



**FOR IMMEDIATE RELEASE
TUESDAY 16 SEPTEMBER 2008**

“BEST OF INPUT” PREMIERS FOR THE FIRST TIME IN AUSTRALIA AT THE ADG CONFERENCE

“INPUT is an arrowhead for examining, advancing and reinforcing the values of public television.” Nick Torrens (director & producer)

“It’s an intense and take-no-prisoners forum that can be as revelatory for the presenters as it is for the inquiring audience.”
Courtney Gibson (executive head of content creation, ABC TV)

“I found that this sort of debate is far more successful in helping you make relationships with like-minded people than any other form of networking.”
Helen Bowden (producer)

THE Australian Directors Guild is pleased to announce the “Best of Input” sessions, running for the first time in Australia as part of the ADG 2008 Conference, In Good Company: Creative Collaborations in September 25 - 28, in Sydney.

Now celebrating its 30th year internationally, Input (the acronym is derived from INTERNATIONAL PUBLIC TELEVISION), is the only global showcase that focuses specifically on innovative programs produced in the public interest.

The sessions will provide a unique platform where 14 programs are screened then discussed with the director, commissioning editors, producers and audience through a facilitator. The debates are characteristically open and frank (definitely not for the fainthearted) and they focus on the craft, politics and aesthetics of program making. Program makers from around the world will all be present at the conference via Skype, (see attached info) and local session producers include Tim Slade, Graeme Isaac, Julia Overton and Poppy Stockwell.

A full program is available on the ADG Conference website at www.adgconference.com. Also see Input’s website: www.input-tv.org

For further information or to arrange interviews contact Diana Ward, ADG Marketing and Events Manager on (02) 9555 7045.

Additional INPUT REFERENCE

INPUT SESSIONS AT THE ADG CONFERENCE THIS YEAR

Session 1: Politically Incorrect

Session Producer: Julia Overton

Yallahrup – Dir. Rune Kalle Bjerko (Denmark)

Scandinavian Beauty – Dir. Andreas J Riiser (Norway)

The Glow of the White Woman – Dir. Yunus Vally (South Africa)

Session 2: All in the Family

Session Producer: Jennifer Collins

Khot with the Family – Dir. Kirstin Ekker (Norway)

Plan B – Dir. Joachim Majholm (Denmark)

Richard Is My Boyfriend – Dir. Oliver Morse (United Kingdom)

Session 3: TV Drama

Session Producer: Graeme Isaac

Screenz – Dir. Yoram Mandel (Israel)

In Treatment – Dir. Hagai Levi (Israel)

Princesses – Dir. Birgit Grosskopf (Germany)

Session 4: Subverting the Arts

Session Producer: Tim Slade

Starck vs Starck – Dir. Vassili Silovic (France)

Promised Paradise – Dir. Leonard Retel Helmrich (Netherlands)

Badly Drawn Boy – Dir. Alan Shannon (Ireland)

Session 5: Justice/True Crime

Session Producer: Ian Walker

Mississippi Cold Case – Dir. David Ridgen (Canada)

The Cop, the Judge, and the Murderer – Dir. Yves Hinant (Belgium)

Session 6: Out There

Session Producer: Poppy Stockell

Wrath – The 7 Deadly Sins – Dir. Oystein Karlsed (Norway)

The Big Donor Show – Dir. Keesjan den Daas (Netherlands)

Turkish Chick – Dir. Menno Westendorp (Netherlands)

Australian programs that have screened at Input in the last few years include:

2008

SUMMER HEIGHTS HIGH - Jennifer Collins (ABC)

SEARCHING FOR SANDEEP - Poppy Stockell (Dir)

4 - Tim Slade (Prod)

NAKED ON THE INSIDE - Ian Walker (Prod)

FIRST AUSTRALIANS - Darren Dale (Prod)

2007

GIRL IN A MIRROR- Helen Bowden (Prod)

CHASER'S WAR ON EVERYTHING - Courtney Gibson / Amanda Duthie (ABC)

ONE MINUTE TO MIDNIGHT - Steve French (Dir)

2006

WE CAN BE HEROES - Courtney Gibson (ABC)

THE MEN WHO WOULD CONQUOR CHINA - Nick Torrens (Dir)

JABE BABE - Debbie Lee (SBS)

2005

DAHKIYARR VS THE KING - Tom Murray & Graeme Isaac (Dir & Prod)

JOHN SAFRAN VS GOD - Debbie Lee / John Safran (SBS)

SOUNDTRACK TO WAR - George Gittoes (Dir)

QUOTES FROM AUSTRALIAN ATTENDEES

NICK TORRENS (Attended INPUT Taipei, 2006)

"INPUT is a unique event, not well-known in Australia. Basically it is a non-public film festival for commissioning editors from public broadcasters from around the world, and for the filmmakers who work with them. The heart of the conference is the discussion that takes place at the end of every screening. INPUT is especially valuable for the program analysis and creative stimulation it fosters, as well as the business and networking opportunities it provides."

"INPUT is marvellous, and more needed than it has ever been, as public television is hugely under threat. INPUT is an arrowhead for examining, advancing and reinforcing the values of public television."

HELEN BOWDEN (Attended INPUT Lugano, 2007)

"INPUT is entirely dedicated to interrogating the aesthetic and story-telling choices of television makers from around the world, including looking at how the commissioning process impacts both positively and negatively on the final program. Commissioning editors, producers and directors watch a set of about four films on broadly similar themes (and often very different styles). A curator then leads a full and frank discussion on the success, or otherwise, of the film. I found that this sort of debate is far more successful in helping you make relationships with like-minded people than any other form of networking. It was fascinating and a highlight of my travels with *Girl in a Mirror*."

GRAEME ISAAC (Attended INPUT 2005, 2006, 2007)

"I went with director Tom Murray with our documentary DHAKIYARR VS THE KING to INPUT in San Francisco in 2005, and I've been every year since. I hope that this first 'Best of INPUT' event in Sydney will provide the same opportunity here for those who commission programs and those who make them to see what others have been doing elsewhere, to discuss their work with them, and to get back in touch with why we got into this crazy business in the first place."

COURTNEY GIBSON

"Each year INPUT curates a survey of the most unusual, challenging and risk-taking programs from public broadcasters around the world, with screenings followed by gloves-off interrogations of the presenting program-maker and commissioning editor by a roomful of their peers. It's an intense and take-no-prisoners forum that can be as revelatory for the presenters as it is for the inquiring audience.

In the micro, INPUT allows us to deconstruct and account for crucial and difficult decisions in the production process; in the macro, INPUT reminds us why and how we keep pushing out the creative boundaries and redefining what's possible in public broadcasting."