

SUMMARY

EDITO	P. 1
NEWS : Latin Side of the Doc / Doc BsAs	P. 2
DOSSIER	P. 4
Latin American documentary in the spotlight	P. 4
Professional industry events in Latin America	P. 6
The soul of Latin documentary according to...	P. 7
Focus : <i>Agnus Dei : Lamb of God</i> shooting	P. 7
NEWS AND...	P. 8
...EVENTS IN LA ROCHELLE	P. 8
SOON	P. 8

EDITORIAL

The success of the 20th edition (and the party) is now in the past. It reinvigorated and filled us with hope. We are now preparing the 21st edition so that it will definitively mark this 21st century. Sunny Side will continue to be first and foremost the Market for ALL documentaries, in all its present and future forms. From films for television and cinema to series, from educational to investigative, from webdocs to cross-media platforms - this diversity is our genre's strength.

Last June we screened and supported two very different kinds of productions, the series *Apocalypse*, and the film *La Vida Loca*. The former garnered large audiences on the TV channel France 2. The latter has experienced an excellent run at movie theatres. We are overjoyed by their success, even while the murder of Christian Poveda gives us pause. This brutal act reminds us that "commitment" is not just empty rhetoric, that documentary filmmaking can be dangerous business in its pursuits of the truth. The deaths of Christophe de Ponfily and Christian Poveda should force us to take measure of the risks that exist, and to encourage and support those rare individuals who are willing to take them.



In June we also launched the theme-based BIPS, or Best International Project Showcase. This innovation can be counted as another success. Just to cite one example, the Mexican project *Agnus Dei* found a co-producer and distributor. The film will be released in Mexican and European cinemas! This example by itself justifies our Latin America-Europe co-production *Rendezvous* in Buenos Aires. From November 23 to 25 *LATIN SIDE OF THE DOC/DOC BUENOS AIRES* is being organized in harmonious cooperation with the new feature film market *Ventana Sur*. "LSD" will make you fly! To prepare you for your trip, and to understand the energy and creativity of Latino directors and producers, the co-production opportunities, the available funding and the distribution networks, we dedicate this issue's dossier to the South American continent. Eldorado ? Not really, but a passion for documentary can be felt in this land. So take advantage of our reconnaissance and selection efforts. The best projects from Mexico, Chile, Cuba, Venezuela, Colombia and Argentina will be presented at the next *Rendezvous*, not to mention the latest European projects. Plus you will not feel indifferent to the range of decision makers that will be present from both continents.

Hasta Luego !

Yves Jeanneau

NEWS

**LSD – Latin Side of the Doc –**

For the 1st Time, The Latin Side of the doc - Buenos Aires, Argentina - 3 days of encounters between European and South American professionals - A co-production Rendez-Vous taking place November 25 to 27, 2009, co-organized by Sunny Side of the doc and Doc Buenos Aires with the partnership of Arte.

Register now on : <http://www.sunnysideofthedoc.com/fr/>

DOC BUENOS AIRES / LATIN SIDE OF THE DOC

NOVEMBER 25 - 27, 2009, BUENOS AIRES, ARGENTINA

Starting with its ninth edition, Doc Buenos Aires has established a collaboration / fusion with Sunny Side of the Doc of France, the most important documentary film market in the region. For this reason, this year from November 25 to 27, we will hold “DO

C BUENOS AIRES / LATIN SIDE OF THE DOC (DBA / LSD)” which will take place at the Alliance Francaise in Buenos Aires within the framework of **Ventana Sur** - the first edition of a film market organized by the Argentine National Institute of Film and Audiovisual Arts (INCAA) in cooperation with the Marché Du Film of the Cannes Film Festival.

The DBA / LSD consists of the fusion of two initiatives that have existed for many years, in order to join their experiences with the aim of more deeply integrating the Latin American audiovisual market with the international market of documentaries. The proposal is to unite, at a single event, the main producers and broadcasters around projects.

