



# Mini-INPUT

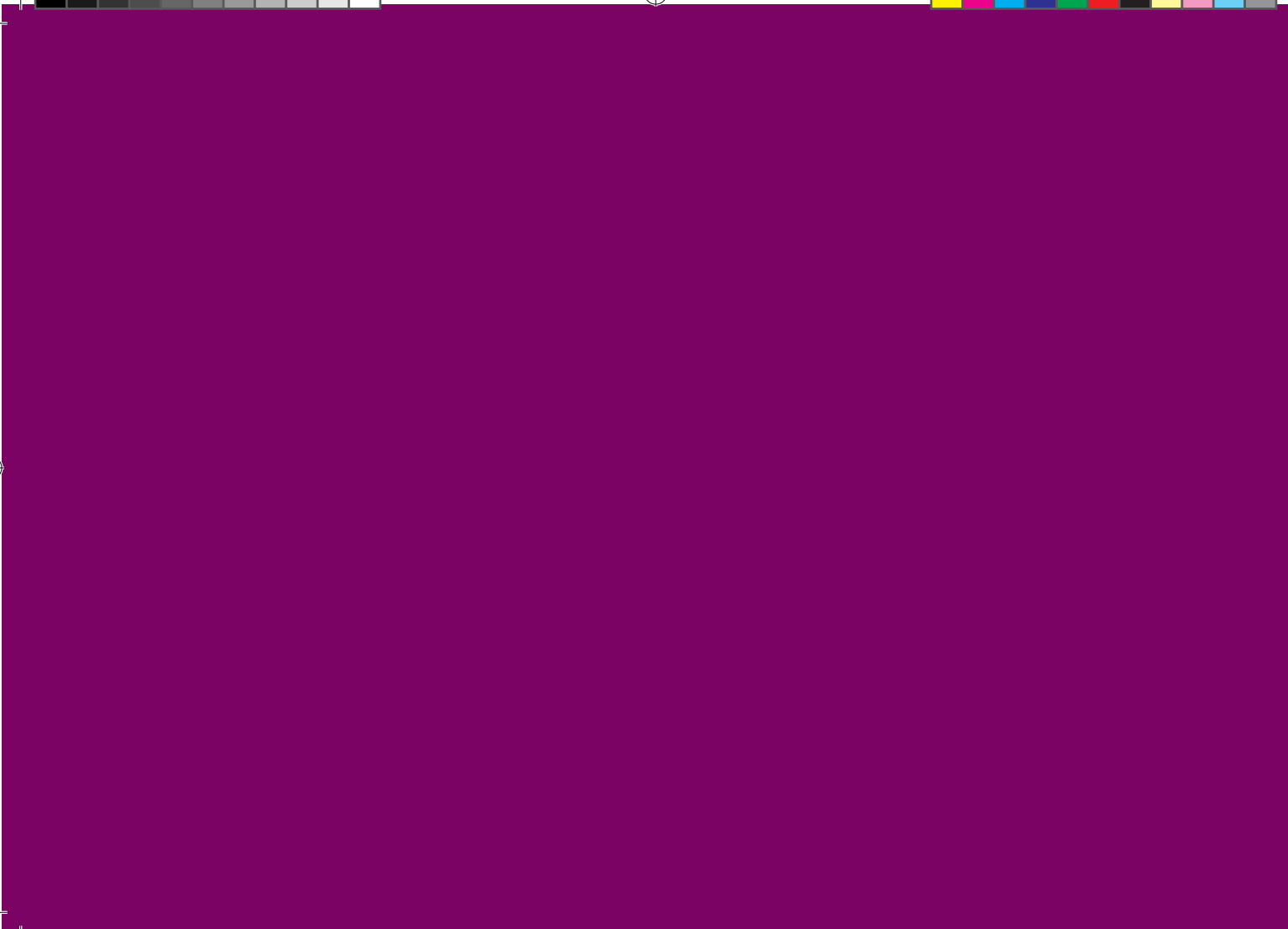
presented in Addis Abeba

**October 12-14, 2022**

Goethe-Institut Äthiopien

Best of INPUT Barcelona







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**Dr. Petra Raymond**  
Director  
Goethe-Institut Äthiopien

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

In Ethiopia, the first exchange of this kind took place last year at the Goethe-Institut in Addis Abeba: The presentation of the Best of INPUT 2017-2019 aimed to connect TV-professionals, filmmakers and film students in Ethiopia with the global INPUT network. The interest and the positive feedback encouraged us to continue with our efforts in 2022.

In May 2022 and after a break of two years due to the pandemic, Barcelona welcomed delegates from all over the world to join INPUT once more to share, discuss, and question more than eighty exciting international TV-productions made with the interests of the public in mind and representing almost thirty different countries of the world. As Judy Tam, the INPUT President, stated in her welcome address: "Throughout our planet, we have more extremes now on the issue of freedom of speech, civic responsibility, community engagement, relevance, and the sharing of information." She raises the question "Where does this leave public media?" And her answer is: "To be more inventive, creative, smarter, and resourceful!!"

### 3 Introduction Dr. Petra Raymond





The Goethe-Institut in Addis Abeba was able to support Leul Shoaferaw as the first Ethiopian delegate to participate in this year's INPUT and we are delighted to welcome you all to the "Mini-INPUT Barcelona 2022", our conference here in Addis Abeba, where a selection of sixteen international TV-productions from ten countries out of the greater INPUT Barcelona program will be screened, discussed and debated. We have invited two INPUT moderators, Sabine Eckhard from Germany and Lefteris Fylaktos from Greece, who - together with Leul Shoaferaw - will guide you through the ten screening sessions of different genres, formats and topics in order to share with you their experiences at INPUT Barcelona. This ultimately provides the opportunity for participants to share their perspectives over the screened productions and raise the questions relevant to public service broadcasting within the current media landscape.

We again hope that this endeavor will encourage Ethiopian TV directors and producers to generate content for the next INPUT conference in Taipei, Taiwan, which will be held in May 2023, so that Ethiopia will not only be represented by delegates but also with own TV productions for the first time.

We wish you all an inspirational time and fruitful exchange at the Goethe-Institut.

