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EDITORIAL

LSD (Latin Side of the Doc¹) has just been held in Buenos Aires. 300 professionals from Latin America and Europe presented - and in certain cases shared - their projects. The success of this new co-production fair was obvious enough to enable us to plan on repeating it on a lasting basis: we are already preparing the second LSD/DBA, which will be held in Buenos Aires again next year.



The success of the format tested over the last 7 years certainly owes a lot to its ability to adapt to the realities of different continents.

We will have an opportunity to demonstrate this once again in Hong Kong, where ASD (Asian Side of the Doc), the first Europe / Asia co-production fair, will be held from the 22nd to the 24th March 2010 as part of FILMART, the Hong Kong International Film & TV Market fair.

Although we are familiar with European "diversity", we are only just beginning to appreciate the differences between the larger and smaller countries of Asia. ASD will provide an opportunity to grasp these differences, understand the accelerated changes at work and learn from the co-production agreements already concluded by pioneers on the two continents.

Economic, cultural and project presentation models are different and this leads to problems and misunderstandings. The concrete projects we will present should help to overcome popular misconceptions and preconceived ideas.

A few weeks before the opening of the Universal Exhibition in Shanghai, ASD aims to encourage the forging of links between our digital audiovisual cultures. From films to transmedia projects, television channels or mobile screens, we will indulge our curiosity and examine original approaches and broadcasting methods (which most of us will be encountering for the first time at the event) with an open mind. Our Asian friends do not expect us to come and help them or give them the benefit of our "certainties". We are going there to learn and understand. Relationships of trust cannot be established to order, but must be built patiently, in the knowledge that they can also be destroyed in a second. That is why this first ASD in Hong Kong will be developed in 2011, 2012 and subsequent years in Seoul, Singapore, etc., with an eye to India, Vietnam and continental China in the future. Here again, we are planning a lasting, long-term approach. Concrete results will only be observed on this extendable basis.

The support given to the project by the European Union's International Media Programme underlines the importance of these issues.

¹ LSD is co-organised with Doc Buenos Aires and the support of Ventana Sur, the INCAA, the CNC and Arte

It was also necessary to organize ASD with a partner based in Hong-Kong : Pierre-Yves Lochon and his Company Sinapses Asia (<http://www.sinapsesconseils.fr>) will coproduce the event.

As usual - or perhaps even more discerningly - we will be selecting projects according to the potential they offer the respective populations of the two continents.

We will give due consideration to the diversity of these projects and their methods of production and distribution. The success of ASD depends on the quality of our selection, because we are already certain that the main Asian and European decision-makers will be joining us in Hong Kong. If the chemistry works well, they will find the gems and innovations they are looking for. In that case, ASD will have proved its worth and become an established event.

The report in this Newsletter takes you to the countries of Asia and provides you with a number of leads, examples and initiatives that have already been identified. It is just the first of what I hope will be a very long series.

The latest clue to the ASD agenda: we will be taking a serious look at 3D techniques to provide an initial outline of developments and research on our two continents.

We will be returning to this theme at the 21st Sunny Side of the Doc from the 22nd to the 25th June 2010 in La Rochelle, where we hope to see you all.

Yves Jeanneau

NEWS : ASIAN SIDE OF THE DOC



ASD – Asian Side of the Doc - 22 > 24 Mars 2010 - Hong Kong

If you have a project with a strong international potential, send it over to us before the 15th of January !

If you have a documentary project, please click here

If you want to register, please click here

After New-York, Toronto, Washington, Montreal, London, Sofia and Buenos Aires, the next co-production meetings will be happening in Hong Kong in the occasion of FILMART (Hong Kong International Movie & TV Market)

The European and Asian producers with projects that might be coproduced, will be able to meet during three days and for the first time, about fifty distributors and deciders from both continents.

The selected projects will be pitched and one to one meetings (Side by Side) will be organized... Case studies, conferences (especially about 3D) and panels will allow you to understand the different possibilities and opportunities to co-finance with Asia.

