



in cooperation with



# MINI-INPUT

MANILA

**November 6-7, 2015**  
**ABS-CBN, GMA Network, Inc.**

Best of INPUT TOKYO 2015

[www.goethe.de/philippinen](http://www.goethe.de/philippinen)

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**Dr. Ulrich Nowak**  
Director  
Goethe-Institut  
Philippinen

## GREETING WORDS FROM THE GOETHE-INSTITUT PHILIPPINEN

The Goethe-Institut Philippinen is delighted to bring Mini-INPUT to Manila for the second time this year.

As an associate member of INPUT, we organize many Mini-INPUT events around the world each year to echo the annual INPUT conferences.

This year's INPUT in Tokyo saw a good number of delegates from the Philippines. For that, we have our partners, the GMA Network and ABS-CBN, to thank.

These same delegates form the core of our conference moderators. Joining them will be invited moderators from Germany and Japan, the host country of this year's INPUT.

With the help of the moderators, we have come up with a splendid conference program consisting of select TV programs from INPUT Tokyo. The program themes range from white supremacy and colonial mentality to sexuality and indigenous rights, and are guaranteed to spark interesting discussions. We hope that these programs will inspire you all to continue and try to come up with the best and most meaningful programs for the Filipino public.

The Goethe-Institut is grateful to our valuable partners ABS-CBN and GMA Network for their continued support. Getting the country's two largest TV stations together on one boat is a feat not all institutions can boast.

We wish all participants a good and informative time and we look forward to a lively Mini-INPUT full of engaging discussions and meaningful exchanges.



**Regina E. Reyes**

Head, Integrated  
News and Current  
Affairs  
ABS-CBN Broadcas-  
ting Corporation

## GREETING WORDS FROM THE ABS-CBN

It is my honor and pleasure to once again greet all the delegates to this year's Mini-INPUT conference!

Our job as journalists has always been to report the truth and tell stories that move people to make a difference in the world. Many journalists are often faced with the reality of telling a story in a matter of one or two minutes only. But documentarists like you get to live the journalist's dream - cover all aspects of a story and present it as a complete narrative.

However, while you are able to produce extensive stories and give exhaustive presentations, the challenge of capturing and maintaining our audience's attention is even greater these days. In an environment that is dominated by social media, where content is reduced to snackable videos and bite-sized listicles, the audience's attention span has dropped even further.

Getting viewers to watch an hour long-documentary on the mere strength of subject matter, without resorting to visual effects or sensationalist tactics, is the true measure of a good storyteller.

And this is where INPUT can help. By exchanging ideas and lessons on documentary production, we can be better at our craft. We in ABS-CBN Integrated News share in your vision of producing stories that are thought-provoking and poignant, stories that bring about change and leave a lasting impact in our communities.

Once again, I am proud and honored to be a host of this gathering of documentary producers from all over the world. Thank you and Mabuhay!



**Marissa L. Flores**

Senior Vice President  
News and Public  
Affairs  
GMA Network, Inc.

## GREETING WORDS FROM THE GMA NETWORK, INC.

### Connections

Connecting with our audiences is our passion. And in the advent of new media brought about by the Internet, we connect even further, in forms unimagined in the past.

We become more personal with our audience by producing content that would extend the enjoyment of their TV viewing habits. We acknowledge the power of the second screen. We are present even in their idle time, in heavy traffic (which has become the new normal), or their downtime at work.

And because of this, hashtags, shares, comments and likes connect us.

It is in this generation, the era of the Millennials, that our audiences get to connect back to us instantly to let us know what they love, what they hate, what they need, what they want more of.

This can work to our advantage.

We, the people gathered here today, shape content for Television and its second screen, the web. As TV professionals, we should be aware and acknowledge the changing trends in the audiences' viewing habits and tastes. We should harness these to improve our content and in creating programs that strengthen positive cultural and social values. Despite changes in medium, our core values should remain strong, no matter the number of screens we have.

Let us take this chance to connect with one another. Let us re-examine our contributions to the industry and find ways to improve what we offer. This event is our think tank on how we can, little by little, create progressive content for our audiences.

Our INPUT counts.

# PROGRAM MINI-INPUT NOVEMBER 6-7, 2015

## FRIDAY, NOVEMBER 6, 2015

DOLPHY THEATER, ABS-CBN

09:30 AM Opening Program  
Welcome Remarks by Regine E. Reyes, ABS-CBN

### OPENING SESSION: To Whet Your Appetite...

**Takako Hayashi, Nowell Cuanang, Elias Rodriguez**

10:00 AM Boobs to the Wall (Sweden)  
10:10 AM Real Japan: Finding Independence at 38 (Japan)  
10:40 AM The Rapped News (Senegal)  
10:50 AM Discussion  
11:20 AM Morning break

### SESSION 1: Being on TV at all Cost?

**Elias Rodriguez, Ferdinand Enriquez**

11:40 AM Chalky White in China (Denmark)  
12:10 PM Discussion  
12:30 PM Lunch break

### SESSION 2: Hidden Cameras: The Truth At All Costs?

**Ferdinand Enriquez, Takako Hayashi**

01:30 PM CBC News: Marketplace - Faking It (Canada)  
02:00 PM Discussion

### SESSION 3: Formatting the Unexpected

**Takako Hayashi, Neil Gumban**

02:15 PM Channel vs. Channel (Belgium)  
03:15 PM The Great Knit Off (Denmark)  
03:30 PM Discussion  
04:00 PM Afternoon break

### SESSION 4: Artistic License in History Documentaries

**Nowell Cuanang, Neil Gumban, Elias Rodriguez**

04:20 PM 1989 (Denmark/Germany)  
06:00 PM Discussion

## SATURDAY, NOVEMBER 7, 2015

LUXENT HOTEL c/o GMA NETWORK, INC.