**Introduction Dr. Petra Raymond 4**



## Program

### Mini-INPUT

Best of INPUT Barcelona  
October 12-14, 2022

### Mini-INPUT

Best of INPUT Barcelona  
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

Sabine Eckhard, Leul Shoferaw  
and Lefteris Fylaktos

## Wednesday, October 12, 2022

06:00 PM Opening

### OPENING SESSION: HOW FAR SHOULD WE GO?

Moderators: Sabine Eckhard, Leul Shoferaw

6:00 PM Kabul, Before Darkness (Switzerland)

7:00 PM Reception

## Thursday, October 13, 2022

### SESSION 1: RELAX! THIS IS NOT A HISTORY LESSON. BRINGING THE PAST ALIVE WITHOUT AUDIENCES TO SLEEP.

Moderators: Lefteris Fylaktos, Leul Shoferaw

09:30 AM Alone (Canada)

10:30 AM Discussion

11:45 AM Coffee Break

### SESSION 2: PRESENT WITH A DIFFERENCE

Moderators: Lefteris Fylaktos, Leul Shoferaw

12:00 PM Why Do Airplanes Fly? (Spain)

12:30 PM Discussion

### SESSION 3: THE NEW NORMAL: APPROACHES TO PROGRAM-MAKING THAT ARE HERE TO STAY! OR NOT?

Moderators: Leul Shoferaw, Lefteris Fylaktos

12:40 PM The History and Future of Handshakes (Canada)

12:50 PM Discussion

01:00 PM Lunch Break

#### **SESSION 4: MEDIA AND POLITICS**

Moderators: Sabine Eckhard, Lefteris Fylaktos

- 02:00 PM Strong Female Lead (Australia)
- 03:20 PM Time for Local Heroes (Germany)
- 03:40 PM Discussion

#### **SESSION 5: THE INVISIBLES**

Moderators: Sabine Eckhard, Leul Shoferaw

- 04:00 PM For You, The Disappeared (Sri Lanka)
- 04:25 PM Bring Her Home (USA)
- 05:25 PM Senior Prom (USA)
- 05:40 PM Discussion

### **Friday, October 14, 2022**

#### **SESSION 6: DOES THE END JUSTIFY THE MEANS? EVIL FORMATS FOR A GOOD CAUSE!**

Moderators: Lefteris Fylaktos, Leul Shoferaw

- 09:30 AM The Campsite (Belgium)
- 10:20 AM Discussion
- 10:40 AM Coffee Break

#### **SESSION 7: HEY, JUST GET OUT OF THE WAY!**

Moderators: Lefteris Fylaktos, Sabine Eckhard

- 11:00 AM Decolonizing History, Ep 3 The Horror of Residential Schools (Canada)
- 11:15 AM Life (Mexico)
- 11:55 AM Discussion

#### **SESSION 8: VISUALLY GIVING A VOICE**

Moderators: Sabine Eckhard, Lefteris Fylaktos

- 12:15 PM The Great World of Gregory Blackstock (USA)
- 12:25 PM Discussion
- 12:50 PM Lunch Break

#### **SESSION 9: FAMILY MATTERS**

Moderators: Sabine Eckhard, Lefteris Fylaktos

- 1:50 PM Born in Auschwitz (Hungary)
- 3:10 PM One Child Nation (USA)
- 4:40 PM Discussion

#### **SESSION 10: LOVE, MURDER AND SECRETS**

Moderators: Sabine Eckhard, Leul Shoferaw

- 5:00 PM Milk Rice (Made of Traditional Rice (Sri Lanka)
- 5:30 PM Discussion

## OPENING SESSION

Wednesday  
October 12, 2022

6:00 PM Kabul, Before Darkness (Switzerland)  
7:00 PM Reception

Moderators: Sabine Eckhard, Leul Shoaferaw

### How Far Should We Go?

**When covering a humanitarian crisis involves putting yourself and others at risk**

The US military withdrawal from Afghanistan and the waves of refugees trying to enter Europe after escaping from war and poverty have been major humanitarian crises recently reported on by international media - before events in the Ukraine escalated. Beyond the main headlines, the programs presented in this session go deep into the field to witness human struggle and suffering under the fear of deportation, repression or death.

Reporting under these circumstances presents risks for sources and the crews themselves, who face critical decisions when they have to choose between staying or leaving, shooting or stop recording, witnessing only or getting involved.

Reasonable ethical and moral doubts arise. Would we go that far again after almost having gotten killed or imprisoned for life? When is the right time to leave? Is it acceptable to broadcast how crimes are committed in front of a camera?





# Kabul, Before Darkness

Wednesday, October 12, 2022  
6:00 PM

**Kabul, poco prima del buio**

**Country:** Switzerland

**Duration:** 48 min

**Production Company:** RSI

**Broadcast by:** RSI La1

**On:** 2021/09/09

**Total Budget in Euro:** 53,000

**Authors:** Roberto Antonini, Philippe Blanc

**Director:** Philippe Blanc

**Producer:** Roberto Bottini

**Commissioning Editor:** Roberto Bottini

**Submitted by:** Radiotelevisione svizzera - RSI / SRG SSR

**Contact:** Philippe Blanc

**Email:** philippe.blanc@rsi.ch

This is one of the last testimonies of life in the Afghan capital Kabul before the departure of the US forces and the arrival of the Taliban, the 'Koranic students' and their repressive, obscurantist policy. For many inhabitants, especially women, those were the last days of relative freedom after 20 years of war, but also of modernisation and growth - of a rule of law. These days were marked by uncertainty about the future and the daily terror of ambushes, attacks, massacres. The film portrays the decline of a society but also stories of resistance against the return of the extreme forms of radical Islam. Journalists, health workers, ordinary citizens who want to live in a non-oppressive country, but also survivors of massacres, such as Habiba (12), who was injured in an attack that killed 85 of her schoolmates. She does not intend to bow her head but will fight to have a future that does not lock her up under a burqa and inside the house. Stories of heroes who will fight to the last, as the feeling of change is present everywhere. What will become of liberties and even partial civil rights? What will happen to the women, who during the first Taliban rule (1996 - 2001) could not show their faces in public, work, study, leave the house without male supervision. What will become of art, music, sports, economics, universities?

