

## SUNNYSIDE OF THE DOC 2010

### International Documentary Market

21 June - 25 June. La Rochelle, France

Report by Factual Development Manager, Steve Warne.

## SNAPSHOT

There were:

- 1758 participants, of which 270 International Commissioning Editors and Buyers
- 387 exhibiting companies
- 48 countries represented, and
- 1,272 video library screenings

Numbers were only slightly down on last year's 20th anniversary edition, when 1812 delegates attended, 281 being commissioning editors and buyers.

The economic crisis is one cause. Other reasons could be that:

- SunnySide is now staging other niche events like *AsianSide of the Doc (ASD)* and *LatinSide of the Doc (LSD)*.
- The *Silverdocs* festival was happening simultaneously in Silver Springs (USA) and that
- the European Broadcasting Union (EBU) pitching forum took place at France Télévisions, in Paris, instead of La Rochelle, this year.

This said, the drop in attendance was much less than expected, proving that SunnySide continues to be viewed as a *must do* event for most.

The number of countries represented increased from 45 to 48 compared to last year.

Delegates from places like *Italy, Spain* and *India* were notably up.

This is of local interest, given Melbourne's sizeable Italian, Spanish and Indian communities.

Which raises a bigger picture issue: Are we underestimating the value of our *multicultural communities* as potential repositories of *international* story assets that could be ripe for international co-production?

If so, how to better improve the connect between local producers and these communities?

Events? On-line mechanisms?

### Other general observations.

- For the first time, Sunnyside provided delegates with a new publication indicating what decision makers are looking for. *Film Victoria* being included as, on the lookout for co-development and co-production partners for projects it's supporting, as well as being a possible broker of domestic production partners for international projects with *Australian*, and in particular, *Victorian* story elements.
- The GFC has taken its toll with declining commissions and presales (notwithstanding some big budget spectaculars). Some of our traditional international partners, like the Irish (RTE) and the Belgians (RTBF), are now barely in the game. YLE (Finland) is on hold due to a pending election and pressure from private sector channels to cut back on government support for public broadcasting (echoes of the UK), and ARTE presales are well down on what they once were.
- The consensus is that presales won't return to previous levels.

- The trend towards more and more programs being picked up at the *back* end (rough cut or on completion), rather than the *front* end (presale/DG/advance) continues.
- In terms of direct government funding, the French are in a better situation than most and the Canadians are celebrating a recent allocation of around \$150m for cross platform projects.
- The German market continues to be quite robust, but doing business outside of ARTE remains tough.
- Video teasers are becoming more and more important to successful pitching.
- Exclusive access to information, locations, events and characters is too.
- There's huge demand for 3D factual formats, but this only opens serious opportunities for those doing *natural history/wildlife* and CGI heavy *science*



### The Australian presence

15 Australians attended (cf. 22 last year and 15 in 2008).

An *Australian Producers* stand was, again, generously provided by SunnySide.

Following is a State by State breakdown:

**Victoria: 6** (cf. 12 last year and 6 in 2008)

Robert De Young (Lowlands Media)

Philippe Charluet (Stella Motion Pictures)

Peter Kaufmann (PK Film/Media)

Chau Nha-Uyen (Looking Glass International – a Melbourne based Vietnamese/Australian distributor of, mainly *international* programs.

Stuart Menzies (ABC TV) and

Steve Warne (Film Vic)

**NSW: 5** (cf. 6 last year)  
Chris Hilton (Essential Viewing)  
Alison Leigh (Leigh Brown Productions Australia & World Congress of Science & Factual Producers (WCSFP))  
Georgia Wallace-Crabbe (Film Projects)  
Amanda Maniaty & Ryan ? (Book Mark Media)

**WA: 3** (same last year)  
Andrew Ogilvie & Judith Cockburn-Campbell (Electric Pictures)  
Jennifer Gherardi (JAG Films)

**Tasmania: 1** (same last year)  
Troy Mellville (Move Media)

### **The BIPS (Best International Projects Showcase) - Awards**

For the second year in a row, SunnySide organised six thematic Pitch Sessions (6 projects per session) to provide opportunities for Producers and Directors to secure pre-finance and feedback relevant to advancing their projects. Interestingly, Sunnyside has embraced this concept at a time when many other factual markets are phasing it out, or replacing it with more private pitching sessions like the *Meet Markets*. 350 projects were submitted from around the world for the opportunity to pitch in front of an array of international commissioning editors. 36 got to pitch.