09:30 AM Opening Program  
Welcome Remarks by Marissa L.Flores,  
GMA Network

### **SESSION 5: Television for the Fucked, Fucked up, Fucking up Generation?**

**Nowell Cuanang, Ferdinand Enriquez**

09:45 AM 12<sup>th</sup> Grade (Chile)  
10:45 AM Discussion

### **SESSION 6: Avoi Din G Clichés**

**Nowell Cuanang, Elias Rodriguez**

11:10 AM Independent Lens: Teacher Hima (United States)  
12:10 PM Discussion  
12:30 PM Lunch break

### **SESSION 7: Acting for Real**

**Elias Rodriguez, Nowell Cuanang,  
Neil Gumban**

01:30 PM Autumn Tingles - Speed Dating for  
Silver Hairs (Germany)  
03:00 PM Discussion  
03:20 PM Afternoon break

### **SESSION 8: How to Entertain with Social Issues**

**Takako Hayashi, Ferdinand Enriquez**

03:45 PM Defense Files (Israel)  
04:30 PM Our Colonial Hangover (Netherlands)  
05:30 PM Discussion  
06:00 PM Closing Remarks by Dr. Ulrich Nowak,  
Goethe-Institut Philippinen  
06:15 PM Closing Cocktails

**OPENING SESSION**  
TAKAKO HAYASHI  
NOWELL CUANANG  
ELIAS RODRIGUEZ

## **MINI-INPUT**

FRIDAY, NOVEMBER 6, 10:00 AM – 11:20 AM  
HOST: ABS-CBN  
VENUE: DOLPHY THEATRE, ABS-CBN

### **TO WHET YOUR APPETITE...**

...for the 8 sessions you will be able to join during the next few days at Mini-INPUT 2015 we present 3 productions to show what is new, what is fresh, what is exciting in public service media in 2015.

Where are the broadcasters going? How daring are the program makers these days? How are they doing it?

What works with the audiences and why?

Join the team of Mini-INPUT Manila Moderators and find out what inspires them most in this year's crop of innovative productions. Listen to the program makers talk about their challenges and their choices. And enjoy some state-of-the-art television productions from around the globe.



## BOOBS TO THE WALL (SWEDEN)

MINI-INPUT

FRIDAY, NOVEMBER 6, 10:00 AM

**Genre:** Entertainment web series

**Original Title:** Full patte

**Country:** Sweden

**Duration:** 10'00

**Language:** Swedish

**Title of series:** Boobs to the Wall

**Episode:** 1/8

**Production Company:** Eyeworks Scandi Fiction

**Year of production:** 2014/04

**Broadcast by:** SVT Flow (Free-VOD)

**On:** 2014/04/24

**Total budget in Euro:** not specified

**Authors:** Sara Haag, Bianca Kronlöf, Tiffany Kronlöf

**Director:** Sara Haag

**Producers:** Anna Wallmark Avelin, Mats Grimberg

**Commissioning Editor:** Are Nundal

**Submitted by:** SVT - Sveriges Television

**Contact:** Niklas Ahlgren

niklas.ahlgren@svt.se

This is a humorous web series about two sisters on a quest against society's social rules. It is the brainchild of feminist and political YouTubers, the sisters Bianca and Tiffany Kronlöf. The main story follows Bianca and Tiffany as they share a flat with their roommate Hans Christian. Bianca is the eternal optimist and she tells the most complex truths in a painfully straightforward way. Tiffany on the other hand has anger-management issues and her character constantly criticizes the modern view of the female. The character The Dude is a male observer (played by Bianca) who makes sexist remarks on the sisters' life and choices. The series deals with difficult topics, like gender equality and rape, using humor to embrace the gravity. Viewers are encouraged to take part in a discourse every week by sharing their experiences through social media.