**Kabul, Before Darkness 8**

## SESSION 1

Thursday  
October 13, 2022

09:30 AM Alone (Canada)  
10:30 AM Discussion  
11:45 AM Coffee Break

Moderators: Lefteris Fylaktos, Leul Shoaferaw

### **Relax! This Is Not a History Lesson** **Bringing the Past Alive Without Putting Audiences to Sleep.** **Finding more inventive and subversive ways to use archives and when** **to avoid using them**

Stories based on history can be a visual sleeping pill, which is what happens when we use archives as a shortcut or filler. But it doesn't have to be this way!

In this session we will discuss ways in which technology and animation can rescue us from the mindless use of archival footage. Social media and historical re-enactments may seem like two things that do not belong together. But there are ways for public broadcasters to pull this off - we'll hear from people who have done it. Sometimes there are no pictures to help us bring someone's backstory to life. So we have to invent it.

We'll discuss strategies to do this with credibility and how it can humanize polarizing debate over issues like refugee seekers.



## Alone (Canada)

Thursday, October 13, 2022  
9:30 AM

**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

Every year in Canada, over 400 children arrive alone at the border to seek asylum. Fearing for their lives, Afshin, Alain and Patricia left their home countries without their parents. All three of them set off on a difficult journey that led them to Canada, after months of uncertainty. The film tells the story of their arrival, their current realities, as well as the numerous obstacles they overcame to rebuild themselves. It reminds us that, like everybody else, our protagonists' main goal was to claim their right to live in peace. Mixing real-life footage and animated sequences, Alone is a tribute to hope: how can a child manage to reinvent itself in a new country, after having left everything behind, even its parents? It is above all a story of encounters. An encounter between our characters and a host country. A meeting with us, the audience. The film allows us to better understand the challenges of leaving your home country, alone and without any bearings. It encourages us to reach out to fellow humans and allow them to define themselves beyond the labels that were affixed to them. First produced for Television, Alone naturally found its way to festivals and schools, significantly widening its target audience without compromising on an eye-catching TV format and has been adapted into a children's graphic novel.

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## SESSION 2

Thursday  
October 13, 2022

12:00 PM Why Do Airplanes Fly? (Spain)

12:30 PM Discussion

Moderators: Lefteris Fylaktos, Leul Shoaferaw

### Present With a Difference

#### Experiences with non-conventional or non-professional presenters

Presenters have a fundamental role in shaping how we receive the content that is delivered. Deciding who is the most suitable person for presenting a format can open up a whole field of considerations, first and foremost: How will the audience connect with the topic?

Even among professional or traditional presenters, not everyone is necessarily a good match for any kind of format. Here, we go a step forward and discuss how effective the choice of non-conventional presenters was for formats that, without them, would probably resonate completely differently. From a Finnish artist who interviews other artists, to a Colombian actor who tries to engage younger audiences, a young presenter with Down Syndrome who investigates genre discrimination in football, or a journalist with a disability who interviews a woman with a rare degenerative illness. Would these formats make sense without them?



## Why Do Airplanes Fly? (Spain)

Thursday, October 13, 2022  
12:00 PM

Per què volen els avions?

Country: Spain

Duration: 30 min

Production Company: Televisió de Catalunya - CCMA SA

Broadcast by: TV3

On: 2020/07/01

Author: La Kaseta Ideas Factory

Director: David Fontseca

Producers: Cris Castill, Anna P. Magriñà, Marc Comas

Commissioning Editor: Miquel Garcia

Submitted by: Televisió de Catalunya - CCMA SA

Contact: Cristina Cort Fuentes

Email: festivals@ccma.cat

This is the first tv show in Catalonia starring a person with Down Syndrome: 32-year old Eloi Collell. Although he had already been in front of a camera, this is his first project as a presenter. Until now Eloi dedicated most of his time to swimming (holding various Special Olympics medals) and had never thought about this job. After this experience, he is fascinated with the power of the microphone and is eager to do it again. Down Syndrome is part of Eloi's character, but it is not the main theme here, instead, it serves as a starting point for breaking taboos and stereotypes. Eloi transports the audience to his reality through simple questions that are, at the same time, poignant, vital, and direct. He asks questions that most people take for granted. In each 30 min episode, he raises one question. Why Do Airplanes Fly? tries to find answers in a fun and different way with interviews filmed in singular scenarios and sometimes it even puts itself in the shoes of the protagonists leaving their comfort zones and following them through their diverse routines. To obtain the answers, Eloi interviews prominent, familiar faces, like the current Barça coach Xavi Hernández or the famous chef Carme Ruscalleda or unknown people, such as Valerio N'Dongo, who talked about his experience of living in an ATM for years. In each episode, there is additionally the voice of an expert or specialist.

Why Do Airplanes Fly? (Spain) 12

## SESSION 3

Thursday  
October 13, 2022

12:40 AM The History and Future of Handshakes (Canada)  
12:50 PM Discussion  
12:50 PM Lunch Break

Moderators: Leul Shoaferaw, Lefteris Fylaktos

### **The New Normal: Approaches to Program-making That Are Here to Stay! Or Not?**

#### **Lockdown Wonders Nr. 3 - Will the pandemic change our ways for good?**

It is uncertain when the Covid-19 cloud will stop hovering over our heads. But it is a fact that we have to learn to live with the idea, and be prepared for the next one. People all over the globe are continually adjusting to the situation. So are public service media!

As new content ideas are popping up, we ask ourselves: Are some of the things we tried here to stay, or will they soon be forgotten - like dinosaurs and fax machines?

Will handshakes and theatre be replaced? Is home-schooling the future?

Will we celebrate religion and culture under curfew?

Public service media have risen to the challenge and found creative and innovative solutions.

Veritable lockdown wonders were invented, some we would sorely miss.