The themes of the BIPS sessions were as follows:

- *History; Science & Environment; Politics & Social Issues; Arts & Culture*

And for the first time this year: *Cross-Media Content*, and an *Under 30's pitch*.

Last year, a couple of Victorian projects were selected for BIPS, but removed at the eleventh hour (see last SunnySide Report).

This year, no *Australian* projects were selected, but according to SunnySide International Relations head, Jean-Jacques Peretti, only one or two were submitted and these were considered too *Australian* in flavour.

Lessons: We need to better promote the BIPS opportunity and better educate Producers as to how to cross the line between *domestic* and *international* stories.

Award winning international BIP's projects were:

*History - Odessa* – Sub-Cult-Ura Production (Romania)

– Presented by Sunny Side, this examines the massacre of 22,000 people in the village of Dalnik during World War II.

*Science, Nature & Environment – The Olive Route* - Solferino Images (France)

– Presented by ZDF/Arte, this focuses on the "astonishing story of the Mediterranean olive culture."

*Society/Politics – Patriotism,90* - CNEX (China)

- Presented by CNEX, this looks at the new nationalism found in Chinese born after 1990.

Special Award to France Télévisions project - *La Brigade* – Cinétévé (France), for its depiction of the work of the Naples drug squad's fight against drug trafficking.

*Arts/Culture – Girls don't cry* - Ego Media (Leetonia)

– Presented by CNEX, this looks at the lives of women in post-Soviet Latvia.

*Cross Media Projects – The Brussels Business* – Up creatives (UK)

– Presented by DocAgora, this is a 360-degree examination of the European Union in which you can role play and experience the pressure of politics and corporate power.

☑ Under 30's Pitch – *Kungfusion: Fighting girls at Shaolin school* – Angela Yeoh (UK)

– Presented by Sunny Side, this is about how several young Chinese girls survive in a largely male kung fu school in Mt. Song, China.

The French Writers' Guild (SCAM) Award for best French Project, went to Anaïs Fleurent and Romain Rabier's, **Pencil Strokes**, produced by L'Envol Productions (France), a transmedia documentary looking at the role of editorial cartoonists in various societies.

Award Winners received €2,000 each – a luxury that's not available to Australian International Documentary Conference (AIDC) delegates.

## Video Library

The 5 films that were the most screened were:

☑ **Les nouveaux maîtres des lieux (New Architects & Designers)**

– Wide Management (France)

☑ **Neuromarketing, des citoyens sous influence ?**

**(Neuro Marketing: Citizens Under The Influence** – Altomedia (France)

☑ **Une télé dans le bib (A TV in the Library)** – Andana Films (France)

☑ **Les villes de l'extrême (Extreme Cities)** – Kwanza (France)

☑ **Tendresses animals (The Kindness Of Animals)** - Kwanza (France)

☑ **La terre perd le Nord (The Earth Will Lose the North)**– Europe Images Int (France)

Again, none were *Australian*, but how many bothered to submit their programs?

Victorian Producers are urged to submit in 2011.

## Grand Ecran Documentaire – Public Screenings: 1785 viewers.

*Coups de Couer* (Coups of the heart) awards were granted to two projects:

**For Neda**, directed by Anthony Thomas and produced by Mentorn Media & Anthony Thomas Productions (UK) and and **LinkTV'** (USA)'s, **ViewChange.org** initiative.

**For Neda is an extraordinary portrait of a young Iranian woman, Neda Agha Soltan, who left her family house on the afternoon of the 20th of June 2009, to take part in a demonstration, knowing that she might be risking her life. She was subsequently killed by an isolated shooter in Tehran... Her death, filmed by mobile phone cameras, was broadcasted worldwide via Internet. Neda has become a symbol of the fight for freedom.**

**Link TV's ViewChange.org**, is an online short-film competition, with a prize of \$20,000. *It aims to find meaningful stories showing how international development efforts are impacting and improving the lives of the world's poorest people and making progress towards achieving the United Nations Millennium Development Goals (MDGs).* Supported by the [Bill & Melinda Gates Foundation](#), it launches this Fall (our Spring). For more go: [Link TV web site](#).

