER 18, 2:45 PM - 3:50 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

#### OH MY GOD MY GRANDDAD IS AN AVATAR!

Can a three-year-old inspire his parents to take action to save the environment together? What happens when Influencers teach elderly people how to raise money on Social Media? What is it with this old man who transforms into an avatar to tell young people about how to survive an atomic bomb?

In this session you will be confronted with different, clever and brilliant approaches that public broadcasters are using to build digital bridges between generations. Instead of dividing people up into isolated target groups and echo chambers - these multiplatform projects have created strong foundations and a new level of solidarity and mutual inspiration in solving serious problems together!



FRIDAY, OCTOBER 18, 2:45 PM

Genre: Documentary

Original Title: Elderly Home Residents X SGAG

Country: Singapore Duration: 47'

Language: English

Title of series: DontForgetMe

Episode: 1 of 3

**Production Company:** Mediacorp Pte Ltd, Channel NewsAsia - CNA

Broadcast by: Mediacorp Pte Ltd, Channel NewsAsia - CNA

On: 2018/08/06

Total budget in Euro: not specified

Director: Tang Hui Huan

Producers: Tang Hui Huan, Sharifah Fadhilah Alshahab, Lydia Shah

Commissioning Editor: Sharon Hun (Executive Producer)

Submitted by: Mediacorp Pte Ltd

Contact: Carmen Chan

Email: CarmenChan@mediacorp.com.sg

Singapore's elderly - already the most forgotten and overlooked - are completely left out by the new, ultra-connected world we live in. If we take the simple step of introducing them to the trendiest technology of our day - Facebook, Instagram, and even virtual reality - can they be empowered to change the world? Three groups of seniors gamely take on the challenge - and Channel NewsAsia has assembled Singapore's hippest social media stars to help them out. Viral video makers, SGAG, train a team of helpless elderly home residents to film and star in their very own fund-raising video. Hip Instagram photographers, the Yusman twins, teach four lonely seniors how to use Instagram and gather 'Likes' for a legacy of life well lived. And finally, famous geek artist Eugene Soh teams up with four senior tech ambassadors to create Singapore's first VR game for immobile and sickly nursing home residents.



FRIDAY, OCTOBER 18, 4:10 PM - 4:50 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

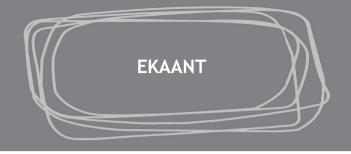
### THE POWER OF SILENCE: SHOWING VS. TELLING

One may think combining a profusion of images, sounds, music and words, makes for a more powerful and dramatic effect.

But sometimes less is more!

What visual and audio contribute judiciously to the tension, the pacing and the overall appreciation of a fiction? How can we skillfully use and gauge script, footage, sound, directing and editing to give the audience the most optimal experience? When is silence just empty and when does silence speak louder than words?

In this session we get to 'listen' to three examples of fiction that cleverly use sound and silence.



FRIDAY, OCTOBER 18, 4:10 PM

Genre: Single Drama
Original Title: Ekaant

Country: India
Duration: 25'
Language: Hindi

Production Company: FTII

Broadcast by: FTII On: 2018/02/12

Total budget in Euro: 13,652
Author/Director: Sarthak Bhasin
Producer: Bhupendra Kainthola
Commissioning Editor: Sumit Kumar

Submitted by: Film And Television Institute of India - FTII, Pune

Contact: Rohan Sondkar Email: ftiifro@gmail.com

Set in an unspecified time and space, the film's protagonist seems to be the only living person in a completely devastated city. He goes about, struggling his way, negotiating the tough setting and trying to survive. When on one fine day, out of nowhere, he happens to meet another person. Except that this person looks exactly like him.



FRIDAY, OCTOBER 18, 4:50 PM - 5:45 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

#### GETTING BEHIND THE HEADLINES

Contrary to the news or documentaries, TV drama can tackle, revisit and illustrate complex real life events or society phenomena using both fact and fiction. Having the liberty to mix both to reconstitute stories allows the viewers to get a fresh or different perspective on various situations and perhaps even better relate to them. With a strong screenplay, well developed protagonists and antagonists, clever directing, the viewers can experience first hand, emotionally engage and demystify situations that can appear at times so unfamiliar to them. Through various point of views this can help better humanise situations and help have a more complete and enlightened opinion.

The power of fiction can help better understand the world and get a deeper picture of society. Drama helps connect the dots!

From Taiwan, to Denmark and Sri Lanka, this session will enable you to experience strong and vivid emotions, leaving no one indifferent. Getting Behind the Headlines will tackle gang rape, drinking and driving and water crisis.