## REAL JAPAN: FINDING INDEPENDENCE AT 38 (JAPAN)

**MINI-INPUT**

FRIDAY, NOVEMBER 6, 10:10 AM

**Genre:** Documentary series

**Original Title:** にっぽんリアル

**Country:** Japan

**Duration:** 29'00

**Language:** Japanese

**Title of series:** Purely Personal Documentaries – Real Japan

**Episode:** 1/4

**Production Company:** NHK Enterprises, Inc. Slow Hand

**Year of production:** 2014/05

**Broadcast by:** NHK (Japan Broadcasting Corporation)

**On:** 2014/05/25

**Total budget in Euro:** not specified

**Director:** Hiroaki Sato

**Producers:** KeiMatsui, Rieko Sato, Shinya Ide

**Commissioning Editor:** Hidenori Kochi

**Submitted by:** NHK (Japan Broadcasting Corporation)

**Contact:** Yuko Ito

ito.y-ey@nhk.or.jp

This series of self-portraits gives an unvarnished look at contemporary Japanese life. In each episode, an individual turns the camera on himself and his family and friends. In this episode this is Hiroaki Sato, who is 38 years old and who is still living with-and off-his aging parents. Hiroaki graduated from a prestigious university but has never had a steady job. He sometimes works part-time but spends most of his time helping friends produce a magazine about documentaries. When Hiroaki's father gets laid off and receives no redundancy payment, with only a modest pension to live on, they order him to move out. Hiroaki takes stock of his situation and discovers that he is a million yen behind with tax returns, health-insurance premiums, and loan repayments to his parents. Will he be able to find a job and a place to live? How can he become independent?



## THE RAPPED NEWS (SENEGAL)

## MINI-INPUT

FRIDAY, NOVEMBER 6, 10:40 AM

**Genre:** News/Comedy show

**Original Title:** Le Journal Rappe

**Country:** Senegal

**Duration:** 5'00

**Language:** French, Wolof

**Title of series:** Le Journal Rappe /Saison 2

**Episode:** 18/24

**Production Company:** Natty Dread Entertainment

**Co-Producers:** Level Studio

**Year of production:** 2014/06

**Broadcast by: 2S TV On:** 2014/06/18

**Total budget in Euro:** 1.000,00

**Authors/Directors:** Xuman, Keyti

**Producer:** Natty Dread Entertainment

**Commissioning Editor:** Amar Ndoye

**Submitted by:** Natty Dread Entertainment

**Contact:** Cheikh Sene

keyti01@gmail.com

In this episode, the news talk about a Senegalese Muslim guide, Ahmet Khalifa Niasse advocating that Islam should adapt to modern day by integrating technology into its rituals. There is also talk of Youssou Ndour and allegations of 400 millions CFA (West African Francs) he received from the President of Senegal to be his ally for the local elections. Xuman parodies his song Seven Seconds to portray Youssou Ndour's position on the matter. In Wolof, Keyti talks about the government using the justice system to fight its opponents and the example of the mayor of Ziguinchor (in the south of Senegal) who is in the opposition and is summoned by the Attorney General over his wealth. The last item is about Israel's strikes in Gaza, death toll rising and fewer chances of effective peace talks.

**SESSION 1**  
ELIAS RODRIGUEZ  
FERDINAND ENRIQUEZ

**MINI-INPUT**

FRIDAY, NOVEMBER 6, 11:40 AM - 12:30 PM

HOST: ABS-CBN

VENUE: DOLPHY THEATRE, ABS-CBN

**Being on TV at all Cost?**

How far are you personally willing to go in front of the camera to make good television?

What price are you prepared to pay for taking part in a TV-show? Whether you are famous or not, a host or not, an adult or a child - would you go on a television mission at any cost? Today many program makers successfully work with personality driven storytelling. Compelling and honest personalities expose themselves as real people in many television programs. Personalities are also featured in popular reality-shows like 'Paradise Hotel' and similar shows that are attracting young people and inspiring their dreams of becoming famous.

In this session we will give you four examples from different parts of the world on personality driven storytelling and reflect upon the potential effects on your life after taking part in a television program.



## CHALKY WHITE IN CHINA (DENMARK)

MINI-INPUT

FRIDAY, NOVEMBER 6, 11:40 AM

**Genre:** Factual entertainment series

**Original Title:** Kridhvid i Kina

**Country:** Denmark

**Duration:** 29'23

**Language:** Danish, English, Chinese

**Title of series:** Chalky White in China Episode: 7/9

**Production Company:** DR Ung

**Year of production:** 2014/08

**Broadcast by:** DR3

**On:** 2014/09/03

**Total budget in Euro:** 375.000,00

**Director:** Caroline Una Henningsen

**Producer:** Erik Struve Hansen

**Commissioning Editor:** Irene Støyer

**Submitted by:** DR- Danish Broadcasting Corporation

**Contact:** Erik Struve Hansen

erha@dr.dk

This production is a race experiment, which sets out to investigate how much easier it is being white, and it is also a portrait of contemporary China, directed towards a young target audience.

Thomas Skov and Emil Thorup want to be stars in China -without any particular qualities except for being white. An identifiable goal for many in these reality tv times: Imagine becoming a star without being good at anything? They have been told that in China you can walk straight into a business and get all kinds of crazy jobs without any other qualification than being white. This series would like to explode these myths.

Episode 7 specially deals with radical difference and homosexuality. In the series there was a turning point, when Thomas and Emil decided to drop the odd jobs they got on their being white only and go for a model career and becoming a pop singer respectively. They realized that it also took talent to become chalky-white successful in China.

**SESSION 2**  
FERDINAND ENRIQUEZ  
TAKAKO HAYASHI

**MINI-INPUT**

FRIDAY, NOVEMBER 6, 01:30 PM – 02:15 PM  
HOST: ABS-CBN  
VENUE: DOLPHY THEATRE, ABS-CBN

**Hidden Cameras: The Truth At All Costs**

The use of a hidden camera can be the last way to unravel the truth: recorded evidence, undercover operations, ultimate proof.

