

SUNNYSIDE OF THE DOC 2009 International Documentary Market REPORT

Film Victoria Factual Development Manager, Steve Warne. August 2009



Respect The Truth – SunnySide of the Doc 20th Anniversary theme

Photo courtesy of Genevieve Bailey

Snapshot

- The first SunnySide of the Doc (SSD) was organised in Marseille in 1990. The *twentieth* was held this year in La Rochelle from the 22nd to the 26th June.
- 1734 delegates (up on last year) - the only screen market, other than Annecy, which has achieved increased attendance, despite the global financial crisis.
- The mood: optimistic.
- 289 International Commissioning Editors and Buyers from 110 television channels
- 443 exhibiting companies (116 new comers)
- 50 countries represented
- 1470 screenings at the video library.
- 5 most screened video library films:
 - *Web Warriors*, directed by Edward Peill - FilmsTransit International (Canada)
 - *The Maps of the Great Explorers*, directed by Gil Kebaïli - Grand Angle Production (France)
 - *Fly Me to the Moon*, directed by John Curtin - Films Transit International (Canada)
 - *Astroboy in Roboland*, directed by Marc Caro - Canal+ (France)
 - *The Berlin Wall*, directed by Patrick Rotman - France Télévisions Distribution (France)

- Video On Demand (VOD) Web streamings: 507.
Uploading of programmes, trailers, pitches and documentary breakthroughs *to maximise your Sunny Side experience* was facilitated by AthenaWeb <http://www.athenaweb.org/>
- Big screen delegate screenings: 1230
- Free screenings: 846 people
- An anniversary book of essays, *Documentary Battles – 20 years of true stories, Sunnyside of the Doc 1989-2009*, edited by Sunnyside Director, Yvves Jeanneau, details the history of this event and the important contribution of European *public* broadcasters. In particular, the little known efforts of Commissioning Editor's, who often have to fight harder to get their superiors to green light projects, than is appreciated by Producers.

Orientation

- SSD continues to be a major facilitator for finding market pre-finance for international docs and for the buying and selling of completed ones.
- Its organisers are equally appreciative of *market failure* and the need to redress it.
- Director, Yvves, Jenneau, wishes that French TV was *more* sympathetic to international co-production.
- He's, *Fed up with Producers not being able to ask questions about editorial lines and financing* and believes in the need to *re-think public broadcasting* as being more, rather than less, inclusive of *cultural diversity* and new media.
- He insists that *there's a place for artisanal, not just mass production, and for regional, not just city based work– c'est cette diversite qui fait la charme du genre!* (it is this diversity which is at the heart of documentaries' charm)
- It comes as no surprise that this is *not* the best place to pitch *factual entertainment or reality projects*.
- The theme of this year's event: *RESPECT THE TRUTH* was a warning to documentary makers to be less cavalier in their attitude to *truth* than they have been of late - more vigilant with regards to the need for claims and assertions to be *evidence based* and *logically tenable*.
- *RESPECT THE TRUTH* is also a reminder that professional documentary makers, in whatever media, will only survive if they are able to better *distinguish* themselves from their increasingly moving image savvy non-professional counterparts.

New Initiatives

- Many more Conference sessions than in previous years and much better produced.
- BIPS (Best International Projects Showcase)
 - A new series of formal pitching sessions organised around common documentary genres.
 - Selection is based on projects recommended by the Directors of other markets.
 - More often than not, the BIPS selections were low budget, non spectacular, intimate, auteur driven, character based docs exploring contemporary social issues – the kind of docs that are finding it more and more difficult to find TV windows.
 - Winners of cash prizes included:
 - History: *They Were Coming to Get Me*: Lupe film (Chili) – Presented by Sunny Side
 - Science: *The Interpreter*: Inicia Films (Spain) – Presented by Consorci Catalan Films & TV
 - Environment: *Burning Needs*: Notion Pictures (UK) - Presented by Sunny Side
 - Society/Politics: *Run for Life*: Starhill D.o.o. (Serbie) - Presented by International Documentary Festival Amsterdam (IDFA)
 - Arts/Culture: *Donkeymentary: Through the Eyes of a Donkey* - Bars Media (Arménia) – Presented by Sunny Side
 - Cinema, Special & Series: *Poor Consuelo Conquers the World*: Escape Pictures (USA) - Presented by Sundance Institute and IDFA