## ORIENTATION

**Rebellion** was the theme of this year's screenings and forums.

To quote the organisers:

*Documentaries must rebel against the established norms and ideas.*

*Allow audiences to experience documentaries with a cause.*

*In countries like the US and India such projects are already travelling outside the television box.*

*Currently in the UK, two films are making headlines: **The End Of The Line**, now in cinemas, and **Chosen**, winner of a BAFTA.*

*Both of these films share the distinction of having been produced without the financial backing of television channels!*

*This **outside-TV** trend is certainly the result of new media distribution options, but also of "rebel" artistic and editorial decisions.*

Encouraging *emerging* talent and taking risks with *younger* filmmakers and *new* sensibilities is seen to be critical to this spirit of rebellion.

Several sessions were devoted to *Rebel Financing for Documentaries* via: NGO's and foundations; on-line orchestrated *Crowd funding* and *micro-investments* and, at the opposite end of the spectrum, *branded or sponsor funded* content.

European and US sources of NGO and foundation finance have been harder hit by the GFC than here. *Crowd funding* and *micro-investments* are generating much more excitement – one of the most successful examples being, *The Age Of Stupid* <http://www.ageofstupid.net/> *The entire five-year Age of Stupid adventure* having been funded by 620+ ordinary people investing and donating more than £850,000. The Documentarians Group, on *Linked In*, has a useful blog on crowd funding: <http://www.linkedin.com>

*Branded content* refers to programs/digital media content that display corporate or public sector products/services within narratives, or as part of mediated events, in return for financial support from the brands in question.

Who's paying can be more, or less, conspicuous.

At the conspicuous end of the spectrum, are things like Toyota's multiplatform project, about the characters behind their Formula One team and what they do to make associated car races possible - done in conjunction with Discovery.

At the other, are brands that simply *top and tail* content that has no direct relationship with their brand, other than being of equivalent quality and appealing to similar demographics.

For example, what VOLVO and BMW have done with some short films (though mainly fictional to date).

International advertising agency, Mindshare (<http://www.mindshareworld.com>), talked about their recent *Family Food Fight* campaign for Flora margarine, which includes a film about a family who cook like cavemen, distributed by Cineflix. Twenty million people have volunteered for a heart test in the light of it – a key objective of the campaign.

The *Branded Content* session was prefaced by the observation that traditional TV financing is not alone in becoming increasingly problematic. Old style advertising campaigns are also offering diminishing returns. New opportunities must be explored.

Despite the GFC, branded content spend is increasing rapidly. Mindshare, say their spend on longer form content, as against TV adverts, has doubled in the last two years. Much of what they do now takes a year to 14 months to make and costs millions, not hundreds of thousands of dollars.

Corporate social/environmental responsibility is becoming more important to many companies, so they need to spend more to demonstrate this.

Projects must have *international* appeal.

TV content components must be part of a wider campaign utilizing other platforms.

Financial modeling of anticipated sales is critical, as brands want to know how many extra units they can anticipate selling as a consequence of investing in such media.

Ad agencies are increasingly looking for ideas at early stages that they can canvas with their clients; clients that they know better than most producers or directors.

Some, like Mindshare, are even offering *development* money for early stage R&D.

Many agencies don't do in-house production, so need to work with indie production companies.

Clearly there are opportunities, but extending branded content to *documentary* is more problematic than it is to *factual entertainment* or *infotainment*. This is because *documentary*, no matter how *entertaining*, is also about *truth* and often about bettering the human condition via things that are priceless. Commercial interests can get in the way of this in the same way that the direct involvement of governments in editorial can.

Opportunities are best for projects aimed at *commercial* free to air TV, FOXTEL or privately financed web ventures, as against *public sector* media, like the ABC. This is because the latter have strict *Editorial Guideline* prohibitions, and because regulatory agencies, like OFCOMM, have a host of related regulatory requirements that need to be carefully adhered to.

Problem: Few local production companies are making factual programs for anyone other than the ABC and SBS.

For the latest on the product placement debate, see the *Linked In Group, International Documentary Association (IDA)*: <http://www.linkedin.com>

Another mode of *rebellion* encouraged by this SunnySide, was challenging the *TV-centric* nature of mainstream documentary funding through the *creation of platform agnostic content*.

*Transmedia* was very much the buzz, suggesting the value and potential of projects that not only have iterations on multiple media platforms (cross-platform), but also narratives that criss-cross these platforms - making 360 viewing/user experiences more desirable and compelling. Problem: Victoria lacks expertise in this and such projects normally require above average budgets.