But how far can we go in the name of journalistic investigation?

Is it justifiable to record people on camera and broadcast the material without their permission? Where are the limits? What are the ethical and legal issues at stake?

In this session we see the use of hidden cameras in three completely different contexts and discuss where journalism ends and sensationalism starts.



## CBC NEWS: MARKETPLACE - FAKING IT (CANADA)

## MINI-INPUT

FRIDAY, NOVEMBER 6, 01:30 PM

**Genre:** Investigative documentary series

**Original Title:** CBC News: Marketplace - Faking It

**Country:** Canada

**Duration:** 22'00

**Language:** English

**Title of series:** CBC News: Marketplace

**Episode:** 42-04

**Production Company:** CBC

**Year of production:** 2014/11

**Broadcast by:** CBC

**On:** 2014/11/07

**Totalbudget in Euro:** 7.300,00

**Director/Producer:** Greg Sadler

**Commissioning Editor:** Greg Sadler

**Submitted by:** CBC - Canadian Broadcasting Corporation

**Contact:** Chad Paulin  
chad.paulin@cbc.ca

This piece of investigative journalism exposes the booming business of fake online reviews- by attempting to fake out the fakers. We pose as a new business, build an online presence for our pretend company and use it to take viewers deep inside the murky world of online deception. Since so many of us go online to see what other customers are saying about the latest restaurant, hotel or consumer product, we wanted to know: should we trust those reviews? How easy is it for a company to fake a good reputation and boost their bottom line? We use unconventional journalistic techniques to get answers and uncover an industry devoted to helping businesses mislead consumers, including an online marketplace where companies can buy glowing reviews for five dollars- and get them posted on leading review sites. Using hidden cameras, we capture companies offering to write and post other fake reviews for us.



**SESSION 3**  
TAKAKO HAYASHI  
NEIL GUMBAN

**MINI-INPUT**

FRIDAY, NOVEMBER 6, 02:15 PM – 04:00 PM  
HOST: ABS-CBN  
VENUE: DOLPHY THEATRE, ABS-CBN

## **Formatting the Unexpected**

Formats are TV's bread and butter and many formats repeat existing formulas.

One reason for that is often the broadcasters' risk evasion. They prefer to air shows their audience already consumes in a similar style on other channels.

Another reason is that production companies like to cater to the taste of a broadcaster. Often this taste is influenced by mainstream content. On the other hand, TV executives are constantly looking out for new and fresh programs.

In this session four distinctive formats will show us unique ways of formatting a very down-to-earth hobby, unexpected encounters and a one-of-a-kind duel.

These formats surprise us with extraordinary artistic choices and highly emotional insights into uncharted territories. All formats in this session show ways of creating something new and fresh. They can easily be adapted outside the country of origin.



## CHANNEL VS. CHANNEL (BELGIUM)

MINI-INPUT

FRIDAY, NOVEMBER 6, 02:15 PM

**Genre:** Game show

**Original Title:** Wauters vs Waes Country: Belgium

**Duration:** 52'00

**Language:** Dutch

**Title of series:** Wauters vs Waes

**Episode:** 1/10

**Production Company:** deMENSEN nv - Operatie Koekoek

**Co-Producers:** deMENSEN nv - Operatie Koekoek

**Year of production:** 2014/01

**Broadcast by:** één

**On:** 2014/03/03

**Total budget in Euro:** 1.600.000,00

**Author:** Jesse Fabre

**Directors:** Eddie Gregoor, Bert Ceulemans, Ibbe Daniels, Mark Bynens

**Producer:** Bart Hunaerts

**Commissioning Editor:** Elly Vervloet

**Submitted by:** VRT- Vlaamse Radio- en  
Televisieomroeporganisatie

**Contact:** Elly Vervloet  
elly.vervloet@vrt.be

Channel vs. Channel is a unique collaboration between two rivals: Eén and VTM, the two largest Flemish TV channels. In the series the two most famous presenters of both networks, Tom Waes and Koen Wauters, defend their honor as well as that of their respective network in a fierce competition. In 10 challenges based on proposals sent in by the viewers, both contenders were put to the ultimate test, both physically and mentally. The result was a battle that captivated the nation. Channel vs Channel, uniquely, aired on both channels. The two hosts were really motivated to win the competition - not only because of their competitive personalities, but also because of their explicit link to the network that they represented.



## THE GREAT KNIT OFF (DENMARK)

MINI-INPUT

FRIDAY, NOVEMBER 6, 03:15 PM

**Genre:** Reality show

**Original Title:** Den Store Strikkedyst

**Country:** Denmark

**Duration:** 43'00

**Language:** Danish

**Title of series:** The Great Knit Off

**Episode:** 9/12

**Production Company:** TV SYD

**Year of production:** 2014/10/15

**Broadcast by:** TV SYD PLUS

**On:** 2014/11122

**Total budget in Euro:** 30.000,00

**Author/Director/Producer:** Charlotte Sølvsten

**Commissioning Editor:** Claus Christensen

**Submitted by:** TV SYD

**Contact:** Claus Christensen

clch@tvsyd.dk

The Great Knit Off is a competition on creative and fast knitting. Our mission has been to show the importance of knitting as a craft- and as a way to express oneself as a human being. We started out with 16 knitters- 15 women and one man. The series goes on for twelve episodes; along the way some knitters were sent home- based on their abilities. The series had the best ratings ever on the channel.