The Latin American audiovisual market has been progressively consolidating itself and must find ways and strategies of better integrating itself into the international market. Sales, pre-sales and co-production are the three main modes of this market, but there is still a great shortage in Latin America of resources, strategies and sales tools. The principal objective of DOC BUENOS AIRES / LATIN SIDE OF THE DOC is education, that is, to communicate to the professionals of Latin America the rules, tools and understanding of the international Market’s needs.

DOC BUENOS AIRES/LATIN SIDE OF THE DOC WILL THEN BE:

- Side by Side. Personal meetings between producers and commissioning editors.
- Presentation of Projects (Pitching). Plenary sessions in which the 24 selected projects will be presented before an international jury. Throughout the course of this meeting, the narrative and aesthetic aspects of each project will be presented and discussed. Also, possible financing and market penetration will be determined.
- Panels, case presentations, and networking lunches and breakfasts will be organized to facilitate individual contact and networking for the development of co-productions.
- Catalogue & Website. The selected projects will be edited in a catalogue given to all participants. The details of each participants will figure in the “Who’s who section of the catalogue.
- Ventana Sur Market. The BDA / LSD participants will have access Ventana Sur market (November 27 to 30) which will enable them to have meetings with other professionals that are present.

The DBA / LSD jury will determine the distribution of development awards that are offered to Latin projects at this edition:

Best Project / 3,000.- dollars

Awarded by the Argentine National Institute of Cinema and Audiovisual Arts (INCAA)

Best Project Southern Cone Region / 2,500.- euros

Awarded by the French Regional Delegation for Cooperation in the Southern Cone Region (*Only for Argentina, Uruguay, Chile and Paraguay*)

Most Creative Project / 3,000.- euros

Awarded by ARTE France (European cultural channel, France)

Mercosur Award to the Best Experimental Documentary / 2,000.- euros

Awarded by the Secretary for Audiovisual / Brazilian Ministry of Culture

Canal (à) Award / television pre-purchase rights for 1,000.- euros

Awarded by Canal (à), Argentine television channel

During LSD, tribute to Christian Poveda



Screening “LA VIDA LOCA”, on Thursday, November 26th at 8:00 pm

Tribute to Christian Poveda at the Monumental Theatre - Followed by the opening cocktail Ventana Sur.

Dedicated photo journalist and documentary filmmaker Christian Poveda has been shot dead in El Salvador on September 2nd.

He was promoting his film “La Vida Loca”, scheduled for cinema release across France on September 30. The film is remarkable in every respect, but especially for Poveda’s tenacious and thorough investigation - we were all witnesses to this at the film’s French premiere at Sunny Side in June. In fact, the film received Sunny Side’s “Coup de Coup 2009” award.

We will present the film in Buenos Aires in November to open the first Latin Side of the Doc, and to celebrate this unique filmmaker. His courage, determination and honesty served as models for us all. The world’s documentary community is in mourning.

www.lafemme-endormie.com/vidaloca

DOSSIER

LATIN AMERICAN DOCUMENTARY IN THE SPOTLIGHT

Echoing a continent that is preparing to host the Olympic Games for the first time (Rio 2016), the South American documentary landscape is also coming of age, curious about the world and full of energy. After years of “scraping by”, creating films “on the fly” and working “on a shoestring”, it is quickly growing up and reorganising itself to welcome in the rest of the world.

At the last Mipcom one stand never emptied out. It belonged to independent producers from Brazil (Brazilian TV Producers). This was the same stand that only two years earlier counted only six production companies. This year it included 32 entities; double that of the previous MipTV! Two-thirds of them were documentary producers. In Brazil, as in the rest of Latin America, media production is experiencing a revolution, and the Brazilian example at Mipcom is neither anecdotal nor isolated. Latin America is fertile in talent and ideas. It is brimming with authors who want to tell their and their country's histories. But until recently this landscape remained unprofessional, lacking structured production and distribution channels, and money. Large countries like Argentina, Mexico and Brazil, but also smaller ones like Chile or Uruguay, have decided to bulldoze these significant obstacles with the goal of catapulting their local productions onto the international stage.