- No Australians were selected to pitch. This says something about the level of *competition*, if nothing else.
- La Rochelle Doco Training Centre
 - To be established next year.
 - Residential
 - Objective: To work with educational sector inc media teachers to strengthen ties with young people
- Latin Side of the Doc (LSD): Buenos Aries 25-27 November 2009
3 days of encounters between European and South American professionals - A co-production Rendezvous, co-organized by Sunny Side of the doc and Doc Buenos Aires with the partnership of ARTE.
- SSD Hong Kong: March 2010
- African based SSD events are also under investigation

Sunny Side 2010

SSD 2010 will be held from June 22-25.

Aussies at Sunnyside

There were 22 of us, as compared with 15 last year.

Most were from Melbourne: 12 (as against 6 last year – a 50% increase).

Followed by: WA: 3 (<1) ; NSW: 6 (> by 3), and QLD: 1 (<1).

The breakdown was as follows:

VIC

- Steve Warne (Film Victoria)
- Claire Jager (Screen Australia, Investment & Development Manager, Documentary)
- Stuart Menzies (ABC TV, Head of Docs)
- Genevieve Bailey (supported by Film Vic)
- Peter Kaufman (Kaufman Film/Media) (supported by Film Vic)
- Philippe Charluet (Stella Motion Pictures) (supported by Film Vic)
- Robert de Young (Lowlands Media) (supported by Film Vic)
- Luigi Acquisto (Abracadabra Films) (supported by Film Vic)
- Stella Zammataro (Abracadabra Films) (supported by Film Vic)
- Lizzette Atkins (CIRCE Films) (supported by Screen Australia)
- Sean Brandt (Visionary Films International.com) (supported by Screen Australia)
- Dennis Tupicoff (Jungle Pictures) (supported by Screen Australia)

WA Andrew Ogilvie (Electric Pictures); Judith Campbell-Cockburn (Electric Pictures); and Jennifer Gherardi (Jag Films)

NSW Susan Mackinnon: Chris Hilton (Essential Media & Entertainment); Darryl Karp (Tatoood Media); Tim Slade (Vast Productions); Joanna Buggy (Vast Productions) and Margie Bryant (Serendipity Productions)

QLD Sean Bourdin



As per last year, there was an **Australian Producers Stand** - again, generously provided by the organisers.

Broadcaster Updates

Commercial broadcasters were thinner on the ground than unusual – Discovery being nowhere to be seen and National Geography keeping a lower than normal profile (NGTI's Australian friendly UK based Acting Head of Acquisitions & Co-productions, Chris Fletcher, being a notable exception).

Smaller pay channels and Internet VOD buyers, like Babelgum (UK) www.babelgum.com, were more numerous than ever.

Canal Plus (Canal+) (France) (Commercial/Subscription based/Satellite Channel)

- Clearly back on the front burner as an active buyer/co-producer, in the wake of new personnel, like Head of Docs, Christine Cauquelin.
- It's good to consider both the main channel and their so called *thematic* channels (Planete, Planete Thalassa, Planete No Limit, Planete Justice and Seasons)
- *Emergence* is the one strand devoted entirely to *international* stories.
- *Doc cinema* is a late night doco *features* slot. Examples of docs screened or about to be are one on: Sushi the new fast food; the greening of Hollywood and conferences such as TED and Copenhagen.
- Canal+ are doing lots of *environmental/green* programs and *event based programming*, around things like *Peace Day*, which will include a screening of *Waltz With Bashir* and associated music concerts.
- An example of a sophisticated *Cross platform* doc that they have supported is one on the search for new oil fields. The web side of this was launched 2 weeks *before* the TV doc.