**SESSION 4**  
NOWELL CUANANG  
NEIL GUMBAN  
ELIAS RODRIGUEZ

**MINI-INPUT**

FRIDAY, NOVEMBER 6, 04:20 PM – 06:30 PM  
HOST: ABS-CBN  
VENUE: DOLPHY THEATRE, ABS-CBN

## **Artistic License in History Documentaries**

History is a treasure trove of good stories. The only problem is: it all happened in the past. So how do we turn the past and events not caught on camera into something with the sense of urgency, presence and contemporary relevance?

And what do we do with the parts we have no pictures of?  
In this session we look at two very different ways of recreating the past.

In the first one we will see an unorthodox use of archive material lip synced with actors. In the other one a creative use of both narrator voice and graphics. Both films relate to iconic moments in contemporary history.

What are the restraints we should put on ourselves when we tell history, and how will future generations look upon what we have done? Will they be able to see the difference between what is historical factual material and what is not?



1989 (DENMARK/GERMANY)

MINI-INPUT

FRIDAY, NOVEMBER 6, 04:20 PM

**Genre:** History documentary

**Original Title:** 1989

**Country:** Denmark/Germany

**Duration:** 97'00

**Language:** English

**Production Company:** Magic Hour Films

**Co-Producers:** DR, ZDF, rbb, VPRO, Gebrueder Beetz, Proton Cinema +Theatre, Radiator Film ApS, Substans Film

**Year of production:** 2014/11

**Broadcast by:** DR

**On:** 2014/11/09

**Total budget in Euro:** 1.314.000,00

**Authors/Directors:** Anders QJstergaard, Erzsebet Racz

**Producer:** Lise Lense-MI2IIIer

**Commissioning Editor:** Mette Hoffmann Meyer

**Submitted by:** DR - Danish Broadcasting Corporation

**Contact:** Ida H12JYer  
Born idbo@dr.dk

This is the story about the collapse of the Iron Curtain from a new perspective. In Hungary a young technocrat, Miklós Neméth, is brought in to become prime minister. He is to save the country's appalling economy and soon decides to remove the massive- and expensive- border control apparatus from the state budget. His decision sets him up against formidable adversaries.

In the meantime, a young couple from East Germany is encouraged by rumors that the Hungarian border to Austria will be opened and decides to attempt escape. But the young man is shot dead at the border, a tragic event that paradoxically accelerates Neméth's final decision to open the borders. Soon afterwards the Berlin Wall falls. The film uses a cutting edge approach to documentary recreation, which - interwoven with testimonials and archive material - forms a multifaceted and cinematic tapestry of events, making historical documentary accessible, viewer friendly and exciting at the same time.

**SESSION 5**  
NOWELL CUANANG  
FERDINAND ENRIQUEZ

**MINI-INPUT**

SATURDAY, NOVEMBER 7, 09:45 AM – 11:10 AM  
HOST: GMA NETWORK, INC.  
VENUE: LUXENT HOTEL

**Television for the Fucked, Fucked Up, Fucking up Generation?**

Program makers all over the world struggle with the task on how to reach younger audiences with important messages helping them on their way to becoming adults. Every young person reflects on questions like:

Who am I?

How can I keep my boyfriend?

What are my choices in life when school is over?

Will I get a job?

Statistics show that it is extra hard to attract young people from diverse backgrounds and to make them watch public television. Even though many programs are made with that aim, not many really succeed to reach them and encourage them to change their choices in life.

What kind of programming is the best choice for reaching out to the fucked, fucked up and at the same time fucking up generation? They are young people with little hope for the future, but with important voices in a democratic society.

In this session we present four different ways of dealing with the topic of being young in this world today. What are the advantages of different genres like fiction, reality, magazine and reportage when you want to reach the young? Or is it just a question of the right platform?



## 12<sup>TH</sup> GRADE (CHILE)

## MINI-INPUT

SATURDAY, NOVEMBER 7, 09:45 AM

**Genre:** Docureality series

**Original Title:** 4TO MEDIO

**Country:** Chile

**Duration:** 52'00

**Language:** Spanish Title of series: YES Episode:1/14

**Production Company:** Parox

**Co- Producers:** TVN

**Year of production:** 2013/05

**Broadcast by:** TVN On: 2014/03/27

**Total budget in Euro:** 548.400,00

**Authors:** Monika Dominguez, Rubens Juarez

**Director:** Katherina Harder

**Producer:** Sergio Gandara

**Commissioning Editor:** Mariana Hidalgo

**Submitted by:** PAROX S.A

**Contact:** Javiera Palma

palma.javiera@gmail.com

This series tells the story of a student group in their final year at school.

It is a year of big decisions that will mark the rest of their lives. They must decide what they want to be 'when they grow up'. In this journey, they will face the expectations of the people around them and the contradictions of their own desires. The program makers capture this unforgettable moment, creating an intimate, funny, fresh and exiting story.