*Serious Games*, which meld documentary with interactive on-line role-playing games were more common than usual. For example, *Brussels Business ...* (See above).

There was even a session on the relevance of i-PAD applications to documentary!

Video On Demand (VoD) companies were more present than usual and looking for content. Major players included:

VODEO.TV <http://www.vodeo.tv/>

A streaming French Internet TV station *fully dedicated to documentaries and video reports about Arts, History, Society, and Science*. Cost is 7,99 € @ month for unlimited access to over 4,600 programs (viewable on computer or TV screens)

ORANGE [http://www.orange.com/en\\_EN/](http://www.orange.com/en_EN/)

Originating from France Telecom, this telco has world wide operations and is a major player in IPTV. Interestingly, they are moving away from securing *exclusive* content rights. The back story to this may have local implications for Australian telcos.

*A recent ruling by France's Competition Council that threatens to ban exclusive content deals could have repercussions on the entire IPTV industry worldwide, according to a new report from Strategy Analytics. Despite following an aggressive content strategy in recent years, Orange could be forced to find another differentiator for its pay-TV services, according to the report, which adds that Orange may need to "fundamentally alter its marketing strategy to stay competitive". This despite having spent over €200mn on acquiring exclusive rights to sports and other content, packaged under its Orange Sport and Orange Cinéma Séries brands.* "Content exclusivity remains among the most powerful weapons in the television provider's arsenal, and recent events in the French market may point to stronger regulatory oversight of content in other markets worldwide," said Ben Piper, Director of the Strategy Analytics Multiplay Market Dynamics Service. "If that happens, operators will need to shift focus to non-content differentiators." - IPTV news 18.01.10.

<http://www.iptv-news.com>

ONLINEFILM <http://www.onlinefilm.org>

*A German originated multilingual market place for European films on the internet. It's the only portal of its kind owned by filmmakers where films are offered directly to the viewers for a fair price as "download to own". It's the ultimate place for everyone offering - or looking for - films. Available from everywhere at all times. No matter if you want to sell or buy a film - only a computer, broadband- access, some open source software and a PayPal-account are required. Through cooperation's with our European partners regionalized, personalized and specialized sub portals have already been created, which develop their individual footprint and address their specific clientele. Our proposal - Offering films on the Internet for instant purchase. The income generated by each film (minus sales tax/ VAT) is split between the right holder (s) (51%) and ONLINEFILM AG and its partners (49%). As soon as 50 euros are due as payment to a rights holder, the money is transferred at the next first of the month to his account. If you do use the System to offer a film for sale, no money is asked from you for our service except the revenue share of the income generated by selling it.*

A good Overview of the current international on-line distribution debate is at:  
<http://www.vimeo.com/11257624> <http://www.vimeo.com/11267718> and  
<http://www.vimeo.com/11268098>

### **SUNNYLAB RESOURCE RESEARCH AND TRAINING CENTRE**

In line with the global popularity of industry Labs/Hothouses, this is a new SunnySide facility based at La Rochelle. This Spring (European Autumn) it's offering basic and advanced training courses on the *development of Transmedia* projects. The Lab also works closely with local schools, students and teachers.

Might there be value in having a local equivalent and if so who best to drive it?

The Association of Teachers of Media (ATOM) is an example of a local screen organisation that could value add by touching base with this.

### **EDUCATION & MULTIMEDIA**

As for SunnySide 2009, the day before the official opening of SunnySide (21 June), there was a forum day devoted to the linkages between schools, digital media and TV.

The work of the **BakaForum**, the **BBC**, **Open University (UK)**, **NHK (Japan)** and the **NFB (Canada)** was featured and **CBC (Canada)** celebrated the 50<sup>th</sup> anniversary of its science/nature documentary strand, *The Nature of Things* (widely used by Canadian teachers, this has offered opportunities for Australian producers in the past).

These sessions also explored: how *Serious Games* are becoming genuine educative tools; **training the trainers**; France Télévisions web site devoted to teachers and students: **Site.tv** - <http://www.lesite.tv/> and **Cine-Lycée** (<http://www.cinelycee.fr/>), the French government's proposed *national film club* for secondary school pupils (to open in September).