FR2, FR3 & FR5 (French public broadcasters)

- Commissioning was more or less on hold, due to the re-think in the wake of the French Government's decision to prohibit advertising from public TV and redefine the identity of the different channels. As C21 has reported, related to this was *the French President's decision to appoint Frederic Mitterand – a politician believed to be less than sympathetic towards public broadcasting – as the new Minister for Culture and Communication seen on the SunnySide floor as a threat to the pubcasters current management.* This said, the French public channels documentary allocation *increased from 80 million EURO in 2008 to \$82 million (over US\$112m) in 2009.* Under the new structure, a *single documentary unit* will process all program proposals. *It's proposed that there be a commissioner for history, another for social issues and politics, another for science, nature and discovery; and one for profiles, while one department will handle doc acquisitions and international co-pros.* France 2's *magazines and docs director, Patricia Boutinard-Rouelle, has been named coordinator, working across all channels.*
- France 5 (FR5) continues to be the channel of choice for most Australians.
- They are wanting more *wildlife* programs.
- FR5 is also at the forefront in terms of interactive media, for example, via <http://www.wiki.france5.fr>
- Gets over 4m visits per month
- Moving towards *collaborative programming*, whereby audiences create their own schedules
- A new webisode doc series initiative starts in November '09: world portraits
- Exploring international co-production of web sites – in part, to get around the fact that global and even national audiences are multilingual – less problematic for English speaking media than it is for the Europeans
- Propose to build 4 big doc sites a year and to highlight 4 docs per month via the Web.
- Last year, FR5 also started *Curiosphere.tv*, (<http://www.curiosphere.tv>), France's biggest free access educational Web TV channel. Curiosphere is also involved in educative mobile phone content projects. For example, one which is designed to calm hyperactive kids by encouraging them to share photos, videos and text relating to their self image and that of others.

ARTE (Pan-European public broadcaster, based in France & Germany)

- Commissioning was on hold due to re-structuring
- There remain undercurrents of concern as to the possible conservatising of ARTE in the wake of what C21 describes as *President Sarkozy's support for the return of Bernard-Henry Levy to its Board and his giving to him of a mission letter and personal directions.*
- Reduced number of slots for *social* docs.
- A new *pop culture* slot to attract younger audiences.

ARD (German public broadcasting federation)

- By way of contrast, the German public broadcasters appeared much more active, hosting a well attended lunch/screenings and Q&A which was full of articulate and helpful commissioning Editors like Walter Zucha from WDR and NDR Head of Documentaries, Dirk Neuhoff (d.neuhoff@ndr.de)
- The show reel was stunning – mainly impeccably researched history docs, but all with amazingly fresh facts and angles. For example, *Letters To Hitler*, based on the adoring letters sent to Hitler by member of the then German public and a doc on the collapse of the Berlin Wall which argues that the first opening of the Wall was entirely accidental!
- The challenge: to find stories with German/Australian dimensions.

VPRO (Netherlands public broadcaster)

- New pop culture slot coming to attract younger audiences. 15 mins each. Barbra Truyen (ex Films Transit) is driving this.

YLE (Finnish public broadcaster)

- A strong supporter of Australian docs, they remain keen on verite (observational) and character driven stories.

BBC3 (UK)

- BBC is under pressure to consider forgoing part of its licence fee allocation
- If this happens it will reduce available funds.
- BBC Worldwide continues to advise potential co-producers to team up with UK Producers that *regularly* deal with the BBC.
- BBC3 is looking for more 20's oriented product too.

Channel 4 (UK advertiser supported public broadcaster)

- Commissioning was on hold due to re-structuring.
- To quote their 2008 Annual Report:
In 2008 Channel 4 won more BAFTA and RTS programme awards than any other channel, more International Emmys than all other UK broadcasters put together, and was voted Channel of the Year at the Broadcast Awards. And that was before Slumdog Millionaire scooped eight Oscars. Yet, with the emergence of the global recession, 2008 has been one of the most difficult years in our history and 2009 will almost certainly be tougher still. With advertising revenue melting away, we had to reduce our core channel programme budget this year by £20 million, save a further £25 million by reducing other operating costs year on year and, most painfully, reduce our workforce by over 25%. For a company that lives on the talent of its people and has always attracted the very best available, such rapid and major shifts are distressing for those who leave and impose great pressures on those who remain.