**SESSION 6**  
NOWELL CUANANG  
ELIAS RODRIGUEZ

**MINI-INPUT**

SATURDAY, NOVEMBER 7, 11:10 AM – 12:30 PM  
HOST: GMA NETWORK, INC.  
VENUE: LUXENT HOTEL

**Avoiding Clichés**

How do you tell a story of gender-nonconformity of an indigenous people on an idyllic island without resorting to typecast, clichés and platitudes?

How do you reach audiences beyond a special interest group?

This session presents an example that brings to life the world on a Pacific island.



## INDEPENDENT LENS: TEACHER HINA (UNITED STATES)

MINI-INPUT

SATURDAY, NOVEMBER 7, 11:10 AM

**Genre:** Documentary

**Original Title:** Kumu Hina

**Country:** United States Duration: 53'00

**Language:** English

**Title of series:** Independent Lens Production

**Company:** Qwaves

**Year of production:** 2014/09

**Broadcast by:** PBS On: 2015/05/04

**Total budget in Euro:** 400.000,00

**Authors/Directors/Producers:** Dean Hamer, Joe Wilson

Commissioning Editors: Lois Vossen, Leanne Ferrer

**Submitted by:** Qwaves

**Contact:** Betsy Newman

bnewman@scetv.org

A proud and confident transgender native Hawaiian teacher passes on the ancient tradition of Māhū - those who embody both male and female spirit - by inspiring a young tomboy to lead a boy's Hula troupe, even as she searches for love and a committed relationship in her own life. Teacher Hina brings the unique perspective of Pacific Island culture to bear on a controversial issue of the day: visibility, acceptance, inclusion, and human rights for transgender and gender nonconforming people, including respect for indigenous perspectives and cultural practices. In this film a world is portrayed that recognizes those who display both male and female characteristics as gifted and special. A world where youth who are searching for their own creative forms of gender expression are embraced and encouraged to be themselves rather than to hide in fear or pretend they are just like everyone else.

**SESSION 7**  
ELIAS RODRIGUEZ  
NOWELL CUANANG  
NEIL GUMBAN

**MINI-INPUT**

SATURDAY, NOVEMBER 7, 01:30 PM – 03:20 PM  
HOST: GMA NETWORK, INC.  
VENUE: LUXENT HOTEL

**Acting for Real**

When actors play themselves in fictional projects they also play with the audience. Are they real or are they acting or do they do both? Even in improvisational acting we often ask ourselves how much of the actors' personalities is part of their acting.

The two programs in this session offer a fresh view on fiction. They also offer a witty iconoclasm. And they deal with complex characters mirroring an ever-increasing complex reality.



**AUTUMN TINGLES - SPEED  
DATING FOR SILVER HAIRS  
(GERMANY)**

**MINI-INPUT**

SATURDAY, NOVEMBER 7, 01:30 PM

**Genre:** Improvised Fiction

**Original Title:** Altersglühen - Speed Dating für Senioren

**Country:** Germany

**Duration:** 90'00

**Language:** German

**Production Company:** Riva Filmproduktion GmbH

**Co-Producers:** NDR - Norddeutscher Rundfunk

**Year of production:** 2013/06

**Broadcast by:** Das Erste

**On:** 2014/11/12

**Total budget in Euro:** 1.011.000,00

**Author/Director:** Jan Georg Schütte

**Producer:** Michael Eckelt C

**Commissioning Editor:** Lucia Keuter

**Submitted by:** WDR - Westdeutscher Rundfunk

**Contact:** Claudia Bach

Claudia.Bach@fm.wdr.de

Two days of shooting the main film, 13 actors, 19 cameras, no script and no second chances. Director Jan Georg Schütte just gave each of his cast his/her individual fictional biography, relying on the inherent dynamic of the setting and the actors' experience and craft to create an award-winning television movie within two days of shooting.

**SESSION 8**  
TAKAKO HAYASHI  
FERDINAND ENRIQUEZ

**MINI-INPUT**

SATURDAY, NOVEMBER 7, 03:45 PM – 06:00 PM  
HOST: GMA NETWORK, INC.  
VENUE: LUXENT HOTEL

**How to Entertain with Social Issues**

This session is all about how to reflect on social blind spots or social taboos in an entertaining manner.

To x-ray our society is a permanent subject and prescribed mission for public broadcasters, but sometimes traditional approaches are too moralistic, serious and boring. Audiences switch off and go elsewhere.

So how can 'problem stories' be made attractive?  
How can viewing figures be made to increase?  
How do you bring difficult social issues on to the television screen?  
What kind of 'raw material' do you need and how do you get it?

This session shows how differently you can approach big national issues and produce entertaining and fascinating television.



