Best of INPUT 2017-2019

presented in Addis Abeba

October 13-15, 2021

Goethe-Institut Äthiopien

Best of INPUT Thessaloniki 2017, Brooklyn 2018, Bangkok 2019

GOETHE INSTITUT

input
storytelling in the public interest

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The Goethe-Institut has been a firm supporter of the idea of public television and of INPUT, the annual INternational PUblic Television conference, for a long time. That's why our local institutes, literally on each corner of the globe, undertake to organize and host numerous conferences, called Mini-INPUT or Best-of-INPUT.

INPUT is a non-profit organisation of public television programme makers and broadcasters founded in 1977, with the goal of organizing this important annual conference, which is the biggest global showcase of television productions with the motto «Storytelling in the Public Interest». The programmes include TV shows, documentaries and dramas, sometimes made according to traditional "recipes", sometimes challenging the traditions of TV making. INPUT is not a conference where "The Best" is celebrated – instead, solutions and ideas around Television as a medium is shared.

The Corona-Pandemic put INPUT conferences like this on hold, the last three INPUTs took place in Thessaloniki in 2017, in Brooklyn in 2018 and in Bangkok in 2019. Now, in 2021 the Goethe-Institut would like to connect Ethiopia to this global network by organizing a Best of INPUT 2017-2019. In essence, a conference for local TV-experts, filmmakers and film students where, as at the main conference, productions are screened, discussed and debated, which have been selected from the last three INPUTs.

Judy Tam – INPUT President, challenged the public broadcasting community 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.’

We are delighted to share 16 international TV-productions with you in ten sessions of different genres, formats and topics to give you the opportunity to discuss relevant questions about public service broadcasting. Our two INPUT experienced moderators, François Smit and Shurekha Singh from South Africa, will guide you through the programme. The only requirement to you as a participant is to be active and share your perspectives of the screened productions.

We hope that this event encourages Ethiopian TV directors and producers to generate content for the next INPUT conference in Barcelona, Spain, which will be held in May 2022, so that Ethiopia will be represented with own TV productions for the first time.

We wish you all delegates an inspirational time at the Goethe-Institut.

Program

Best of INPUT 2017-2019
October 13-15, 2021

Best of INPUT 2017-2019
presented in Addis Abeba

Presented by the Goethe-Institut

Host and Venue
Goethe-Institut
Sedist Kilo, College of
Business & Economics
Addis Abeba, Ethiopia

Moderated by
Surekha Singh and François Smit

Wednesday, October 13, 2021

06:00 PM Opening

OPENING SESSION

KEEPING IT REAL:
CREATING THE FEELING OF AUTHENTICITY

6:30 PM Blind Flying (Blindflug)
7:30 PM Reception

Thursday, October 14, 2021

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SESSION 7: THE OTHER SIDE OF DE-COLONISATION

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SESSION 8: THE POWER OF SILENCE: SHOWING VS. TELLING

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3:50 PM The Gun Shop
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OPENING SESSION
Wednesday
October 13, 2021

6:00 PM Opening
6:30 PM Blind Flying
7:30 PM Reception

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.

Blind Flying

Genre: Factual Entertainment Mini Series
Original Title: Blindflug
Country: Switzerland
Duration: 43 min
Language: Swiss German
Title of series: Blindflug
Episode: 3 of 3
Production Company: SRF
Broadcast by: SRF
On: 2018/11/23
Total budget in Euro: 80,000
Authors/Directors/Producers: Sara Leuthold, Regina Buol
Commissioning Editor: Jessica Morley
Submitted by: Schweizer Radio und Fernsehen - SRF/SRG SSR
Contact: Sara Leuthold
Email: sara.leuthold@srf.ch

They are young, funny and feisty and just happen to be blind and severely visually impaired. Yet they claim they sometimes see more than sighted people. That is what made friends Yves and Jonas set themselves the goal of discovering the world without a sighted companion a few years back. We filmed three of their trips, the last of which took them to Jerusalem. The two news junkies wanted to form their own impressions of a city that is always making headlines. What is life like there? How does it smell? What is the atmosphere like and what do people make of Yves and Jonas who are constantly reliant on help? Suffice it to say that Jerusalem and its people hold plenty of surprises for the pair, from the Wailing Wall to a taxi journey to the Dead Sea. As they say at the end of their trip: ‘In this city it might even be an advantage not to be able to see because we can’t judge people by appearances and can just talk to everyone.’