RTE (Irish advertiser supported public broadcaster)

- Severely affected by the financial crisis with concomitant implications for buying.
- CE, Kevin Dawson, has moved into corporate affairs. In his place: Kneevie O'Connor

NHK (Japanese public broadcaster)

- Seemingly in good health and a very active buyer at this market.
- As always, keen on co-productions

Science Market Update

The following is of particular relevance to those attending the forthcoming, Film Victoria supported, *World Congress of Science & Factual Producers (WCSFP)* in Melbourne (December 1st-4th)

<http://www.scienceproducers.com/>

John Smithson (Darlow Smithson Productions)(UK) <http://www.darlowsmithson.com>

- Science history is becoming harder to sell – the classic science doco is dead: we've been trying, unsuccessfully, to get a project up on nanotechnology for ten years!
- Broadcasters want to provide instant gratification but they should be looking for projects which require reward audience effort with pleasure
- *Event* and *stunt* based science is more popular
- Channel 4 has no *science* strand
- The more prime time the slot the more populist you need to be.

Chris Hilton (Essential Viewing Media & Entertainment) (Australia)

- ABC Australia has no long form doc slot for science (*Catalyst* being for short form or segment based pieces), but there are more opportunities now to do these for other strands

FR5 and ARTE FRANCE

- The only serious French free to air prospects
- ARTE programs most of its science in its history slots – looking for 52 and 90 min prime time material
- ARTE announced a new science slot - this won't be in prime time but will cater for more curious audiences. Key contact: H  l  ne Coldefy (h-coldefy@arte-france.fr)

John Willis (BBC)

- Programming less science now
- Classic narrative driven docs are out of fashion
- Practical how to and quiz/game/reality TV approaches desired
- Presenter driven is the go

Melanie Wallace (PBS – WGBH Boston – USA)

- Also pro Presenter driven, but can be problematic to *co-produce* unless the presenter is equally well known in the respective territories
- We are seriously wondering whether we need to rethink our editorial policy so as to maintain or build audience - are our programs *too dense* for today's audiences?

Stuart Menzies ABC (Australia)

- screened 14 hours of science last year. Good to investigate titles, durations and timeslots.

Other organisational & project updates

Korea

- Korean Government screen industry entities are being merged into one: *Korea Media*

Documentary Campus www.documentary-campus.com

- We met with Donata von Perfall, the Director of this: d.perfall@documentary-campus.com. As well with Australian/German Producer, Ruth Berry who works with them.
- Based in Munich, and previously called the *Discovery Campus*, this continues to provide high level master classes and workshops for the professional up skilling of documentary and factual media makers – related events now being held in various parts of Europe and, in the near future, our own region
- They are proposing a Singapore based Asian iteration for 2010 with the call out for applications being in October/November and the launch in January/February.
- MEDIA money has been more or less secured and it's being proposed by Documentary Campus that this allow for 3 *Australian* candidates to be supported by Screen Australia and/or State agencies.
- After attending this event, participants would return to their countries of origin to do further work on their projects and then be brought to the Leipzig Documentary Festival to finesse and pitch their projects to buyers.
- Screen Australia's Claire Jager, among others, are following this up.

Crossover <http://crossoverlabs.org/>

- Crossover Labs are directed by Frank Boyd of Unexpected Media (UK) and produced by Heather Croall, Director of Sheffield International Documentary Festival (UK) – <http://sheffdocfest.com> – 2009 dates for this festival are November 4th-8th. It will be shifting to June in 2010. We spoke with Heather and co.
- Sheffield has an especially strong digital/interactive media component. Heather is an Australian (ex Adelaide) who is also a former Australian International Documentary Conference (AIDC) Director and the prime mover behind Crossover, which she started here. Mark Atkin (previously of SBS, London) is also an active player in this.

New International Documentary Festival Amsterdam (IDFA) online/new media coordinator

- Caspar Sonnen caspar@idfa.nl
- Very plugged in to the latest doco/new media synergies.
- Good to consider for related Australian events/projects.