## DEFENSE FILES (ISRAEL)

## MINI-INPUT

SATURDAY, NOVEMBER 7, 03:45 PM

**Genre:** Documentary series

**Original Title:** tikim mehasanegorya

**Country:** Israel

**Duration:** 35'00

**Language:** Hebrew

**Title of series:** Defense Files

**Episode:** 1/6

**Production Company:** Atzmor Productions

**Year of production:** 2014/11

**Broadcast by:** Yes Docu

**On:** 2014/11/01

**Total budget in Euro:** 400.000,00

**Author/Director:** Maish Goldberg

**Producer:** Liran Atzmor

**Commissioning Editor:** Guy Lavie

**Submitted by:** Atzmor Productions

**Contact:** Liran Atzmor

liranatzmor@hotmail.com

An unrepentant glimpse at public defenders and the criminals they represent. Attorney client privilege has been lifted for the first time in Israel to present the criminal justice system in a hyper-realistic way. A father is accused of abusing his daughter. Did he really do it or was it all just a dream his daughter had? Do the defense lawyers believe him? Do we believe him? What does he himself believe rather than say? What will the court decide?

This series focuses on the complexity of the human spirit and the crises facing society today.



## OUR COLONIAL HANGOVER (NETHERLANDS)

### MINI-INPUT

SATURDAY, NOVEMBER 7, 04:30 PM

**Genre:** Investigative documentary

**Original Title:** Zwart als Roet

**Country:** The Netherlands Duration: 56'00

**Language:** Dutch

**Production Company:** De Familie Film & TV

**Year of production:** 2014/11

**Broadcast by:** VPRO

**On:** 2014/12/01

**Total budget in Euro:** 159.702,00

**Author/Director:** Sunny Bergman

**Producer:** Monique Busman

**Commissioning Editor:** Barbara Truyen

**Submitted by:** De Familie Film & TV

**Contact:** Monique Busman  
monique@defamilie.net

Sunny Bergman analyses the debate in the Netherlands on the racist component in Black Peter, a character in the Dutch children's tradition around the Santa Claus Feast. Is Black Peter, black-skinned assistant to the generous white-skinned children's friend Santa Claus, an insulting stereotype with roots in a colonial past?

Or is he part of an innocent tradition that should not be tampered with? The pro and con lobbies stood face to face last year: a UN working group pronounced judgment, the judiciary was involved, and the social media turned into a cesspit of recriminations.

How tolerant is Dutch society really?

Bergman charts subconscious prejudices, every-day racism and the heritage of the Dutch colonial past. She has conversations with personal friends and exposes the phenomenon 'white privilege' in her own circles. Our Colonial Hangover intensified the discussion in the Netherlands about white privilege and racism.

## MODERATORS



### **Elias Rodriguez**

Consultant for Film, Television and Radio, Goethe-Institut München / Zentrale

Spanish native Elias Rodriguez studied European Culture Studies at the University of Augsburg and Santiago de Compostela. He began his career in sports journalism and writing at the Pan-European TV-Channel Eurosport before he started working with the Goethe-Institut in Madrid. One of the works he realized in that time is the ongoing intercultural and audiovisual project rumbo @lemania. Two years later, he moved to the Headquarter of the Goethe-Institut in Munich, where he is currently working at the film department. As a Referent he organized the presentation of the Goethe-Institut at the INPUT Conference in Tokyo this year and is also co-leading the program on various Mini-INPUTs around the world. Elias Rodriguez is Jury Member at the SCHLINGEL Award, the international Film Festival for children and young audience.



### **Nowell Cuanang**

Senior Program Manager, News and Public Affairs Department, GMA Network, Inc.

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



**Ferdinand Enriquez**

Executive Producer, ABS-CBN

Ferdinand Enriquez has worked for the ABS-CBN Corporation since 1998. He started as a researcher, tasked in researching possible stories for various current affairs program. Now, he is one of the Executive Producers for the station's current affairs division.



**Takako HAYASHI**

Senior Producer, NHK

Takako Hayashi is a senior producer at NHK's Content Development Center. She develops programs in partnership with outside production companies. Hayashi joined NHK in 1991. She initially worked on shows that highlighted the scientific aspects of daily life. Notably, she was involved with the launch of the still-running science-infotainment show "Try and Gocha!". Hayashi was subsequently based at two regional stations, where she made documentaries on ageing, depopulation, and other challenges facing provincial cities. In 2000, Hayashi returned to Tokyo and began producing educational content. Her output included programs that taught foreign languages and documentaries about the cultures of foreign countries.

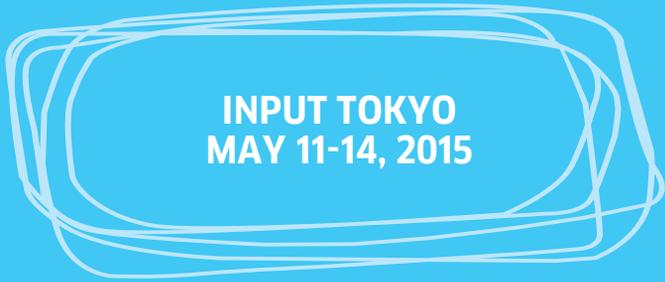
## MODERATORS



### **NEIL GUMBAN**

Assistant Vice President for Public Affairs, GMA Network, Inc.