1 - PROFESSIONALIZING THE INDUSTRY

"The Latin American documentary is nourished by a tumultuous history, ethnic and geographic diversity, the insatiable curiosity of its authors. As a result, productions are massive, abundant and very creative," says Françoise Gazio, a producer for Ideal Audience, who works extensively with Latin American companies. "There are many Latin American documentaries, but most are made for local broadcasting, and are neither written down or completely developed," says Patricia Boero, Deputy Director of Latino Public Broadcasting (LPB). According to Boero, producers and directors are not used to considering the needs of international distributors or broadcasters. The running time of the films does not conform to timeslots, character development is nonexistent, and the expression of ideas is unclear. "The structure of the film and the script often need reviewing. One interview follows another, not allowing the film to 'breathe' or viewers to 'digest' the information. In addition, interviews are often done in very tight close-ups, which make subtitling difficult," adds Boero. "Only six years ago authors did not write down their film," admits Carmen Guarini of the Argentine company Cine Ojo. "They thought that reality should just be shown, not told. But today things are better because we have set up training resources and established film schools." Among these is Doc Buenos Aires (which merged this year with Latin Side Of The Doc), created by Cine Ojo and dedicated to independent documentary production. Doc Buenos Aires has helped professionalize the industry, assisting authors, directors and producers in writing and developing original projects. The event is open to independent creators from Argentina, Chile, Uruguay, Paraguay, Bolivia, Peru, Venezuela, Colombia and Ecuador.

However, in most of these countries very few outlets that produce or even distribute the documentary genre exist. "Often the director is his own producer and production company exists only as long as a project," explains Gazio. What proves true for smaller countries is less and less the case for larger ones like Mexico, Argentina and Brazil. In the latter, the industry has undergone active restructuring for several years. In fact, the Association of Independent Brazilian TV Producers (ABPI- TV) is one of the partners –backed by the Ministry of Culture and the Agency for Export Development and Investment (Apex-Brazil)—of the BTVP (Brazilian TV Producers) programme. This group represents more than 100 companies committed to TV and multimedia production, and is responsible for stimulating the production industry and developing international partnerships.

The same desire to professionalize the industry led Jacques Bensimon, international consultant for BTVP, to launch the first PicDoc. "This event was created to accelerate the know-how of Brazilian documentary producers in the field international co-productions," says Bensimon. "We selected 40 documentary projects that we will present to 14 coaches, who are production and distribution experts in international co-production. They include Elisabeth Hulten of Arte, Ari Yala-Anttila of YLE TV, Geoff Daniels of National Geographic Television, but also Emmanuel Priou of Bonne Pioche and Phil Cox of Native Voice."

2 - DIVERSIFYING FUNDING SOURCES

Besides professionalizing the role of producers, directors and writers, another great mission stirs the hearts of Latin American documentary: finding new funding sources. In many countries document production is poorly funded at the local level. "Finding enough financing is still a daily struggle for an independent producer," says Patricia Boero. "A documentary film market doesn't exist in Latin America and 'return on investment' is still a vague, if nonexistent, notion. And even when the quality of a film is recognised, it is difficult to sell it to the domestic market," she adds. Local television channels in South America do not co-finance films. "They never pre-buy a film, and a purchasing policy has only been developed over the last two years," says Carmen Guarini. Some US television channels with operations in Latin America, such as HBO, Discovery and National Geographic, are investing in local films, "but primarily to reshape them to their likeness," as one producer notes.