Centre national du cinéma et de l'image animée (National Centre for cinema and the moving image) (CNC) <http://www.cnc.fr/Site/Template/T3.aspx?SELECTID=3472&id=58&t=1>

- This French equivalent of Screen Australia is now funding web sites devoted to fiction, animation and docs. Up to 20,000 EUROS per project.

Elli: The Cross Platform documentary

- We saw the *installation* component of this which is well suited to art gallery and museum environments.
- It's based on encountering *illness*: the need for the ill and the sick to retain a social presence and the need for us to be more sympathetic.
- An image of the key character responds interactively to the different gaze and movements of the viewer.
- Producer: Studio Blue (Finland)

The Ultimate Documentary Film

- *Where does the power of reality TV stop? An astounding experiment in Television*
 - Liberation newspaper.
- Pitched as, *the best weapon to combat trash TV*, this is: *two unique films with distinct goals. Firstly, to discover whether it was possible to make a reality game show, in which presenter, audience and contestant were willing to drive another contestant to the verge of death. Secondly, to try to understand how, and why this was possible and to trigger a genuine debate about reality TV.*
- *In Stanley Milgram's experiments 60% obeyed. In this game 80% obeyed!*
- An amazing concept which truly reflects the cheekier side of SunnySide.
- Producer: Yami 2 (Paris) info@yami2.com

Pre Sunnyside

The day before Sunnyside is increasingly becoming an *invite only* precursor to the main event. This year, it was *EBU* and *Education meets Docs* day. Assuming you are invited, this is worth factoring into your pre-planning.

European Broadcasting Union (EBU) <http://www.ebu.ch/>

- *The European Broadcasting Union is the largest association of national public broadcasters in the world. We promote cooperation between broadcasters and facilitate the exchange of audiovisual content.*
- The morning *before* SunnySide is traditionally devoted to an EBU pitching session and discussion of wider policy issues. This event is not open to the public or to delegates, other than invited ones.
- Projects are pitched broadcaster to broadcaster, with indie Producers being present only when these are not being made entirely *in-house* (in-house public broadcasting production being far rarer in Australia).
- This year, *fewer* projects were pitched than usual:15.
- For the first time in several years, none were Australian.
- The EBU has resolved to *reduce* the number of projects pitched in future, but the advent of BIPS (see above) should compensate for this.
- Future EBU pitching is also going to be more round table based.
- They will be looking for *bigger event driven* projects, at least 2 years ahead of proposed delivery.

- The EBU resolved that the sequel to the *Why Democracy?* project (<http://www.whymdemocracy.net/>) to be: *Why Poverty?* The former was *the world's largest ever multi-media factual event, using film/video to start a global exchange about democracy. More than 40 broadcasters worldwide screened 10 documentary films in 200 countries to a potential audience of over 300 million people during this "democracy week"*.
- A fascinating presentation at the EBU session was *Open Source Cinema: New Ways Of Connecting With Audience*, by Daniel Cross (EyeSteelFilm), Executive Producer of *Rip! A Remix Manifesto* - the controversial doc on IP piracy.
- Open Source Cinema is a project of EyeSteelFilm, developed with the support of The Bell Fund and the Canadian Film Centre. Their Website is: www.opensourcecinema.org
- *This site is a collaborative website, an application designed to help filmmakers and audiences create together. The creator is, Brett Gaylor, brett@eyesteelfilm.com.*
- *Building off the success of the open source documentary Rip! A Remix Manifesto, we've gathered a suite of powerful tools and given them a structure that facilitates simple but powerful collaboration*
- This is suggestive of how cross platform projects can be devised to enable Producers/Directors to make specific requests of other film video makers as to what they want filmed by other professional or non professional videomakers.
- *Directors can also mash up contributions by other videomakers – including animators – into new works that can be viewed on line, or via cinema, DVD and TV.*
- The creative, cost saving and environmental advantages of this are worthy of closer scrutiny. So are the legal and qualifying expenditure tax rebate implications.