## The History and Future of Handshakes (Canada)

Thursday, October 13, 2022  
12:40 PM

### The History and Future of Handshakes

Country: Canada

Duration: 7 min

Production Company: CBC

Broadcast by: CBC Channel 3

On: 2020/11/23

Total Budget in Euro: 4,189

Author: Uytae Lee

Director: Uytae Lee

Producer: Sheila Peacock

Commissioning Editor: Sheila Peacock

Submitted by: Canadian Broadcasting Corporation - CBC

Contact: Sheila Peacock

Email: sheila.peacock@cbc.ca

Everyday actions and activities that people around the world have practiced for decades, if not centuries, were suspended or changed or forever abandoned during the first months of the pandemic. After the spring of 2020 and the quarantine across Canada, we decided to look at some of these regular rituals that so many of us did without really thinking about it, and how the pandemic changed our perspective on them. We dove into how they came about in the first place, how they developed into something we took for granted, what they might look like in the future 'after' the pandemic, or even if we would ever feel safe doing these activities like we did in 'the old days'. In this series, we looked at handshakes, working in offices and going out to nightclubs. Uytae Lee usually delves deep into specialty issues around urban planning - so this is a departure from his usual interests. Since 2019 Uytae has been working under the CBC Creator Network initiative, working with young independent diverse emerging filmmakers, creators and storytellers to bring their unique perspectives to as many CBC platforms as appropriate depending on the topic. All three videos were seen on TV News, cbc.ca, all our social platforms and Uytae also appeared on Radio to talk individually about the three topics in the series over three weeks.

The History and Future of Handshakes (Canada) 14

## SESSION 4

Thursday  
October 13, 2022

2:00 PM Strong Female Lead (Australia)  
3:20 PM Time for Local Heroes (Germany)  
3:40 PM Discussion

Moderators: Sabine Eckhard, Lefteris Fylaktos

### Media and Politics How do they correlate?

Politics play a big role in public broadcasters' programming. Not only does the existence of PSM depend on public money, they also have a duty to cover politics in the name of public interest. So night after night we hear about fights between government and opposition parties, political statements and talk shows, even the parliamentary debates are transmitted in some countries. They are all part of the daily coverage we are familiar with. However, all this is mostly the surface. When political cycles end, this is rarely analysed in depth and with perspective.

In this session, two of the presented films use archive footage to analyse historical moments from today's point of view. Away from the spotlight and the current political situation, how different do these stories seem? Politicians become humans and look back on their lives up on the big stage. And why would local politicians in Germany let the media into their current active professional lives, with what effect?

What role do the media themselves play in those political episodes?

Finally we have to ask ourselves whether all this is leading to more transparency.

Or are the media and politicians fated to remain in an eternal battle, ruled by the laws of PR, viewing figures, clicks and images?





## Strong Female Lead (Australia)

Thursday, October 13, 2022  
2:00 PM

### Strong Female Lead

Country: Australia

Duration: 76 min

Production Company: Northern Pictures

Broadcast by: SBS Australia

On: 2021/09/12

Total Budget in Euro: 506,374

Author: Northern Pictures

Director: Tosca Looby

Producer: Karina Holden

Commissioning Editors: Susie Jones, Joseph Maxwell

Submitted by: Northern Pictures

Contact: Karina Holden

Email: [karina@northernpictures.com.au](mailto:karina@northernpictures.com.au)

One in three Australian women experience discrimination or harassment in the workplace. Australia's first and only female prime minister (PM), Julia Gillard, was one of them. She lasted in the job for three years and three days. This film tracks what happened in that fragment of time when a woman had the top job: how the media responded, how colleagues milked the moment and how the public joined a chorus of criticism based, unarguably, on gender. The film relies on archival footage only to describe Gillard's time in office and creates an honest portrait of a nation's response to a female PM and illuminates the chain of events which culminated in Gillard's now-famous misogyny speech. People celebrated the long awaited election of a female PM, but the honeymoon period was particularly short lived. Gender based attacks from the media, parliamentary colleagues and the public were shocking in their violence and veracity. Strong Female Lead leaves us in no doubt that Australia's parliament is a boy's club and if women are ever to lead on equal footing with men, it's time for refurbishment. This unashamedly feminist work was created on behalf of all the young women who should be going into politics and demonstrating that gender equity in politics creates better outcomes for everyone. This is a film about Australia's struggle with the notion of women in power.

Strong Female Lead 16



## Time for Local Heroes (Germany)

Thursday, October 13, 2022  
3:20 PM

**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

Mayors and local politicians work in cities and municipalities to stabilise the very basis of democracy - no matter the political party. Most of the time they work on a voluntary basis and almost always with high stakes. But they don't get enough recognition and praise for their work. On the contrary. They're often attacked and threatened. BR and rbb Reporters observed and asked: Why do they go through with it? What inspires them to keep on going despite the threats on social media (SoMe) and physical attacks? And why are there more mayors called Thomas than female mayors overall? As a cross-media team, we want to reach as many people as possible through different publications (Radio, TV, SoMe). We succeeded: via TV screens alone, we reached 6.9 M. viewers. We narrate the little challenges the 'Heroes of Democracy' face every day, pointing to virulent issues, like climate change, diversity, female engagement in politics, municipalities' financial struggles. Available on ARD Mediathek, broadcast on ARD Mittagsmagazin.

Documentary: <https://www.ardmediathek.de/sendung/zeit-fuer-local-heroes/staffel-1/Y3JpZDovL2Rhc2Vyc3RlMRL2xvY2FsLWhlcm9lcw/1/>  
Podcast: [https://www.radioeins.de/archiv/podcast/local\\_heroes.html](https://www.radioeins.de/archiv/podcast/local_heroes.html)  
Instagram: <https://www.instagram.com/zeit.fuer.local.heroes/>

### 17 Time for Local Heroes (Germany)



**SESSION 5**  
Thursday  
October 13, 2022

4:00 PM For You, The Disappeared (Sri Lanka)  
4:25 PM Bring Her Home (USA)  
5:25 PM Senior Prom (USA)  
5:40 PM Discussion

Moderators: Sabine Eckhard, Leul Shoaferaw

## The Invisibles

### How to visualise those who cannot give witness (anymore)

Sometimes a story is so important that it just needs to be told, but the main protagonists are no longer alive. In other cases, they are alive but their stories remain untold.

In this session we show how filmmakers resort to creative ways to fill those gaps. They use different approaches to tell their society's history which should not be forgotten or even repeated. How did they develop their ideas of giving the invisibles a voice or how to tell their invisible stories?