This programme questions our preconceived ideas and shows the world to be more diverse than it first appears. Yves and Jonas show us how curiosity, courage and friendship can get you through life. And they remind us of the value of human kindness and willingness to help others.

INPUT 2017 in Thessaloniki - 4 days packed with the screenings of inspiring programmes, lively debates, and crosscultural encounters. 495 Delegates travelled from 35 countries to Greece to attend the 76 hours of programming presented by a fantastic team of Moderators.

The selection of TV programmes, projects and topics for this year's conference covered the broadest range of topics such as:

- The specifics of Asian Storytelling
- The role of public media in investigative journalism
- How to work with young creators, young formats, young hosts
- Interactivity in TV Drama
- The limits of the use of public footage
- The new generation of hybrid formats where everything seems possible.

We met clever producers behind 5 cheap and successful projects, watched simple 360° videos made by a radio correspondent on the go. Discussed if Netflix, etc. is our friends, or our 'frenemies', heard of the challenges, successes and failures of FUNK, a digital joint venture of German pubcasters ARD and ZDF. And – we met 100 colleagues from Greece, who have never been able to come to an INPUT conference – so that is why INPUT came to them. The 2300 year old City of Thessaloniki with its cosmopolitan history has been a wonderful location for INPUT 2017: the Roman Agora where the remarkable Opening Reception was held, Pier 1 of the Harbour with its great view over the Sea and at Mount Olympus, the numerous cafés, bars and restaurants in the neighbourhood.

SESSION 1
Thursday
October 14, 2021

09:30 AM Brabo Negro, the Black Vlogger, Acting White
10:00 AM Kim's Convenience: Gay Discount
10:25 AM Discussion
10:40 AM Coffee Break

Popping the Bubble - Building On Stereotypes And Identity

What is the smartest way to promote integration? Humour? Playing with stereotypes?
Or is that only taking prejudices and division one step further? And who can make fun of whom?

How do we as public broadcaster actually turn words like diversity and inclusion into action in a conscious way that also helps integration? In this session we give you two different approaches from documentaries, fiction and comedy with all different strategies for including minority groups in the programmes as well as in the making of them.

And then what? How do we keep and develop talent after they have let us into their bubble?
What is our responsibility as public broadcasters not to use groups only as objects but to really

Brabo Negro, the Black Vlogger, Acting White

Genre: Investigative Reality Format
Original Title: De Braboneger Verkaast?!
Country: The Netherlands
Duration: 30 min
Language: Dutch
Title of series: Brabo Negro, the Black Vlogger, Acting White
Episode: 1
Production Company: AVROTROS
Co-Producer: Berend Wever
Broadcast by: NPO3
On: 2016/11/14
Total budget in Euro: 35,000
Author: Steven Brunswijk
Director: Nathalie Pieters
Producer: Arianne van der Horst
Commissioning Editor: Berend Wever
Submitted by: AVROTROS
Contact: Berend Wever
Email: berend.wever@avrotros.nl

YouTube star Steven Brunswijk looks at typical Dutch customs and habits. With his two mates, Dennis and Djordjhy, who keep him from Dutchifying too much, he does things the Surinamese never do: taking his collapsible caravan to France, going to a 'pirates' party and eating traditional Dutch food. Steven is up for anything, gives it to you straight and plays with prejudices, all with a sense of humour and his tongue firmly in cheek.

Steven was born in Surinam and raised in rural Brabant. The local dialect comes as easily to him as Surinamese. As Brabo Negro he gives his unvarnished opinion on anything and everything in his popular vlogs on YouTube. Steven is not politically correct. He is direct, quick-witted and speaks plainly. It regularly leads to criticism from both the white and the black community. Steven grew up in a real Surinamese family in a typical working-class neighbourhood. Even though he has been raised in the Netherlands, it is out of the question that Steven will ever go camping or eat kale hash. But in Brabo Negro, the Black Vlogger, Acting White he leaves his comfort zone, confronts things head-on and immerses himself in all things Dutch.