Join us and be part of the conversation.



FRIDAY, OCTOBER 18, 4:50 PM

Genre: Single Drama

Original Title: Pan Karatthaya

Country: Sri Lanka Duration: 29' Language: Sinhala

**Production Company: SLRC** 

Broadcast by: SLRC On: 2018/04/13

Total budget in Euro: 1,477

Author/Director/Producer: Mohanji Ranganath Commissioning Editor: Athula Dissanayaka

Submitted by: Sri Lanka Rupavahini Corporation - SLRC

Contact: Athula Disanayaka
Email: irurupavahini@gmail.com

When a little girl goes to buy a water bottle from a waterselling woman, she has a bad experience. So she decides to go to a well, called 'pathaha' in the jungle with her two friends. While they struggle to bring water with a cart, a big problem arises with that water-selling woman's well, from where the village people buy water. The well is banned by the government saying that 'this well's water is not suitable for drinking'. The waterwoman tries to bribe the government officer. But it doesn't work because the officer is virtuous. In the end, the water brought by the girl and her two friends is very helpful to the villagers, because they haven't got a single drop of water to cook their milk rice to celebrate the New Year. This drama is based on the drinking water problem of the North central province in Sri Lanka. In that area the lack of drinking water is the cause of social and cultural problems. So the director wanted to contribute his artistic thought to this experience.



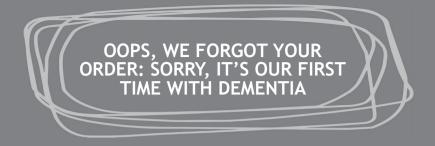
# Mini-INPUT

FRIDAY, OCTOBER 18, 5:45 PM - 6:50 PM Venue: Sri Lanka Foundation 100, Sri Lanka Padanam Mawatha Independence Square, Colombo 7

## KEEPING IT REAL: CREATING THE FEELING OF AUTHENTICITY

Sometimes when we're trying to create a feeling of authenticity, the outcome leaves the audience with a sense of being manipulated. How do you create a programme that feels 'real' when you have to plan a structure, storyboard, and edit the material?

In a time when the viewer knows the tricks of the trade, how do we keep their experience genuine? These programmes have each found a way to bring a simplicity to the screen that conveys a 'real' feeling.



# Mini-INPUT

FRIDAY, OCTOBER 18, 5:45 PM

**Genre:** Reality Format **Country:** South Korea

**Duration:** 55' **Language:** Korean

Title of series: Oops, We Forgot Your Order

**Production Company: KBS** 

Broadcast by: KBS On: 2018/08/09

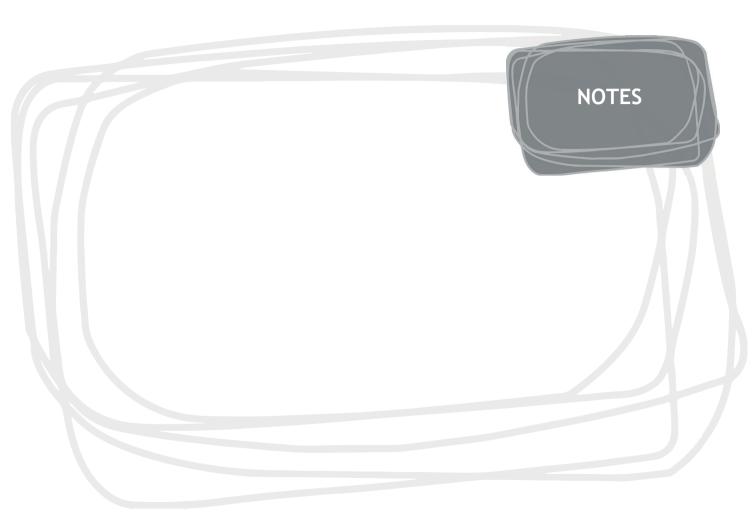
Total budget in Euro: 50,000

Authors: Kim Myeongsuk, Gil Dayoung Director/Producer: Kim Myeongsuk Commissioning Editor: Song Woong Dal

Submitted by: Korean Broadcasting System - KBS

Contact: Hyunsoo Kim Schroeter Email: hyunsooshka@kbs.co.kr

You order black bean noodles, and instead you get fried rice. You order sweet and sour pork, and instead you get stir-fried vegetables. This is a very strange restaurant in the middle of Seoul. It is called 'The 'This Is Not What I Ordered' Restaurant'. A place where you will find yourself saying 'this is not what I ordered' from time to time. Famous Korean chef Lee Yeonbok leads the team of chefs, and entertainer Song Euni is the manager as they work with five senior citizens suffering from the early stages of Alzheimer's in this peculiar restaurant. This episode shows how the five senior citizens with Alzheimer's are chosen to run a restaurant with the help of a chef and a general manager. The grand opening is today. What will happen? Here is an example of how public broadcasting tackles the huge issue of memory disorder in an entertaining way, at the same time revealing the complexities of working with those affected by it.