Respect for diversity, promoting tolerance, challenging structural violence, ... - whichever aim is pursued, all films draw particular attention to problems which have been silenced in their societies, both in the past or the present day. Public service media's responsibility is to shine a light into that darkness that swallowed people up and made their stories invisible. Are these different ways and methods successful and engaging to reach their target groups?



## For You, The Disappeared (Sri Lanka)

Thursday, October 13, 2022  
4:00 PM

**Athurudhan Wu Obata**

**Country:** Sri Lanka

**Duration:** 23 min

**Production Company:** Families of the Disappeared

**Broadcast by:** Online

**On:** 2021/10/27

**Total Budget in Euro:** 1,088

**Author:** Chamara Prasanna Kodithuwakku

**Director:** Ranga Bandaranayake

**Producer:** Brito Fernando

**Commissioning Editor:** Vishwa Ranga Surendra

**Submitted by:** Sri Lanka Rupavahini (TV) Corporation - SLRC

**Contact:** Athula Disanayake

**Email:** irurupavahini@gmail.com

Sri Lanka is a country that has lost hundred thousands of lives due to enforced disappearances and is still grieving. Both state and anti-government rebel groups are responsible for the disappearances in the north and south of the country. Sinhala, Tamil and Muslim community members were among them. It is a shame that the state still fails to find the missing persons or compensate for those disappearances. For more than 30 years, The Families of the Disappeared organisation has been waging a never-ending struggle to solve this unresolved issue. It's a struggle to keep pushing for accountability in Sri Lanka given what they see as official indifference or outright obstruction. Several Commissions of Inquiry have been appointed by successive governments since 1990. Altogether they received approx. 80,000 complaints. More than half were considered strong enough for further investigation. But the Sri Lankan authorities have failed to stop acts of enforced disappearance, failed to undertake criminal investigations into complaints, and failed to prosecute those responsible. This documentary is a review of the organisation's role in finding a solution to the problem of missing persons while retaining that historic role.

Number of the disappearances of Southern Sri Lanka during 1988/89 - 60,000  
Number of the disappearances of Northern Sri Lanka during 2009 - 146,679

### 19 For You, The Disappeared



# Bring Her Home (USA)

Thursday, October 13, 2022  
4:25 PM

## Bring Her Home

Country: United States of America

Duration: 56 min

Production Company: Twin Cities Public Television

Broadcast by: Twin City PBS

On: 2022/03/21

Total Budget in Euro: 224,012

Author: Leya Hale

Director: Leya Hale

Producer: Leya Hale

Commissioning Editor: Claire Eder

Submitted by: South Carolina ETV

Contact: Xavier Blake

Email: [xblake@sctev.org](mailto:xblake@sctev.org)

This film tells the story of three Indigenous women fighting to vindicate and honour their missing and murdered relatives. An activist, an artist and a politician each strive to find healing and hope for themselves and their community. The film interweaves the women's stories as they strive for awareness of an epidemic that leaves the loved ones of murdered and missing Indigenous women yearning for answers. Artist Angela Two Stars, activist Mysti Babineau, and representative Ruth Buffalo have all experienced and coped with the enduring traumas of colonisation in their Indigenous communities. Within the framework of marching at the Missing and Murdered Indigenous Women's Rally and 'March', an annual community event, the film describes how these women have brought attention to the crisis while also providing encouragement to their communities. "Native women make up less than one percent of the US population, yet face murder rates that are more than 10 times the national average," said Director and Producer Leya Hale of the Sisseton Wahpeton Dakota and Diné Nations. "I've made it my duty to not only highlight the challenges my people face, but to offer stories of resilience, healing, and hope to empower Indigenous communities near and far. I hope, this film will drive public awareness and will serve as a catalyst for conversation, cultural reclamation and ultimately, systemic change."

Bring Her Home (USA) 20





# Senior Prom (USA)

Thursday, October 13, 2022  
5:25 PM

**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

Senior Prom takes on a whole new meaning at Triangle Square, a haven for LGBTQ+ retirees in Hollywood, California. For so many high-schoolers, prom is a rite of passage in all of its love-filled, well-coiffed, abundantly photographed glory. But for generations of LGBTQ+ youth - especially those that grew up in the decades before Stonewall - prom has been emblematic of the exclusion from a world they could not experience as their authentic selves. But at Triangle Square the Senior Prom sees trailblazing senior prom queens reflect back on how far they've come and their dreams for the next generation over a night of dancing, kissing, and crowning. Father Robert Clement, an openly gay clergyman and founder of the first LGBTQ+ church in New York, recalls the birth of the gay rights movement; Andi Segal remembers the underground lesbian bars of Los Angeles; and Nancy Valverde, a Chicana lesbian from East L.A., recounts her many arrests for 'masquerading' in 'men's' clothing - and her never-back-down nerve in the face of police intimidation. Senior Prom celebrates our eldest LGBTQ+ generation who spent a lifetime fighting for the right to love openly and, via rich personal archives, retraces lives and legacies of resistance that helped change the course of civil rights.

## 21 Senior Prom



## SESSION 6

Friday  
October 14, 2022

09:30 AM The Campsite (Belgium)

10:20 AM Discussion

10:40 AM Coffee Break

Moderators: Lefteris Fylaktos, Leul Shoaferaw

### **Does the End Justify the Means? Evil Formats for a Good Cause! Diversity in Reality TV**

How to create meaningful and at the same time appealing programs? Reality TV formats come to the rescue, but also give rise to new pitfalls: Where are the red lines when treating serious issues lightly? How can we maintain a balance between enlightenment and entertainment without devaluing our goals or demeaning the protagonists? When does diversity turn into voyeurism? How much room is there for endorsing empathy in formats that were created for ratings? Don't we have the responsibility to treat serious issues seriously?

But it's about time to stop stereotyping: Don't the socially handicapped have a right to work, the intellectually challenged a right to adulthood and people on the autistic spectrum a right to love?

Find out what the challenges were and how to overcome them successfully.