Kim's Convenience: Gay Discount

Genre: Comedy Series
Original Title: Gay Discount
Country: Canada
Duration: 22 min
Language: English
Title of series: Kim's Convenience
Episode: Season 1, 1 of 13
Production Company: Thunder Bird Films
Broadcast by: CBC
On: 2016/10/11
Total budget in Euro: not specified
Authors: Kevin White, Ins Choi
Director: Peter Wellingto
Producer: Ivan Fecan
Commissioning Editor: Sandra Picheca
Submitted by: Canadian Broadcasting Corporation - CBC
Contact: Tara Ellis
Email: Tara.ellis@cbc.ca

The drama series tells the story of The Kims, a Korean- Canadian family, running a convenience store in downtown Toronto. Mr and Mrs Kim ('Appa' and 'Umma') immigrated to Toronto in the 80s to set up shop near Regent Park and had two kids, Jung and Janet who are now young adults. However, when Jung was 16, he and Appa had a major falling out involving a physical fight, stolen money and Jung leaving home. Father and son have been estranged since. The world of 'Kim's Convenience' is real, colourful and urban - a diverse landscape of people and places and at the heart is the Kim family and their store. While the family continues to work and live, finding humour in the everyday tasks of running the store, they long for the day when the rift between Appa and Jung is mended and the family is whole once again. In this episode Mr Kim offers a gay discount at the store, while Mrs Kim tries to find Janet a cool, Christian, Korean boyfriend.

SESSION 2
Thursday
October 14, 2021

11:00 AM	Chuck Norris vs Communism
12:00 PM	The Pangti Story
12:30 PM	One Million Birdhouses
12:40 PM	Discussion
01:00 PM	Lunch Break

Creating Positive Change in Our Communities? Yes We Can!

Focussing on individuals who did unexpected, challenging, and in some places daring activities with a direct impact in their communities. This session provides inspiration for programme-makers who want to create change and document innovative and surprising solutions.

Exploring tears and grief in a phone booth, the divergent needs of hunters and conservationists, and the smugglers of clandestine films featuring macho action stars. Chuck Norris does not sleep; he waits.

Chuck Norris vs Communism

Genre: Documentary
Original Title: Chuck Norris vs Communism
Country: United States of America
Duration: 56 min
Language: English
Title of series: Independent Lens
Episode: INLE 1705
Production Company: Vernon Films Ltd.
Broadcast by: PBS
On: 2016/01/04
Total budget in Euro: 66,000
Author: Ilinca Calugareanu
Director: Ilinca Calugareanu
Producer: Mara Adina
Commissioning Editor: Amy Shatsky
Submitted by: ITVS
Contact: Victor Luu
Email: victor_luu@itvs.org

In communist Romania, thousands of Western films on bootleg VHS tapes - mostly Hollywood action movies - were smuggled behind the Iron Curtain, opening a window into the 'free' world. Under President Nicolae Ceaușescu, Romania was culturally isolated and ideologically censored. Images of life outside its borders were cut off and TV was reduced to propaganda bulletins.

But in the mid-1980s, thousands of Hollywood films were smuggled into the country by an underground operative named Zamfir, and they were all covertly dubbed by Irina Nistor, a courageous translator whose distinct voice captivated the nation and became a symbol of freedom. As we see through evocative re-creations in 'Chuck Norris vs Communism', a network of secret screening rooms sprung up across Romania as families, friends, and neighbours gathered to watch action heroes like Norris, Van Damme, and Stallone, along with romantic comedies, dramas, and Hollywood epics. This stylish documentary brings us to a time and place when films that were made for entertainment also helped spark the coming revolution. Time waits for no man. Unless that man is Chuck Norris.

Genre: Documentary
Original Title: The Pangti Story
Country: India
Duration: 26 min
Language: English
Title of series: The Pangti Story
Episode: 1
Production Company: PSBT
Broadcast by: Doordarshan
On: 2017/01/07
Total budget in Euro: 5,233
Author: Sesino Yhoshu
Director: Sesino Yhoshu
Producer: Rajiv Mehrotra
Commissioning Editor: Rajiv Mehrotra
Submitted by: PSBT
Contact: An Juli S
Email: anjuli@psbt.org

Amur Falcons, the longest traveling raptors in the world, fly from Siberia every fall to roost in Pangti, a small village in Nagaland, India and then fly on to Kenya. In 2012, Nagaland made global news when thousands of these raptors were mercilessly hunted. Following this revelation, a massive campaign to save these birds began in a span of two years, Pangti managed to create a safe haven for the birds by achieving a zero mortality rate. The film explores the transition of the entire village from one that slaughtered hundreds and thousands of the wing visitors to their most fervent preservationists. A touching discourse with a focus on conservation in a stunningly beautiful jungle landscape near India's border with Myanmar.