Financing for documentaries now comes largely from public funds, universities and patrons. During the Pinochet dictatorship, Chilean filmmakers in exile received substantial funds from NGOs and international organisations. Today, the government is the main funder for the directors who returned to their homeland. In countries like Chile and Uruguay, regional funds have been created and are awarded through local universities. In Argentina it is the INCAA (Instituto Nacional de Cine y Artes Audiovisuales) that supports documentary production by purchasing a broadcasting timeslot on the public channel. "[INCAA's] involvement has also grown significantly over the past three years, partly because it now funds films shot on video, which it did not do before," says Guarini. Today INCAA finances about 50 films per year, with the average sum of \$40,000 per film. Moreover, to boost local production and facilitate its distribution, INCAA introduced protectionist regulation in early 2009. Now theatre operators must screen Argentine-made films for a period of at least two weeks. For its part, the Brazilian government has begun taxing US television networks in order to finance local production. It is also allowing large companies to invest 4 percent of owed federal taxes into audiovisual production. So companies like Petrobras, the energy giant, have become major investors in the independent Brazilian audiovisual industry, and have been instrumental in structuring it.

3 - ENCOURAGE DOCUMENTARY'S DISSEMINATION

To ensure better funding for the documentary film genre and to allow it to grow, Latin America has realised that -like its northern neighbours and Europe- it needs to invest in international markets, plus develop distribution structures and channels. In recent years, public television networks have sprouted. In May 2005, Argentina gave birth to Canal Encuentro, the educational channel created by the Ministry of Education. In Mexico, Canal 22, a cultural channel funded by the Ministry of Education and the National Council for Culture and Arts was established in 1993. And if it initially worked mainly with universities and educational programmes, in recent years it has also backed independent productions and broadcast more documentaries by private companies. Domestic production now represents 49 percent of its programming. Canal 22 is also broadcast in the nine US cities with the largest Hispanic populations thanks to a strategic agreement with the Mexican satellite company Satmex. Tele Sur, the news channel funded in 2005 with the support of Argentina, Bolivia, Cuba, Ecuador, Nicaragua and Venezuela, is another example of regional cooperation. News and documentaries make up the programming schedule whose stated purpose is to "contribute to the integration of Latin American peoples, helping them to become critical, informed and active citizens."



Wider dissemination of Latino-made documentaries inside the United States is also the objective of Latino Public Broadcasting, co-directed by Patricia Boero and mainly financed by US public television (the Corporation for Public Broadcasting). LPB's funds are destined for Latino documentary producers who live in the US or US citizens. "LPB helps disseminate these films, especially through the public network PBS, which regroups more than 300 local stations," explains Boero. "Also LPB can acquire or co-finance some films produced outside the United States for its series VOCES, a showcase of Latino documentary films made available to American networks, particularly with the help of distributors like American Public Television." As evidence of the creativity, energy and value of film and audiovisual production from Latin America, the Cannes film market is

*(VOCES – Celia The Queen / Caption: Celia Cruz
Photo Credit: Courtesy of the Celia Cruz Foundation)*

organising its first international offshoot in Argentina. "In Europe, North America and Asia, many countries host international events to promote and sell their local productions. In Latin America this is not the reality, and that is why we answered INCAA's call to help organise such an event," says Jerome Paillard, Deputy Director of the Marché du Film. The two partners then launched the idea of a Latin American film market, Ventana Sur, whose first edition will take place November 25 to 27, in Buenos Aires. "250 buyers from around the world will come discover Latin American film, which is prolific in big countries, but also very much alive in smaller countries like Colombia, Chile and Costa Rica," adds Paillard. And if this event aims to promote Latin American cinema throughout the world, it also aims to promote their dissemination within Latin America. Which leaves Internet, a global network still in its infancy stage in Latin America, but to which professionals are giving serious consideration. "This will be an additional bridge to cross," concludes Guarini.

PROFESSIONAL INDUSTRY EVENTS IN LATIN AMERICA

During the last few years, industry events have multiplied across Latin America. Their goal is to promote local production and foster the emergence of international co-productions. Here is a look at a few of them.