## The Campsite (Belgium)

Friday, October 14, 2022  
9:30 AM

### De Kemping

Country: Belgium

Duration: 47 min

Production Company: De Chinezen

Broadcast by: VRT Één

On: 2021/04/15

Total Budget in Euro: 970,000

Authors: Michel Vanhove, Tijs Vanneste

Directors: Lander Lenaerts, Sarah D'Haeyer,  
Sofie Verboven

Producers: Jan Hennes, Marie Maerten

Commissioning Editor: Herta Luyten

Submitted by: Vlaamse Radio- en Televisieomroep - VRT

Contact: Franky Audenaerde




Email: franky.audenaerde@vrt.be

This 8-part reality series follows a group of teens on a project: setting up a campsite. The teenagers all have troubled pasts, the host is a famous tattoo artist and singer who has himself faced similar challenges. He and his team will give them an opportunity to shine, take on responsibilities and find the self-esteem they have been missing. We start out with a plot of land and that's it. The rest is up to them.

The team of hosts have all been there. They will help select and then mentor the candidates. More than most, they know how difficult an undertaking this will be for everyone. But the rewards await, too. The kids will build, manage, negotiate any contracts and organise the evening entertainment. They will ultimately be responsible for anything that goes wrong. Not everyone will agree and they will not always succeed. This show tells a story full of authentic drama, which the camera subtly records.

## 23 The Campsite (Belgium)





**SESSION 7**  
Friday  
October 14, 2022

11:00 AM Decolonizing History, Ep 3  
The Horror of Residential Schools (Canada)  
11:15 AM Life (Mexico)  
11:55 PM Discussion

Moderators: Lefteris Fylaktos, Sabine Eckhard

## **Hey, Just Get Out of the Way!** **Under-represented people telling their own stories effectively**

Now that we are starting to reflect the true diversity of our audiences, we have some decisions to make about how involved we should be in telling their stories.

The programs chosen here use a variety of ways to get an authentic perspective. In this session we will discuss the trade-off between giving control of the story to someone in a marginalized community who may not have the same journalistic background - with getting a more unfiltered perspective.

We will also talk about the pros and cons of leaning on colleagues who come from minority backgrounds to drive under-represented perspectives. It all comes down to who should be telling the stories of marginalized people. And what is the story we want to tell?

SESSION 7 24



## Decolonizing History, Ep 3 The Horror of Residential Schools (Canada)

Thursday, October 13, 2022  
11:00 AM

Décoloniser l'histoire

Country: Canada

Duration: 52 min (total)

Production Company: Picbois Productions

Broadcast by: Télé-Québec

On: 2021/12/01

Total Budget in Euro: 139,000

Author: Suzie Bouchard

Director: Ky Vy Le Duc

Producers: Marie-Pierre Corriveau, Karine Dubois

Commissioning Editor: Télé-Québec

Submitted by: Radio-Canada

Contact: Eric Le Reste

Email: [eric.lereste@radio-canada.ca](mailto:eric.lereste@radio-canada.ca)

This 10-part series features ten little-known and understood episodes from Quebec and Canada's history. These chapters from our shared past are told from the perspectives of under-represented players in the story in a dynamic and irreverent voice. The series is a first step towards building a collective history that features all voices. The Horror of Residential Schools tells the story of how BIPOC children were taken from their homes in an attempt to assimilate them and erase their culture over a period of more than 150 years. Directed by Ky Vy Le Duc and hosted by Vanessa Destiné, Youssef Shoufan and Maïté Labrecque- Saganash.

## 25 Decolonizing History, Ep 3 The Horror of Residential Schools (Canada)



# Life (Mexico)

Thursday, October 13, 2022  
11:15 AM

**Kuxlejal**

**Country:** Mexico

**Duration:** 40 min

**Production Company:** Vientos Culturales A.C.

**Broadcast by:** Channel10, Chiapas, Mexico

**On:** 2019/11/01

**Total Budget in Euro:** 2,500

**Author:** Elke Franke

**Director:** Elke Franke

**Producer:** Humberto Gómez Pérez

**Commissioning Editor:** Elke Franke

**Submitted by:** Vientos Culturales A.C.

**Contact:** Elke Franke

**Email:** [vientosculturales@hotmail.com](mailto:vientosculturales@hotmail.com)

Kuxlejal means Life in the Tsotsil language and life and how to feel alive in order not to die, is the theme of this documentary. It deals with high suicide rates among young native people and reflects the feelings and conflicts leading to the thought that 'life is worth nothing'. At the centre is the youths' search for identity between their ancestral roots and their desire and need to be part of the globalised modern society. The accelerated modernisation has created a severe gap of communication and the transmission of ancient knowledge & traditions has been widely interrupted. This has provoked an identity crisis. Young indigenous people are often outsiders in their own communities as well as facing the competitive and discriminating world outside. With easy access to drugs and alcohol and limited prospects, suicide seems 'a way out'. As a Media for Change project, our objective is that suicide is recognised as a severe problem, as well as fostering resilience among young people. We want to generate impact on community level, so that parents and authorities listen to and understand the reality of young indigenous people, taking their needs into account and to save lives.

Life (Mexico) 26

## SESSION 8

Friday  
October 14, 2022

12:15 PM The Great World of Gregory Blackstock (USA)

12:25 PM Discussion

12:50 PM Lunch Break

Moderators: Sabine Eckhard, Lefteris Fylaktos

### **Visually Giving A Voice** **Difficult subjects and untraditional protagonists**

How a chosen subject is treated visually has a major impact on how the audience receives the story.

These films all use distinct styles to best convey their message and treat their topics and subjects with respect. Why were these styles chosen? What were the considerations along the way?

What are the pitfalls? How does the style accentuate or reflect on the subject and the theme?

Which technique lends itself to what. Where are the limits?

Find out, how these four productions came into their own and found their style.