Of particular interest, was a session about *Interactive White Boards* in the classroom; it being delightful for us to observe a bunch of real school kids and their teachers working with this technology.

The down side to these sessions, was the overly didactic nature of much that's being done and its failure to address the value of *emotional* engagement and *humor*.

It was also disturbing to see that most of the showcased video content was made by *adults*, rather than *children*.

### **MEDIA**

In addition to the national European government funds made available via Screen Australia equivalents, like the CNC in France, and regional equivalents to Film Victoria, European Docomakers can often tap into MEDIA, the European Union screen industry funding initiative. The good news, is that MEDIA can contribute to co-productions involving Australia, so long as there are sufficient European partners.

The bad, that most MEDIA money goes to projects *not* involving Australians and that the amount of money available via MEDIA is well in excess of what Australian prodcos have access to.

MEDIA currently offers the following degree of support to docomakers:

Development:

Individual projects:

10,000 – 60,000 euros (AUS\$14,847 - AUS\$ 89,903)

cf Film Victoria: \$5,000 - \$25,000

Slate-Funding:

70,000 – 190,000 euros AUS\$103,192 - AUS\$282,067

Production (TV)

Individual projects involving a minimum of 3 different broadcasters in 3 different countries (co-productions or presales only) can get up to 20% of their budget provided for by MEDIA. The cap for MEDIA contribution is 300,000 euros (AUS\$445,368).

Significantly, this is in the form of a *grant*, not an equity investment, enabling European prodcos to build more sustainable businesses than is possible under current screen agency recoupment regulations in Australia.

MEDIA also provides additional support to cover up to 50% (capped at 50,000 euros – AUS\$ 74,324) of the cost of completion guarantees and interest on other financial loans, cash advances etc.

## REPORT ON THE STATE OF THE FRENCH DOCO SECTOR

The first progress report of this major study was released and discussed. We have a copy (in French). Some salient points:

- The number of documentary hours financed by the CNC in 2009 has *not* increased much in recent years: 2,262 in 2000. 2,225 in 2009.
- The number of docs and doco making companies *has* increased considerably.
- In 2009 there were 608 companies, of which 53 made *more* than 10 docs, and 295 who made 2-9.
- In 2000, only 2 companies made *over* 30 films. In 2009, 7 companies made *over* 30 films.
- TV is contributing significantly *less* to documentary budgets.
- Festivals are becoming increasingly *more* important for exposure than TV.
- International co-production has significantly *increased*.
- In 2000, 12 CNC supported films were released theatrically. In 2009: 30
- In 2000, Documentaries represented 7% of cinema titles. In 2009: 13%

## THE FRANCE TÉLÉVISION POLES

Following last year's restructure of France Télévision, access to their main channels (TF2, 3 and 5), has been simplified via the creation of single doorways for doco/factual proposals that fall into obvious sub genres. Consequently, it's now possible to pitch projects across all of the France Television channels via one-stop shops for specialities like *history, contemporary social/political, arts, science* etc

This said, many different people work for these Poles, with differing POV's, so talking to several continues to make sense.

**France 5** continues to be Australians' most accessible France Télévision port of call.

And there remain key players, like **Caroline Behar**, who is across broader France Television international coproduction opportunities.

Exemplifying just how seriously the French are taking the international market is a new TV *France International* event called *Le Rendezvous*, to be held in Biarritz, from September 7<sup>th</sup>-9<sup>th</sup>. Featuring, *3 days of screenings, buying and networking*, delegates are being offered FREE transport from Paris CDG Airport to Biarritz!

[www.tvfrance-intl.com](http://www.tvfrance-intl.com) [lerendezvous@tvfrance-intl.com](mailto:lerendezvous@tvfrance-intl.com)

### Channel 4 (UK)

Not a major partner for Australian docs in recent years and currently re-structuring, in the wake of the GFC. But a new window of opportunity could be **Anna Miralis** at Ch4.

Previously at SBS in Sydney, she's now a commissioning Editor with More4, where she's focusing on finding programs for the *True Stories* strand. Her boss, being **Hamish Mykura**.