One Million Birdhouses

Genre: Cross Platform Campaign
Original Title: Miljoona linnunpönttöä
Country: Finland
Duration: 8 min
Language: Finnish
Production Company: Yle
Broadcast by: Yle
On: 2016/03/01
Total budget in Euro: 130,000
Author: Tiina Klemettilä
Director: Markku Sipi
Producer: Tiina Klemettilä
Commissioning Editor: Marja Paavilainen
Submitted by: Yle, the Finnish Broadcasting Company
Contact: Monica Bergman
Email: monica.bergman@yle.fi

Yle Nature's 'One Million Birdhouses'-campaign has two targets: publicise the fact that the amount of birds is decreasing rapidly. And: get people to take action for birds by building nesting boxes. The idea for this campaign was born when two nature journalist from Yle were hiking in a winter forest, and rested for a while sitting in a heap of snow. After discussing the diminishing number of old forests and the lack of suitable nesting places, one of them said: 'Think if we could build a million nesting boxes!' The team at the Finnish broadcaster Yle took it from there. At the core of the campaign is its website: yle.fi/miljoonaponttoa. It does not have its own radio- or TV-show, but the team has produced content for many programmes. 'Birdbox madness' spread also outside Yle, to newspapers, commercial radio stations, all big nature organisations. The campaign started in spring 2016 and now, before the second spring starts, the Finns have registered nearly 900,000 nesting boxes. One million nesting boxes is an amazing accomplishment in a country of 5.5 million inhabitants. The amount of work needed is equal to one person working night and day for 22 years. The need and willingness to do something concrete to help nature has surprised all, and warmed the hearts of all.

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.

SESSION 3
Thursday
October 14, 2021

02:00 PM The Shell
02:15 PM National Bird
03:45 PM Discussion

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. 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 wether some victims' stories are more worthy of telling than others. Whose voices are missing? How far should we go when dealing with state secret? Does a documentary have more impact when it abandons journalistic balance and takes a stand?

The Shell

Genre: Documentary
Original Title: Тири Туб
Country: Tajikistan
Duration: 14 min
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.

Genre: Documentary
Original Title: National Bird
Country: United States of America
Duration: 82 min
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.

SESSION 4
Thursday
October 14, 2021

04:05 PM Tokyo Black Hole: Year Zero in Post-WWII Japan
04:55 PM Three Thousand
05:15 PM Discussion

History as You Have Never Seen It Before

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 files, 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 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

Genre: Documentary
Original Title: Tokyo Black Hole: Year Zero in Post-WWII Japan
Country: Japan
Duration: 50 min
Language: Japanese
Production Company: NHK
Broadcast by: NHK
On: 2017/08/20
Total budget in Euro: 607,000
Authors/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 decalssified 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 videocompositing techniques place the actor within the images in old film footage, giving viewers an immersive, vicarious experience. Takeshi firsst 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 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 min
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.

From May 6-10, 2019 the first INPUT conference in Southeast Asia and Thailand took place in Bangkok and off ered 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 off ered 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.

SESSION 5
Friday
October 15, 2021

09:30 AM The Cleaners
11:00 AM Discussion
11:20 AM Coffee Break

Should I Stay, or Should I go?
The good and the bad Side of Social Media!

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. 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.

The Cleaners

Genre: Investigative Documentary
Original Title: Im Schatten der Netzwelt
Country: Germany, Brazil, The Netherlands, Italy
Duration: 88 min
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
Producer: Georg Tschurtschenthaler
Commissioning Editors: 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 questions 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.

SESSION 6
Friday
October 15, 2021

11:40 AM	One Planet
12:35 PM	Sa-ard Buri: City of Zero Waste
12:45 PM	Discussion
01:00 PM	Lunch Break

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?

One Planet

Genre: Reality Show
Original Title: Une seule planète
Country: Switzerland
Duration: 52 min
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: yann-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!