Neil Gumban is a Film and Audio-Visual Communications graduate of the University of the Philippines in Diliman. Currently, he holds the position, Assistant Vice President for Public Affairs in GMA Network. Inc. He has handled various award-winning programs such as “Wish Ko Lang”, “Imbestigador”, “Karelasyon”, “Biyahé ni Drew” and “Motorcycle Diaries”. Prior to his assignment as AVP, he was the Program Manager of “Survivor Philippines” which ran for four seasons and was nominated twice in the Asian Television Awards (2009 and 2012) in the category Best Adaptation of an Existing Format. He also conceptualized, wrote and managed the Election advocacy campaigns, “Sa Isa Kong Boto” (2007) which received the Best Television Campaign in Asia at the Singapore Apollo Awards and “Dapat Tama” (2013) which received a Bronze World Medal at the 2014 New York Film and Television Festival for music video short form category.



This year's INPUT found its way - after Seoul in 2011 - back to Asia.

2015 saw Tokyo become an important meeting point for TV producers and Programrs from around the globe. Under the lead management of the Japanese public broadcaster NHK, 928 delegates from 40 nations were accredited and attended the four-day event - a record attendance in the history of INPUT.

INPUT 2015 was an important opportunity for TV professionals to connect with the rest of the international media community -- broadcasting industries, TV producers and programmers from a wide range of genres. This annual get-together provides an avenue that fosters future collaborations and allows for the exchange of experiences with regard to new challenges in the world of global media and communication.



# INPUT CALGARY MAY 8-12, 2016



## **CALL FOR ENTRIES FOR INPUT 2016:**

INPUT is looking for recent public service television and online productions that are provocative, courageous and ground-breaking. INPUT is open to all Public Service Broadcasters around the world, as well as production companies or individuals producing programs for broadcast on public service channels.

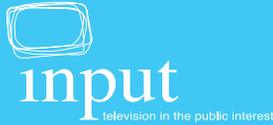
INPUT 2016 in Calgary will concentrate on the following categories: Cross Media & Online projects | New TV Formats | TV Fiction (short and long form) | Factual Programs (science, investigative journalism, election coverage, culture) | All Kids: TV & Cross Media | Tailor-Made for INPUT! (Edgy and surprising programmes that don't fall into any of the five categories but promise to stir lively debates!)

For information on the submission regulations, please visit [input-tv.org/](http://input-tv.org/).

## **A Message from the organizers of INPUT 2016 and its official broadcasting partner and host, the Canadian Broadcasting Corporation (CBC)**

In May 2016, we invite you to come to Calgary and experience Input in a totally different setting - the Canadian West. From downtown Calgary you can see the majestic Canadian Rockies... in an hour, you can be at the breathtaking Banff National Park, or a short drive in the other direction gets you to the 'Badlands' of Drumheller's Dinosaur Provincial Park... BUT ALL THAT'S AFTER INPUT... Come first for four intense days of seeing great content and arguing late into the night ... TV makers from around the world are officially invited to occupy downtown Calgary, May 8-12. And at night delegates will rule the bars and restaurants of Stephen Avenue. The conversations need never stop! Calgary is a place like no other - come and see for yourself.

Personal registration begins in the first quarter of 2016 and admission fee to the conference is €125.



## ABOUT INPUT

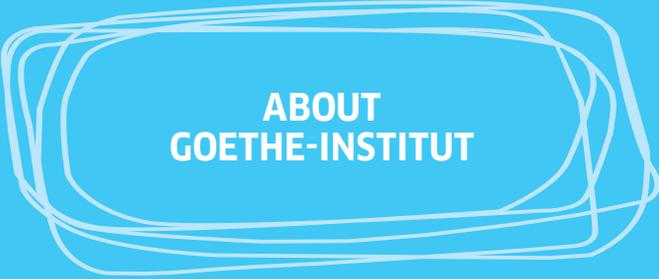
INPUT (International Public Television) is an annual week-long television showcase where the rules of broadcasting are challenged and redefined. INPUT was founded in 1978 to encourage the highest quality television programming worldwide; to support television as a service to the public; to promote discussion and debate about the television craft; and to serve as a global meeting point for those who produce television.

The event is the only international conference that focuses specifically on the innovative Programs produced by public as opposed to commercial broadcasters. INPUT is dedicated to the promotion of television as public service broadcasting in the public interest. We see access to the most honest, innovative, provocative, courageous and challenging broadcasting as a universal fundamental human right.

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

INPUT is a voluntary organization, supported by conference registration fees, public television organizations, individuals and various institutions, agencies and foundations. Moderators not only make the selection of Programs, but also set up the conference Program, and lead the post-screening discussions.

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



## ABOUT GOETHE-INSTITUT



The Goethe-Institut is the Federal Republic of Germany's cultural institution operational worldwide. We promote the study of German abroad and encourage international cultural exchange. We also foster knowledge about Germany by providing information on its culture, society and politics. Our educational and training products enable mobility in an international learning community.

With our network of Goethe-Institutes, Goethe Centres, cultural societies, reading rooms and exam and language learning centres we have played a central role in the cultural and educational policies of Germany for over 60 years.

The Goethe-Institut is an associate Member of INPUT, organizing many Mini-INPUT events. Each year media experts working for the Goethe-Institut attend INPUT for training purposes. The Goethe-Institut also has its own INPUT hub in Munich and supports this conference by making it possible for several delegates to participate as well. The Goethe-Institut values the identity building strengths of public service broadcasting on society, and supports the INPUT values.



## SPECIAL THANKS

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