### The German Documentary Association / AG DOK ...

*... is the largest professional association of independent producers in Germany, numbering more than 800 members. It is first and foremost a film and media lobbyist for the documentary genre, but is open to representatives from all film genres.* [http://www.agdok.de/de\\_DE/intro/intro](http://www.agdok.de/de_DE/intro/intro)

A useful "in" for those looking for German co-producers or guidance re German systems

### Current TV (UK)

Lina Preswood, Director of Content

[lpreswood@current.com](mailto:lpreswood@current.com)

Current is the UK iteration of this Al Gore supported network, which started in the US and has since spread to the UK, Italy and South Africa.

They are now wanting to compliment their short form (often on-line user generated) docs with *longer form* series.

Interested in the space *between reality TV and conventional docs*.

Are deliberately commissioning some conventional doc makers to make *docusoaps* and other *factual entertainment hybrids*.

### **The Arts Docs forum**

This was of considerable relevance to us, given so many of our factual projects are *arts/popular culture* based.

It was reiterated that finding slots and funding for these is particularly difficult.

But there is some *good news*.

Despite having dropped the long running, *Melvyn Bragg* show, the UK's ITV, is again on the look out for good series and one-offs. A key contact there is: Jo Clinton-Davis, Controller Popular Factual – [jo.clinton.davis@itv.com](mailto:jo.clinton.davis@itv.com)

BSKYB's *Sky Arts*, which now operates 2 UK arts based channels and commissions around 250 hours a year, is also hungry for *arts*. The key contact there is, Head Of Programmes, James Hunt – [james.hunt@bsktb.com](mailto:james.hunt@bsktb.com)

An exciting initiative that he spoke about, is BSKYB's partnership with *Artichoke*, a leading public arts company that's dedicated to bringing more art to the streets:

*Our first project together was Antony Gormley's "One and Other", in which Trafalgar Square's Fourth Plinth played host to a different individual every hour of every day for 100 days.*

Ordinary members of the public were given a brief opportunity to stage their own performances, based on almost whatever they liked, and using almost any means of self-expression. *Sky Arts streamed the event live online across the entire 100 days, as well as creating a weekly TV highlights program.* To do this, BSKYB also partnered with the British Library, which is archiving 2400 hours of the associated footage for posterity.

Might there be local opportunities to do this kind of thing, and how to devise these with the *international market* more closely in mind?

*Partnerships* it seems are all the go, and the idea of *teaming up* with other artists to document events, stories and biographies was thought to have plenty of unexplored potential.

Why, for example, don't documentary makers more often team up with *non-fiction book* writers?

Sensible in terms of solid and R&D, not to mention cross collateral marketing opportunities.

Calls for local *fiction* filmmakers to pursue more *adaptations*, should arguably be extended to the *factual* domain.

### **The European Documentary Network (EDN) Asia workshop**

Film Victoria is a member of the EDN: *a member-based organisation for professionals working with documentary film and television. EDN supports, stimulates and creates networks within the documentary sector in Europe.* <http://www.edn.dk/edn/>

Asia is on our doorstep and Australia has especially deep trade and cultural links with it, so Australian production companies are well positioned to build bridges between the two.

Apart from the fact that it's such a huge market, Asian production is becoming more robust and there's a real desire to broker international partnerships and skill sharing initiatives.

Good 'ins' to this world are:

**Peter Du Cane (Producer, Wildfilm, WA & LIC, Beijing):** [pducane@gmail.com](mailto:pducane@gmail.com) ,

**Steven Seidenburg (Producer, EP at Silk Mountain Productions (UK & Singapore):**

[steves@silkmount.com](mailto:steves@silkmount.com) and Discovery Networks Asia-Pacific, VP of Programming,

Vikram Chandra: [vikram\\_channa@discovery.com](mailto:vikram_channa@discovery.com)

Discovery has 7 Networks across 6 Asian countries, but only 5% of their slots are currently devoted to co-productions, 85% being localised versions of US product and 10% being programmed via the acquisition of already completed programs.

Right now, they are looking for *engineering/construction* stories and *travel* formats.