Sa-ard Buri: City of Zero Waste

Genre: Reality Show
Original Title: สะอาดบุรี
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.

SESSION 7
Friday
October 15, 2021

2:00 PM Children of the Belgian-Congo
2:50 PM Discussion

De-colonisation

In the world we live in, the term "de-colonisation" and the ensuing conversation about it is important and essential to developing a national identity and re-evaluating positions of power. The global south has been spearheading this conversation, but, this is a conversation and needs two perspectives to be valuable. In this session we would like to look how important it is to understand the history of colonisation from "the coloniser's" perspective. Not always does myth, history and reality align when we talk about power and its effects.

Children of the Belgian-Congo

Genre: Documentary Series
Original Title: Kinderen van de kolonie
Country: Belgium
Duration: 50 min
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.

SESSION 8
Friday
October 15, 2021

3:10 PM Ekaant
3:35 PM Discussion

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 one out of three examples of fiction that cleverly use sound and

Ekaant

Genre: Single Drama
Original Title: Ekaant
Country: India
Duration: 25 min
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.

SESSION 9
Friday
October 15, 2021

3:50 PM The Gun Shop
4:45 PM Discussion

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?

The Gun Shop

Genre: Documentary
Original Title: The Gun Shop
Country: United States of America
Duration: 54 min
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.

MODERATOR
SUREKHA SINGH

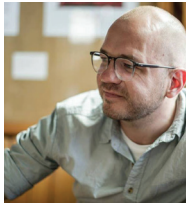
SUREKHA SINGH

Surekha Singh is a Commissioning Editor at the South African Broadcasting Corporation (SABC). She obtained her National Diploma Drama from the Durban University of Technology, completed the Peoples Management Course at Regenesys Business School and in the intervening years attended various courses in broadcasting and scripting. She is currently pursuing a Postgraduate Degree in Masters of Fine Arts, Media Studies at AFDA. Her portfolio at the Public Broadcaster is inclusive of a variety of genre experience in drama, magazine, live and hybrid formats (reality/documentary/intervention). A considerable number of shows through her creative and editorial leadership have been nominated and have won awards both locally and internationally. Some of the accolades are from the International Television Emmy Awards, Rose d'Or Award, Africa Movie Academy Awards and the South African Film and Television Awards.

Of recent, she has had a few ground breaking television series like, Life Begins after Coffee (premised on Abelism), At my Age (an intervention format helping elderly people who have been neglected or abused) and 1000 Lives (a medical docu-drama reality series encouraging organ donation).

She aspires to use media platforms via engaging formats as a catalyst to impact communities emotionally and to transform the mind and offer hope and inspiration to local and global audiences.

MODERATOR FRANÇOIS SMIT



FRANÇOIS SMIT

François Smit is currently the Head of the Postgraduate Studies at AFDA - The School of the Creative Economies in Johannesburg, South Africa. He holds an MA in International Arts & Media Management from the Salzburg Business School / Paris Lodron University Salzburg, Austria.

He is a German national with a background in the international public service broadcasting industry. A transmedia specialist, creative producer, and mentor and academic.

He currently serves a third term on the Executive Committee of The South African Communications Association - SACOMM, a professional body that represents scholars from around southern Africa working in communications and related fields.
He has consulted major corporations, NGOs, governments and broadcasters and has been asked to present his know-how and expertise at numerous forums, think-tanks and conferences around the world. François often works as Jury Member on Documentary, Television and Film Festivals in South Africa and abroad.

Prior to his career in education, he's was the International Selection Coordinator for INPUT (The International Public Television Conference), Head of Online at Prix Europa, a founding member of //WOODRUFF (an international artist collective), and CAN - Culture and Arts Network.

Video on Demand

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

Available at the library of the Goethe-Institut in Addis Abeba until December 17, 2021

INPUT Barcelona
May 9-13, 2022

The next INPUT will be held in Barcelona from May 9-13, 2022.
Barcelona is the home of the INPUT Archive and the conference will be returning to Spain for the second time in its long history next year.

Most countries in the INPUT family are represented by a “National Coordinator” which functions as an interface between the International Selection and the country’s television making industry. Countries without a National Coordinator – like Ethiopia, can however submit their production directly to the INPUT Secretariat. Please visit the INPUT website for more information:

www.input-tv.org

About INPUT

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.

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

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