Examples of projects pitched at the EBU session include:

- *Cuba-Miami: the Times They Are Changing*
Last year, ARTE France launched an Internet project documenting the ordinary lives in Sederot (Israel) and Gaza (Palestine): *Gaza-Sederot: Life In Spite Of Everything* – www.gaza-sederot.arte.tv/?lang=en 4 videos were shot and posted to the Net each day – 2 from videomakers on one side and 2 from the other. All in all, 40 episodes (80 videos). Additional videos from the war were also posted to an associated Blog where viewers could *write messages to our video teams and characters*. The 40 key episodes became the basis of a subsequent TV documentary. The Producer was Serge Gordey (Algeria) and the Commissioning Editors, Alex Szalat (ARTE News, Society & Geo-Politics) and Joel Ronez (ARTE Web). The same team proposed an equivalent project, documenting young people's lives in Havana and Miami, but with the added twist of using websites from several European TV channels. Number of proposed 2 minute videos: 100. Duration: 2 mins each. The Budget: EURO 250,000.
- *Green Heroes*
Developed by Cinefocus (Toronto) the objective of this cross platform project is self explanatory.
Interestingly, this was considered to be *too activist* in orientation by most public broadcasters. Worth keeping in mind for those pursuing *cause based docs*.
- *Have You Heard From Johannesburg*
Produced and Directed by Connie Field, this is a more traditional documentary TV series /DVD, based on the story of South Africa's liberation from Apartheid. The twist: the story is told from a very *international* POV, highlighting the critical contribution made by folks in other countries. Ideal co-pro fodder.

Docs and the Education Sector

The day before Sunnyside also featured two afternoon sessions devoted to exploring the increasingly healthy relationship between educators, school kids and documentary makers/distributors. NHK (Japan), the Japanese equivalent of Australia's ABC, was a big player in this.

As well:

EdutubePlus www.edutubeplus.info

- *A European curriculum related video library and hybrid e-services for the pedagogical exploitation of video in class. The EduTubePlus project aims to develop a European hybrid, multilingual video-based service for schools.*

TachersTV (UK) www.teachers.tv a web based provider targeting 1 million teachers.

ADAV (France) who operate the Adavision VOD site: <http://www.adav-assoc.com>

The **Bakaforum** www.bakaforum.netis

- a Swiss based international network for educational media.
- Project examples:
 - *Going Professional*
An international TV co-production about how young people from all over the globe manage the transition from school to professional life.
 - *Football And Media Bridging The Worlds*
A project combining sport and media for development and peace on a global level.
 - *Wanted*
Involving youngsters around the world, who produce and participate in video films on the effects of sustainable development in their perspective area.

Videobus

A fully equipped video production resource van aimed at inspiring students to make and produce their own docs. Operated by the regionally based French organisation, Le Service Edu'Image du CDDP de la Charente. Also under consideration, by players like YLE, are: boats, trucks and trains! How long before we dream up a Doc tram?

Alternative financing and the foundations

- Foundations and charities are helping break the strict dependence of docs on television revenue, but the Global Economic Crisis has impacted negatively on most.
- It's critical to investigate if the charity in question has associations with other Advocacy based entities that may be considered problematic by buyers/broadcasters. For example, the BBC prohibits Amnesty International from being associated with the financing of docs that it commissions and our own ABC has strict editorial guidelines in this regard. The extent to which contributions can/should such be camouflaged is controversial.
- It's important to *put yourself into their shoes* so as to better understand where they are coming from and where you can go to with them.
- Your pitch to these sources of support should factor in:
 - Outreach: How you will get your finished project to audiences *other* than via TV and screen industry distributors?
 - How results will be measured?
 - Who will see it?
 - What they will then do that relates to the foundation's objectives
 - Reporting requirements