Japan's, **Shin Yasuda** is a new face at **NHK** who's interested in co-production opportunities for their 90 minute *Frontiers* strand. He has an *arts* background, but they are looking also for *History, Science* and *Docudrama*: [yasuda.s-hq@nhk.or.jp](mailto:yasuda.s-hq@nhk.or.jp)  
And at Korea's **KBS**, the man to speak to is the friendly, **Kenny Kihyung Bae** – a key driver behind the up and coming 2011 *Asian Side Of The Doc* (ASD) event in Seoul, next March [http://www.sunnysideofthedoc.com/uk/asd\\_presentation.php](http://www.sunnysideofthedoc.com/uk/asd_presentation.php)  
Kenny is also involved in the Seoul iteration of the annual International Public Television event, *INPUT* 2011, to be held from May 9th-12th. <http://www.input-tv.org> [khr@kbs.co.kr](mailto:khr@kbs.co.kr)

### **The India Forum**

Like China India is a huge market, but with the added plus of *English* being a primary language. There is huge demand for finished English language docs, which we should be more actively exploring. Theatrical, community, university and festival screening opportunities are considerable, with combined audiences of up to 10 million being realistic targets.

Most of these are free or low revenue generating, but we are still talking *reaching audiences* which has cultural value and such *exposure* can be good for business indirectly: *my project reached X million and got the following positive reactions from audiences and the media ...*

**Under Construction** is an interesting non-commercial Indian distribution initiative financed via the Magic Lantern Foundation <http://magiclanternfoundation.org/aboutus/>  
*Bollywood* is rumored to be becoming interested in the distribution of docs, but beware wishful thinking!

Most Indian docs are at the *creative/artistic/human rights* end of the spectrum.

TV opportunities are more limited, but big international nets, like Discovery, are doing well via their 6 channels - reaching 140m viewers in English and an increasing multiplicity of local Indian dialects.

Indian production activity is severely hampered by the reluctance of venture capital to support docs and the relative absence of government screen agencies capable of meaningful direct subsidies.

**Discovery** wants to do more in the way of domestic Indian production and international co-productions involving India, but it's not easy. Vikram is negotiating his way through the Indian bureaucracy in search of money that might conceivably contribute to the financing of Discovery productions plus the missions of specific ministries – a kind of *win win* public sector version of the quest for branded content (see above).

At the other end of the scale are newer TV channels like one in New Dehli, which is only able to contribute around \$2,000.

Experienced Producers with international experience are predictably thin on the ground, but there's considerable interest in training initiatives

One of these is **STEPS INDIA / CHANGING INDIA**: *a project under Steps International, a non-profit organisation based in Denmark. Steps International was founded on the backdrop of Steps For The Future in South Africa. Steps International's board numbers several highly respected commissioning editors and producers from different parts of the world, including Denmark, France, the UK and the US. The purpose of Steps India is to produce a series of documentaries on India by Indian filmmakers in coproduction with Western producers. The goal is to make 5-10 documentaries, of which "Lakshmi and Me" is one. For more go:*

**Producer/Director, Neelima Mathur – Spotfilms** is a key contact for **STEPS India**.

So is **Iikka Vehkalahti**, at Finnish broadcaster, **YLE 2**.

And more recently, there's been **ESoDoc INDIA**, *a training initiative for Indian and European documentary filmmakers that aims to develop documentary projects that have a potential for the Indian and European audiovisual market and which respond not only to the distinct market needs of the broadcast industries in both regions, but also –and especially – to the communication needs of the NGO sector worldwide.*

*ESoDoc INDIA is supported by MEDIA International and organised by ZeLIG School for Documentary, Television and New Media (Bolzano, Italy) in collaboration with FORMEDIA – Foundation for Responsible Media (New Delhi).*

For more go: <http://www.esodoc-india.org/>

Victorian Producers may see opportunities here.

**Following are some other companies that could be of interest to Victorian Producers:**

**ARTE (France & Germany)**

Key *arts* doco contacts here are:

**Gabrielle Babin-Guggenheim** –ARTE FRANCE, Director of Arts & Performance Programs

[g-babin@arteFrance.fr](mailto:g-babin@arteFrance.fr)

**Emelie de Jong** – ARTE FRANCE, Deputy Director, Culture, Arts & Performance Unit

[e-dejong@arteFrance.fr](mailto:e-dejong@arteFrance.fr)

**Sabine Bubeck-Paz** – ZDF/ARTE Commissioning Editor, Arts & Performance

[sabine.bubeckpaaz@arteFrance.fr](mailto:sabine.bubeckpaaz@arteFrance.fr)

**Suzanne Mertens** – ZDF/ARTE Commissioning Editor for Theme Nights (Themenabende)

[mertens.s@zdf.de](mailto:mertens.s@zdf.de)

ARTE has 2 key weekly *arts* strands. One for *contemporary* and *popular culture*, skewed young, and another, for more *traditional* arts. There can be opportunities via their *theme* nights.