- **DOCSDF (15-24 October 2009, Mexico City, Mexico)** - From October 15 to 24, Mexico City will host the fourth edition of DOCSDF, a festival that aims to screen a selection of national and international documentary productions. While the films come from all over the world, the event promotes Latin American productions with an award for best *Ibero-American* film. Directors, producers, academics, researchers and documentary film amateurs meet in the festival's sidelines. And for nine days, Mexico City residents can discover documentary film. - <http://www.docsdof.com/>

- **DocBsAs/LSD (25-27 November 2009, Buenos Aires, Argentina).** – <http://www.sunnysideofthedoc.com/uk/index.php>

- **PicDoc (30 November - 5 December, 2009, Rio de Janeiro, Brazil)** - The Association of Independent Television Producers (BTVP), in partnership with the Brazilian Association of Independent Television Producers (ABPI-TV), the Audiovisual Department of the Ministry of Culture (SAV/MINC) and the Brazilian Agency for Export Promotion and Investment (APEX-Brazil) will launch the first ever PicDoc. The event will allow Brazilian producers to present their projects to an expert panel of documentary professionals from around the world (see feature article). - <http://www.braziliantvproducers.com/picdoc/>

- **It's All True - E Tudo Verdade (8-18 April 2010, Sao Paulo and Rio de Janeiro, Brazil)** - This international documentary film festival, founded and directed by Amir Labaki, will celebrate its fifteenth year in 2010. The event aims to highlight the best examples of South American documentary film. It is financed through national sponsors such as Petrobras and CPFL Energia, as well as institutional partners like Oi Futuro, an organisation created to reduce racial inequality in Brazil. - <http://www.itsalltrue.com.br/2010/index.asp>

- **Fidoc (June 2010 TBD, Santiago, Chile)** - This international documentary film festival, directed by Gonzalo Maza, held its thirteenth edition in June. A growing number of international guests come to meet writers, directors, producers and film students from Chile and South America. This year, for the first time, the competition included a large number of high-quality South American films. – <http://www.room.net/fidoc/index.php?f=reglement>

THE SOUL OF LATIN DOCUMENTARY ACCORDING TO:



- Françoise Gazio, Producer (Idéale Audience)

"The Latin documentary is very imaginative, colourful and creative. The Latin imagery is very rich, and this shines through its films. It is nourished by the continent's great ethnic diversity, a tumultuous political and social history, and an immense cultural wealth. The world's captured in documentaries are very different. We find social documentaries that address localised problems, as well as films that communicate the geographical splendour or other treasures of a country. By way of other distribution channels, such as festivals, we can also find very politically-charged films that expose government failures."



- Carmen Guarini, Producer (Ciné Ojo)

"The Latin documentary does not have a single narrative style. It is plural. It invariably deals with issues of collective memory, indigenous minorities, politics and social problems. Politics often gives rise to films that defend a cause. So we try to work on political questions through the lens of history rather than through political militancy. Films that deal with the subject of memory are often of very high quality. Some filmmakers, Chileans in particular, still work in exile and make films dealing with the recent past that carry great political and emotional force."



- Patricia Boero, Deputy Director (Latino Public Broadcasting):

"An exceptional richness and diversity exist in Latin documentaries. The films cover varied social issues, from individual and personal experience to shared history, from the formal to the experimental. I admire the work of Juan Carlos Rulfo and Natalia Amada in Mexico, and closely follow the work of Santiago Alvarez and Patricio Guzman, as well as the more experimental work of Jorge Furtado, such as in *La isla de las flores* (The Island of the Flowers). But I'm also interested in the many young documentary filmmakers who are emerging across all of Latin America, and which we discover at festivals. And finally, I pay much attention to work of documentary filmmakers who are learning to intertwine genres, such as Walter Salles in *Central do Brasil*, or more recently, Enrique Fernandez and Cesar Charlone in *El Baño del Papa* (The Pope's Bathroom), a film that uses both professional actors and real people."

FOCUS

***Agnus Dei: Lamb of God* now shooting**

In June 2009 Sunny Side of the Doc launched the BIPS - Best International Project Showcase. These theme-based pitch sessions were created to encourage discussions about international documentary projects. One of the projects, *Agnus Dei: Lamb of God*, presented by the Mexican production company Pepa Films, takes on a taboo subject, difficult to digest in particularly religious Latin America: sexual abuse perpetrated within the Catholic church. So it would be no easy task to find willing partners, or secure the total budget set at \$400,000.