- Applicants for US funding are urged to consider utilising the services of a professional grant writer – they also tend to be in the know about new grant options that you may not be aware of.
- The Sundance Institute is in good shape.
- It obtains funding from other Foundations like the Ford and Geroge Soros ones.
- They provide \$US1.5m a year to 50 projects, but receive around 2000 submissions. There are 2 calls per year and July is when you find out whether you are successful.
- Tribeca Film Institute www.tribecafilminstitute.org.
- In particular, their Gucci Documentary Finishing Fund
- Offer US\$10-\$20k grants
- Call goes out in October 2009
- Winners announced: Spring 2010
- Features only
- Social & political issues
- Creative Capital (USA).
- Good to investigate their Mid career program
- ITVS Feb
- Worth consulting in the UK are: the Association of Charitable Foundations (ACF) <http://www.acf.org.uk/> and the Charities Aid Foundation (CAF) <http://www.philanthropyuk.org/Resources/ThePhilanthropyDirectory/CharitiesAidFoundation> but not all foundations want to be listed publically, so don't treat such lists as exhaustive.
- Someone with a good overview of the UK scene is: Murray Weston (murray@bufvc.ac.uk), one of his many hats being Chief Executive British Universities Film & Video Council <http://www.bufac.ac.uk>
- Worth investigating for *science* projects is: The Vega Science trust (UK) <http://www.vega.org.uk/>
- Philanthropic funds have little knowledge of what their counterparts do in *other* countries. Need to change this so as to enable more effective international collaboration, but how?

Debate on the future of documentary and public service television in the digital age <http://www.youtube.com/sunnysideofthedoc>

An exemplary *concluding* debate, this included plain talking social philosopher, Paul Virilio.

Key points:

- Docs are becoming *more* valuable because they help audiences make sense of increasing social /environmental crises and complexities.
- The big question is not *public vs private* broadcasting but *open minded vs closed*.
- Doc makers need to build stronger partnerships with the former – particularly, pay, subscription TV and Internet buyers who are not overly dependent on advertising. Important, because they are they are less ill affected by economic downturns, less ratings driven and more willing to take risks.
- Docs need to be at *heart of public service* broadcasting.
- International stories should be told by the people on the ground, not those who live far away from the action and local culture.
- Durations will need to become more diverse to embrace both mobile phones and feature friendly home cinemas, not to mention acknowledging the fact that audiences now cleave into those with shorter and longer attention spans.
- We need to be *more* respectful of audiences, but not *slaves* to the market – to appreciate *both* the value of authored personal films (*self expression*) *and* the *social* responsibility of the doc maker to really *communicate with audiences* about what matters to *them*.
- We need to embrace the *energy* of new documentary movements like those in Latin America and the work of camcorder internet guerrillas.

- This session closed with a live cross to Geneva, where we, and 3 million other viewers, watched streaming Internet video of the launch of the world's first full scale solar powered plane – scheduled to fly later this year and capable of flying night and day until well after the pilots death.
- The fact that this story is the subject of a major internationally financed doc (RTBF/ Planete/ARTE/GIDEON et al), that has been four years in the making, was an unbelievably optimistic note to end on.
- Impossible as it sometimes seems, some things are here to stay and new possibilities to be welcomed and celebrated.
- Whoever thought a doc market could bring a tear to the eye!

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

Resources available for perusal at Film Victoria:

- *Who's Who?*
- *Events/Projects/Programmes*
- *Documentary Battles – 20 years of true stories, Sunnyside of the Doc 1989-2009 (Editor: Yves Jeanneau)*
- *EBU Co-Production Meeting (22 June 2009)*
- *Reelsisor.com documentary Networking*
- *France 5 Profile*
- *Canal+ Documentary Examples*
- *Canal+ Thematic channel profiles (Planete, Planete Thalassa, Panete No Limit, Planete Justice and Seasons)*
- *YLE: The Slots and the Contacts*
- *Italy @ SunnySide of the doc – Prodco and broadcaster/distributor profiles*
- *Documentary Campus Master School Call 2010*
- *Discovery Campus (now Documentary Campus) Yearbook CD*
- *Fortissimo Films 2009 Documentary Collection*
- *Capturing Reality: The Art Of Documentary 70th Anniversary DVD ex Canadian National Film Board (NFB)*
- *IDFA Jan Vrijman Fund*
- *27th Festival of Environmental films, Paris November 18-24, 2009 post card*
www.festivalenvironment.com