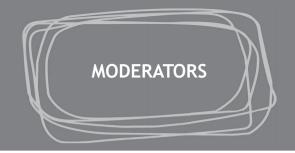
NOWELL CUANANG
Senior Program Manager News and Public Affairs Department GMA Network, Philippines

Nowell 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 Master's Degree in Community Development at the University of the Philippines, Diliman. University of the Philippines, Diliman.



### ATHULA DISANAYAKA

Athula started his career as press journalist and photographer. Following his graduation in Bachelor of Arts, Athula joined Sri Lanka Rupavahini, the national broadcaster, in 1997. Since then he worked as a successful TV producer and director of programs winning local and international television Awards, such as his documentary Schooling along the Wild Track (Special Jury Award, TV contest of ABU 2017/ Best Television Program Proposal, Japan Prize 2013), UdarataMenike - The hill Country Railway Journey (Best Educational & Cultural Program, State Awards 2010/ Best Travel Program, Travel & Tourism Presidential Awards 2009) and Watarawuma (Best Magazine Program, Sumati TV Awards 2006). Currently, Athula works closely with many international organizations and functions as the national coordinator for the INPUT international television conference. Apart from TV program producing, Athula engages in photography and writing. He conducted three photography exhibitions and published a book titled "Sri Lanka - Miraculous Island in the Indian Ocean".





#### ANANDANA KAPUR

Anandana is an award winning filmmaker and educationist. Since 2004, she directs and produces documentaries. As a founder director of CINEMAD India, Ananda tells unique Indian stories about oral traditions, gender, and social innovations. Her work is critically acclaimed and was showcased at over 50 film festivals. Some notable ones are Unseen Memories (winner, Toronto Smartphone Film Festival, 2017), The Great Indian Jugaad (winner, Stuttgart Film Festival, 2009), Jasoosni, Much Ado About Knotting, and Blood On My Hands. As a Fulbright Scholar and Indo-Canadian Shastri Institute Fellow, she is passionate about bringing the art and its nuances to people by teaching cinema to university students and youth leaders in India, USA and Canada. Anandana also curates and serves as jury at national and international film festivals. Her latest works include Aayi Gayi, a film that examines electricity policy in Bihar and an interactive documentary. Aashiyaan featuring domestic workers and homemakers in Delhi.



## FRANÇOIS SMIT

François holds a Master of the Arts in Arts Management form the Salzburg University Business School in Austria. He studied towards a BA in Contemporary German Literature and Dutch Philology at the Freie Universität Berlin. He has been on the Executive Committee of the Southern African Communications Association (a professional body that represents academics from southern Africa working in communications and related fields) since 2015. He was appointed National Coordinator for South Africa for the International Public Television Screening Conference in 2016. He is a founding member of the Culture and Arts Network and the //WOODRUFF Artist Collective. Currently, François is the Head of Postgraduate Studies at AFDA - The School for the Creative Economy, Johannesburg.





#### MOHAN II RANGANATH

Mohanii studied at the Tholangamuwa schools and Ananda College, Colombo, Having followed a Diploma in video production & basic technology at the Nysco Video, he joined the Sri Lanka Rupayahini Corporation in 1989 as a production assistant and now works as a producer since 1998. His first single-episode television drama Awanaduwa was appreciated at the 7th Asian Japan Film Festival. Also his programme Aseniwesiserial drama was awarded with 13 awards including the Best Director award from SIGNISTele Awards in 2007. In addition, Mohanji was the producer and the director of Siri Daladaperaherain 2000 and 2001.



### SHIRAN RATNAYAKE

Shiran graduated at University of Visual and Performing Arts Colombo. He followed Visharadh in Music at University of Bhathkande and obtained a music diploma at Belwood, Kandy. Shiran joined Rupavahini Corporation in 2004. As a TV producer and director he produced programs in numerous genres and won national and international awards. His program Melody of Freedom was awarded for the Best Program Proposal at the Golden Ribbon TV contest in China in 2018 and also was selected for the screening at the North Korean Film Festival. Furthermore, he is the winner of the "Road safety" category at the DetectiveFEST International Film Festival in Moscow, Russia.