# The Great World of Gregory Blackstock

Friday, October 14, 2022  
12:15 PM

**The Great World of Gregory Blackstock**

**Country: United States of America**

**Duration: 11 min**

**Production Company: Kalakala Animation and  
Independent Lens**

**Broadcast by: PBS**

**On: 2021/07/12**

**Total Budget in Euro: 37,543**

**Author: Drew Christie**

**Director: Drew Christie**

**Producer: Kalakala Animation**

**Commissioning Editor: Sally Jo Fifer**

**Submitted by: South Carolina ETV**

**Contact: Xavier Blake**

**Email: [xblake@scetv.org](mailto:xblake@scetv.org)**

When Gregory Blackstock was born in Seattle, Washington in 1946, ‘autistic’ was not a term that doctors used. Yet it was clear from a very early age that he processed the world around him differently and communication was challenging. After working with specialists and even spending time in an institution, a diagnosis was finally developed: Autistic Savant. In time Gregory adapted to lead a relatively independent life, living on his own and working for decades as a dishwasher in an athletic club. All the while he kept a delightful secret. From an early age, Gregory excelled at drawing. When he was 20 years old, the Seattle Times published a photo of him holding one of his earliest drawings. While he received accolades for his artistic attention to detail when the article ran in the 1960s, the true breadth of Gregory’s talent wasn’t brought to public light until 2003, when he showed art gallery owners, whom his cousin Dorothy had contacted, hundreds of drawings haphazardly stored in his closet. Through his drawings, Gregory obsessively catalogues the world around him. Dorothy is confident that the singular vision embodied by his work should grace the walls of galleries. Much to her delight, gallery owners and art dealers have agreed. Advocating alongside her cousin, they have brought his art to a broad audience eager to embrace Gregory’s genius.

**The Great World of Gregory Blackstock 28**



**SESSION 9**  
Friday  
October 14, 2022

1:50 PM Born in Auschwitz (Hungary)  
3:10 PM One Child Nation (USA)  
4:40 PM Discussion

Moderators: Sabine Eckhard, Lefteris Fylaktos

## **Family Matters**

### **Challenges and pitfalls in telling stories of our family history**

Family history impacts the lives we live daily even when sometimes we don't realise it. Family stories also make riveting viewing. So when you decide to tell your story, there is a lot at stake.

What do you need to consider before starting? How do you deal with family members and avoid feuds? Can you forestall adverse effects and is there a key to success? And what if your editor tells you to change your story in the end to make it more appealing for the audience? Who has the last word in the editing room?

Find out what the makers of these productions can tell us about their experiences, what mistakes they made and what they learned.



## Born in Auschwitz (Hungary)

Friday, October 14, 2022  
1:50 PM

### Born in Auschwitz

Country: Hungary

Duration: 77 min

Production Company: Spot Productions Kft.

Broadcast by: ARTE

On: 2021/01/13

Total Budget in Euro: 300,000

Authors: Eszter Cseke, Andras S. Takacs

Directors: Eszter Cseke, Andras S. Takacs

Producer: Judit Stalter

Commissioning Editors: Ulrike Dotzer (NDR),  
Peter Gottschalk (ARTE G.E.I.E.)

Submitted by: Spot Productions Kft.

Contact: Rebeka Nyitrai

Email: [info@onthespot.hu](mailto:info@onthespot.hu)

This film is about a miracle in the darkest hours of history and about the Holocaust's long shadow on three generations of women still haunted by Auschwitz - where it all began. The story is of the only Jewish baby born before the liberation to survive. Angela is one of the youngest survivors of Auschwitz. Her tiny little soul miraculously came out from the darkest corner of history. She survived against the odds. She wasn't allowed to walk until the age of 6. At the age of 22, she gave birth to a healthy daughter. In the 1970s they escaped from communist Hungary to Canada, where they live as part of a big Orthodox Jewish family in Montreal. But we go beyond Angela's story. The film shows how she inherited the trauma of the Holocaust from her mother, Vera, and how she passed it on to her daughter, Kati. The trauma permeates both their lives, but their struggle begins with the first generation, a young pregnant woman thrust into the bowels of human depravity. Our film shows Angela and Kati dealing with the past 'off the beaten path', traveling to places they never wanted to return to, meeting people they never imagined connecting with, from Budapest to Jerusalem, from German psychotherapists to Pope Francis.

Born in Auschwitz (Hungary) 30



# One Child Nation (USA)

Friday, October 14, 2022  
3:10 PM

## One Child Nation

Country: United States of America

Duration: 90 min

Production Company: Next Generation Production, LLC

Broadcast by: PBS

On: 2020/03/30

Total Budget in Euro: 972,127

Author: Nanfu Wang

Director: Nanfu Wang

Producer: Jialing Zhang

Commissioning Editor: Sally Jo Fifer

Submitted by: South Carolina ETV




Contact: Xavier Blake

Email: [xblake@scetv.org](mailto:xblake@scetv.org)

China's one-child policy, the extreme population control measure, may have ended in 2015, but the process of dealing with the trauma is only just beginning. The documentary explores the ripple effects of this social experiment, uncovering one shocking human rights violation after another. Wang, a native of China, digs fearlessly into her own personal life, weaving her experience as a new mother and first hand accounts of her relatives with archival propaganda material and testimony from victims and perpetrators alike, yielding a revelatory and essential record of this chilling moment in human civilisation. The film reveals how the government's relentless campaign of propaganda brainwashed its citizens into committing unspeakable crimes and serves as a harrowing indictment of the mindset that prioritises national agenda over human life. Featured is the midwife who delivered Nanfu and all the babies in her village, who estimates that she performed 60,000 abortions. Most unsettling is the testimony of one of China's most decorated family planning officials who, in clinical detail, explains how she executed her mandate. Traveling from village to village, sterilising women and performing abortions, many on women who resisted and had to be caught and restrained. "If I could go back in time, I would do it again," she says.

## 31 One Child Nation (USA)





**SESSION 10**  
Friday  
October 14, 2022

5:00 PM Milk Rice (Sri Lanka)  
5:30 PM Discussion

Moderators: Lefteris Fylaktos, Sabine Eckhard

## **Love, Murder and Secrets**

**Unlocking the elements that inspire the audience to watch the next episode.**

The apprehension and tension infused within these programs demands that the audience reflect on the evil that dwells within our communities and countries. What research was used to further understand the tough social issues of war veterans with PTSD, disappeared peoples and global climate change and how was this research incorporated into the storytelling? How was the world created to affect the mood of the story? What were the production challenges in the time of the pandemic?

For the series, how is the ongoing tension sustained between what the audience knows, or thinks it knows and what the characters know and should know? When and how are secrets and clues revealed to the audience?

These programs help our public television audiences find empathy for those wronged by the very tough issues explored. What truths and elements did these series creators use to inspire their audiences to watch one more?