**Emile de Jong** told us that ARTE commissions around 40 hours worth of arts programs a year, of which 20% are neither French or German.

Something that we got clarification on is the distinction between an ARTE *presale* and an ARTE *co-production* – applicable to non-arts docs as well.

*Co-pros* pay better, but are harder to do because they normally require a French or German prodco partner and/or heavy editorial involvement from ARTE.

Current presale levels for a one off doc are around 35k euros, and for co-pros, 85euro.

An advantage of having a local prodco on board is that they normally have better relations with the broadcaster, so are in a better position to secure their initial interest.

As well, they can trigger substantial financial support from national and regional European screen agencies.

Less well known, is that local prodcos often do a better job of the local language version than ARTE itself, because they have fewer other commitments and a more intimate one with the project in question.

**DOCSIDE PRODUCTIONS (France)**

<http://www.docsideproduction.fr/>

Jean-Marc Robert; Silvie Barbe; Yves Bourgeois and Fabrice Esteve

DOCSIDE Production was born in March 2008 out of a desire for greater closeness between two film production companies: **MVC** and **ATOM Production**. Fabrice (previously with **Gideon Productions**) is a more recent addition to the team.

An important co-production partner for us given that both Jean-Marc Robert and Fabrice have worked on past Australian co-pros.

[m.robert@docsideproduction.fr](mailto:m.robert@docsideproduction.fr)

<mailto:f.esteve@docsideproduction.fr>

**Pont du Jour (France)**

<http://www.pointdujour-international.fr/>

Luc MARTIN-GOUSSET -President & Producer

The company's philosophy: *get to the heart of things*.

In 2009, produced 75 hours of programming across a broad range of subjects.

It's subsidiary, Pont du Jour International, handles distribution of in-house productions as well as programmes from third parties. Over the years, Point du Jour International has also become instrumental in securing pre-financing for projects on the international market.

[martingousset@pointdujour.fr](mailto:martingousset@pointdujour.fr)

**Wide Management (France)**

<http://www.facebook.com/pages/WIDE-MANAGEMENT/373382082202>

Annais Clanet - Head of Sales and Acquisitions  
Important new Distributor who is particularly interested on long form and *arts* docs (especially dance) [ac@widemanagement.com](mailto:ac@widemanagement.com)

**Insomnia World Sales (France)**

Estelle Gadaud – Festival and Sales Manager  
Interested in *art-based* programs in particular.

**Phares & Balises (France)**

Yasmine Benkiran - Head of Sales and Development  
This is a new distribution/production company that's interested in *contemporary arts* programming.

**Upside Television (France)**

Christophe Bochnacki  
Upside TV is part of the huge HAVAS GROUP and as an international production and distribution company has good connections to a range of European broadcasters.

**Camera Lucida (France)**

Antoine Bamas – Producer of Science  
Francois Bertrand – Producer of Arts  
Antoine Baras usually do around two high production value programs a year.

**AUTLOOK Filmsales (Austria)**

Andrea Hock - TV & Festival Manager  
This company has dealt with *Australian* titles previously and usually gets involved at rough-cut stage.

**Off The Fence (Netherlands & Singapore)**

Marije Plaum – Head of Distribution  
Usually interested in *series* concepts, but also interested in *one off's* with theatrical/DVD potential

**National Geographic Television International (UK)**

Céire Clark - Programming and Acquisitions Executive  
This arm of National Geographic appears to be very independent in its programming policy from its US counterpart. Her particular sphere of interest is in *history* programs.

**Kaos Cinematographica (Italy)**

Barbara Bruni – Producer  
Keen to assist/participate in *Australian-Italian* co-pros

**Laura Collado (Spain)**

Producer who is looking for a possible Australian partner for a project about *organ transplants* and another about *water: Is there an Australian angle? If so, let's talk.*

**CONCLUSION**

A productive trip in terms of market intelligence.  
We liaised closely with Victorian delegates, all of who worked the market hard and effectively. Sunnyside remains one of the best non-specialist factual markets for Victorians to attend, offering great access to *European* buyers – our main international clientele.

For more go: <http://www.sunnysideofthedoc.com/uk/index.php>

Readers may also wish to also consult previous year's Film Victoria Reports on this event.