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 2019 and some more from INPUT Bangkok are available at the library of the Goethe-Institut Sri Lanka until December 20, 2019.

Missing, last year's information: For more information, please download "INPUT Catalogue" here: http://input-tv.org/input-2019/programme







From May 6 - 10 2019, the first INPUT conference in Southeast Asia and Thailand took place in Bangkok and offered surprising, simple, encouraging and stimulating answers to a challenge that is of concern to all public media professionals and organizations: How do public broadcasters stay relevant for their audience and what are public media values in the 21st Century?

Amidst the rapid and consequential transformations taking place in Thailand on a political, economic and societal level, platforms facilitating a dialogue between media content producers, policy makers, advocates and academics are vital in seeking answers to such questions. The INPUT conference provided ample opportunity for open discussion, inspiration and insight on what role media in the public interest plays in these transformative times. In particular, it enabled an exchange between media professionals from 33 countries, who face similar challenges in the current state of media and who may hereby share their experiences, aspirations, concerns and solutions. In total 508 delegates attended the conference.

In 27 sessions composed and hosted by 12 broadcasting experts from Canada, Denmark, Finland, Ghana, India, Japan, Switzerland, Sweden and the United States, taking place concurrently in three screening rooms over the course of four days, INPUT delegates were able to learn from the success and failures of their colleagues who made the 87 programs from 34 countries selected for screening at INPUT 2019.

The INPUT 2019 conference promoted the role of public service media as a positive driving force within society in Thailand and offered a truly international program discussion forum for television professionals in accomplishing their social, cultural, investigative and educational mission by sharing experiences and information in all aspects of public broadcasting.





Fly to Berlin and join INPUT 2020 in Potsdam!

From 4 to 7 May 2020, the conference will gather hundreds of programme makers from around the world, for four full days of screenings and discussions devoted to storytelling in the public interest.

After 22 years INPUT is returning to Germany, to a radically changed media landscape and an equally different Germany. The 1000-year-old city of Potsdam was part of the GDR until 1989 and is connected to the neighbouring city of Berlin by the famous "Bridge of Spies" (Spielberg)! The city is part of the UNESCO Cultural Heritage, home to several Prussian palaces and gardens, notably Sanssouci. The famous Filmstudio Babelsberg has been creative hub to international film production for over a hundred years - from Metropolis to Inglorious Basterds.

Today Potsdam is booming again, boasting three universities, a centre of science and media tech hub, and - it is a beautiful place to live. The conference venue for INPUT 2020 will be at Schiffbauergasse. This is a cultural quarter on the river Havel with a creative atmosphere, close to the historic Dutch quarter, where you will find many restaurants, a farmers' market, hotels and shops. Moving around Potsdam is best on foot and by bike!

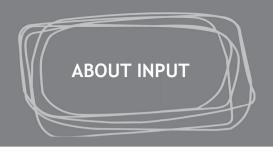
And the frequent trains from Potsdam to Berlin central station take 24 minutes.

#### **INPUT 2020**

When: 4 to 7 May Where: Potsdam, Schiffbauergasse

Call for submissions will be published on 15 November 2019

Deadline for submissions: 27 January 2020





INPUT (International Public Television) is a non-profit organisation of public television programme 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 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.

The INPUT Conference is hosted by Session Moderators who are TV professionals appointed by the Board. They also put together the programme 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.



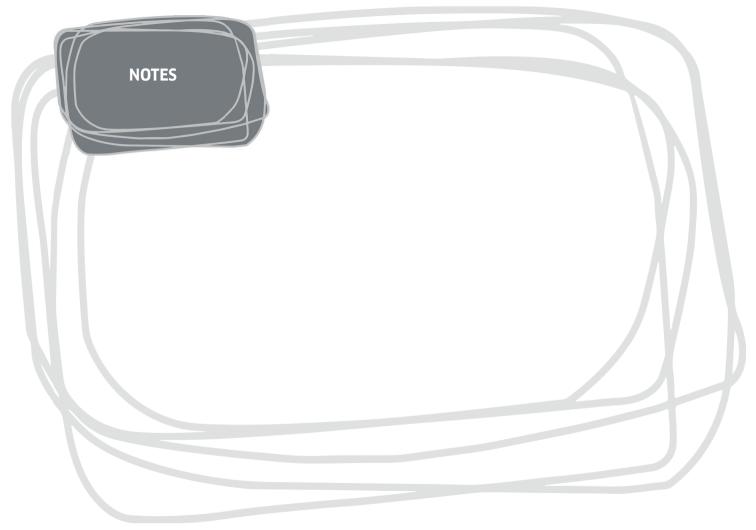


The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach.

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.

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