SESSION 10 32



## Milk Rice (Made of Traditional Rice) (Sri Lanka)

Friday, October 14, 2022  
5:00 PM

El Haale Kiribath

Country: Sri Lanka

Duration: 24 min

Production Company: SLRC

Broadcast by: SLRC

On: 2021/04/13

Total Budget in Euro: 1,393

Author: Chamara Prasanna Kodithuwakku

Director: Ranga Bandaranayake

Producer: Ranga Bandaranayake

Commissioning Editor: Dimuth Kuruppu

Submitted by:

Sri Lanka Rupavahini (TV) Corporation - SLRC

Contact: Athula Disanayake

Email: irurupavahini@gmail.com

The people in the village see Wijesinghe as a crazy person. Every morning he lights the oil lamp and offers it to Lord Buddha. Later he goes to the bazaar wearing a hat, with a famous symbol of left leaning politics, while always speaking up about equality. His community sees him as a tough fighter, while at home he is a highly sensitive man. Wijesinghe lives with his wife expecting that at any moment his son, missing since the youth struggle in 1988-89, will come back. They prepare creamy delicious milk rice with coconut milk and hope their son will return any day to enjoy it with them. Anjalee, a Tamil girl, is a boarder in one of their rooms, sharing in their happiness and sadness. She also lives in the hope of finding her brother, who disappeared during the civil war in 2009. Wijesingha and his wife long to see the face of their missing son, as Anjalee dreams of being reunited with her long missing brother. Sri Lanka has failed to find a positive resolution to the issue of disappeared people. Number of disappearances in Southern Sri Lanka during 1988/89 - 60,000 Number of disappearances in Northern Sri Lanka during 2009 - 146,679

Their relatives are still waiting for them to return or to receive information.

### 33 Milk Rice (Sri Lanka)





## MODERATOR SABINE ECKHARD



### SABINE ECKHARD

Sabine Eckhard is an Executive & Creative Producer, Director for Fiction & Documentary, Consultant & Lecturer from Berlin / Germany.

She studied Film Directing at Filmschools in Paris and Munich.

After graduating she worked as an assistant-director for international Cinema Movies and German television drama series. In 1988 she started directing herself fictio-short-films, TV-drama-series and documentaries. Since 1994 she worked for more than 20 years mostly as a producer and executive producer for German television, contracted by production companies.

In her portfolio as a showrunner you find television drama series, telenovelas, movies, children programs, soap operas, comedies. She was leading crews of up to 150 employees incl. writers rooms.

She currently works as a consultant for different companies directs again documentaries f.e. for German/French television ARTE and teaches regularly at Film Schools and Media Institutes.

As a member of the Senior Expert Service, Germany she conducted workshops in 2018/19 in Kep/Cambodia for Media Students, in Sri Lanka at Rupavahini Television for TV Professionals and at the Media Department of PENS University in Surabaya /Indonesia about script development & visual storytelling.

In 2020 & 22 she was a jury member and moderator for the INPUT TV conference in Berlin & Barcelona.

## 35 Moderator Sabine Eckhard



## MODERATOR ELEFThERIOS FYLAKTOS



### ELEFThERIOS FYLAKTOS

Eleftherios Fylaktos, HoD of Culture, Education and Children's Programming for the Greek Public Broadcasting Corporation - ERT, Greece

He is a documentary filmmaker living in Athens, Greece. Since 2020, he is HoD of Culture, Education and Children's Programming for ERT, the Greek Public Broadcasting Corporation. He is also the National Coordinator for INPUT - International Public TV Organization - Greece and a member of ERT's Film Commission.

He has been active since 1997 in the conception and production of audio-visual content as Television Director and Commissioning Editor for ERT and as Independent Documentary Filmmaker and Freelance Director/Producer. His expertise includes several award-winning documentaries - including two audience awards at the Thessaloniki International Documentary Festival - and video projects for public, private and international organizations. Additionally, he has experience in cross-media projects and web-documentaries working for the Korsakow Institut in Berlin and ERT's Hybrid TV Content Development Committee. He has served as jury and delegate for media organisations such as INPUT, Prix-Europa, the Thessaloniki International Documentary Festival, the Balkan Documentary Center, i.a. In 2012, he was awarded a Master's Degree in Visual and Media Anthropology at Freie Universität Berlin. Since 2017, he offers a Documentary Arts & Anthropology Master-level Workshop at the University of Münster in Germany.

Moderator Eleftherios Fylaktos 36

## MODERATOR LEUL SHOAFERAW



### LEUL SHOAFERAW

Equipped with more than 7 years of experience in communication design, media production and creative strategy, Leul Shoferaw has a vast expertise in the creative industry as a Writer/Director, Producer and media researcher.

He directed the award-winning film, Plumes Blanches (White Feathers) which premiered at Festival Pan African Du Cinema Et De La Television De Ouagadougou (FESPACO) in 2019 and had been an official selection at multiple international festivals like New York African Film Festival (NYAFF), Durban International Film Festival (DIFF), Silicon Valley African Film Festival (SVAFF) and many more. Noteworthy for its stark depiction of superstition and loss of boyhood, the film won Best Film on African Cultural Issues at Lake International Pan African Film Festival (LIPFF) in Kenya.

He also participated on Yegna, a Girl Effect television series and music project, dealing with women empowerment, reproductive health, gender-based violence and more societal issues, as a writer and story editor.

Currently, Leul is the Co-founder and CEO of WAG Entertainment. A multi-disciplinary boutique entertainment agency based in Addis Ababa specializing in media production, artist management and events organization.



## 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 16, 2022







# INPUT Taipei May 14-18, 2022



The next INPUT will be held in Taipei, and is currently scheduled to take place from May 14-18. It will be hosted by the Taiwan Public Television Service Foundation (PTS).

This will be PTS' second time hosting INPUT since 2006, and it welcomes INPUT members to gather once again for another week of commentary, conversation, and connection. PTS has long prided itself for the different perspectives it offers society through its innovative content, not shying away from controversial subjects or neglected topics.

PTS hopes to showcase equally trailblazing projects from INPUT members next year, sparking creative inspiration in all who attend.

[www.input-tv.org](http://www.input-tv.org)

INPUT Taipei 2023 40



## 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](http://www.input-tv.org)

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## 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](http://www.goethe.de)



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