"Things have moved forward since the Sunny Side," says Samuel Sosa of Pepa Films. "The director, Alejandra Sanchez, has already started shooting. We have nearly reached our funding goal. Last June, we approached a French company with whom we are about to sign a contract for joint production and distribution."

"However, paedophilia cases in Mexico are much more complex than we first imagined," adds Sosa. "Approaching the right characters, then convincing them to participate, has lengthened our schedule. Without a doubt this film will change the world's perception about sexual abuse, taking into consideration both the victims' and the paedophiles' perspectives. Mexico is a deeply Catholic country and has often treated sexuality through the prism of religious institutions. Times have changed. Society's concepts about good and evil have also evolved. Society has itself pushed the limits of tolerance of sexual conduct, far from those taught by the church for the last 500 years."

Agnus Dei retells the story of four people: Jesús Romero, José Bonilla, and two young seminarians. Jesús Romero was eleven years old when he became an altar boy. He wanted to become a priest. His parish priest abused him for ten years. José Bonilla is his lawyer. One day, Bonilla discovers that his own son was molested by his school's football coach. The Congregation of the Legionaries of Christ owns the Oxford School. This film tells the story of four men's relationship with the Catholic church, and their widely different points of view, from the idealization of purity and chastity, to the most repressible sexual practices, like paedophilia.

Alejandra Sanchez received several awards for her first documentary *Ni Una Mas* (Not One More, 2001), but has been recognised in particular for her first feature film *Bajo Juarez, la ciudad devorando a sus hijas* (Lower Juarez: A city devouring its daughters), which was selected for Sundance in 2006, and won awards at the San Diego Latin Film Festival (2007), Sunny Side of the Doc (2007) and the Chicago Film Festival (2008).

NEWS AND ...

Documentary Battles - 20 years of true stories

I asked for contributions from a number of personalities in the documentary world who have all had an influence over the last 20 years. Some have worked for television channels, others have directed films and the philosopher Paul Virilio has examined the concept of speed and catastrophes! Each from their different viewpoint, these personalities have enlarged on the questions raised in the previous texts with talent and sincerity, and sometimes humour. They speak to us from London, Helsinki, Bogotá, Toronto, Paris and La Rochelle, providing us with insights into documentary combats all over the world... **Yves Jeanneau**

Special offer - The book Bilingual (English & French) «Documentary Battles - 20 years of true stories». Download the purchase on : <http://www.sunnysideofthedoc.com/fr/>

4 Screens European Festival – 3rd edition – Paris, 18-20 November, 2009

« Join us for three days at the heart of the digital revolution at the 4 Screens European Festival. Some 50 distinguished by their commitment to examining today's world will grace our screens whether they were originally made for the cinema, TV, the Web or mobile devices. The Festival also functions as a setting for sharing opinion and know-how. That's why our University of Images offers a full and varied program of conferences, workshops, lecture-discussions aimed at professionals, students and anybody else who's passionately interested in the world of images.” <http://www.festival-4ecrans.eu/>

...EVENTS IN LA ROCHELLE

Escales Documentaires – Les 9^{èmes} Escales Documentaires - November, 9th to 15th, 2009 / La Rochelle
www.carre-amelot.net/escalesdocumentaires

Festival du Film d'Aventure – The 6th edition, November 19th, 20th and 21st, 2009 / La Rochelle - Erceuil conference center. www.festival-film-aventure.com

SOON

ASD – ASian SIDE OF THE DOc in Hong Kong.

ASIA - EUROPE Coproduction Event / 22-25 March, 2010. After LSD, the next Rendez-Vous of coproduction will take place in Asia. Find our special “dossier” in our next Newsletter.

21st Sunny Side of the Doc - 22 > 25 JUNE 2010, in La Rochelle.