Organized by Sunny Side of the Doc and Sinapses Asia Ltd, With the support of MEDIA International (European Union) and HKTDC (Hong Kong Trade Development Council), in partnership with ARTE, the CNC (Centre National de la Cinématographie) and VODEO.

FILMART (Hong Kong International Film & TV Market) will open its doors from 22 to 25 March 2010 at Hong Kong Convention and Exhibition Centre.



FILMART promotes Hong Kong as the regional hub for distribution and production of film, TV programmes and entertainment-related products in the Asia-Pacific.

The event will be held alongside the Entertainment Expo Hong Kong, which brings together film, TV, digital entertainment, music and other major sectors of the global entertainment industry.

For more information: www.hkfilmart.com

DOSSIER

ASIA, THE NEW ELDORADO

The region was thought to be impenetrable; the cultural differences insurmountable. Yet today, Asia is the continent most intensively courted by the rest of the world. European and American producers flock to this region rich in talent, history and advanced technology. Everything is possible... to those who show patience, adaptability and great humility!

Asia is no longer an unapproachable, impenetrable continent for Westerners. Cultural barriers have been breached and, over the last few years (especially since the start of the world economic crisis), the West and Asia have realised what advantages they can gain by working together. The West has found fresh pools of talent, different world views, new sources of funding and state-of-the-art technology, while Asia is looking for content to supply its very rapidly expanding television sector. According to the latest research conducted by the Asian cable and satellite broadcasting convention held at the start of November in Hong Kong, the Asia-Pacific region now has 326 million households subscribing to satellite or cable pay TV or IPTV - an increase of 26 million in one year. Around 26 pay channels have been set up in the region in less than a year. Growth is so high that demand for programmes has rocketed. In a few years, a number of major American groups - such as Discovery and National Geographic - have opened new Asian offices, especially in Singapore and Hong Kong. Japan is no longer the only Asian country open to the West. "More and more people have professional or personal European or American contacts," notes Frédéric Lepage (FL Concepts & Co), a French producer who regularly works with China, Japan, Korea and Singapore. "Asia is very popular today. It has become a powerful cultural reference that has replaced the American Dream."

For a long time, all production in the most industrialised countries - such as Japan, Korea or China - was handled in house. This practice obviously hindered international co-production. Japan, with its flagship NHK, was the first to open up to the market, especially Europe and America. Since then, Korea has forged links with the West and China is now ready to act as an essential partner for any Western company that wishes to film on its territory. "China isn't yet a major player, but it will become one," predicts Frédéric Lepage - especially since, like many other countries, it needs money to produce programmes. CCTV, the state broadcaster, is now taking an interest in international co-production, even though it has to contend with censorship and many quotas, and is limited by a turnover that does not exceed a billion euros. It is not alone in this approach. The Shanghai Media Group channels, Hunan TV and Shandong TV are opening up to co-productions with the West. Private producers are also emerging, offering their services as useful intermediaries for European companies seeking sponsors to fund programmes. Established in Hong Kong for around ten years, but with branches and a production centre in Shenzhen, Beijing, Taipei, London and Los Angeles, Phoenix TV with its five channels in Mandarin is the most widely broadcast cable and satellite group in China. "Phoenix TV is the gateway to China. It acts as a link between the Western and Chinese worlds," explains Angela Fung, assistant director of Phoenix Chinese Channel. Listed on the stock exchange, the group - whose main shareholder (37.42 %) is its chair, Liu Changle - announces some 150 million viewers. Escaping Chinese censorship and quotas, it is setting up increasing numbers of co-productions with Europe today.

Since 2003, Singapore has been consolidating its status as a production centre in the Southeast Region through its MDA (Media Development Authority), formed by the merger of the Singapore Broadcasting Authority, the Films and Publications Department and the Film Commission. The aims of this body, which provides production aid and incentives, are to stimulate the creation of local content, encourage exchange and co-production, and develop new technologies. “The Extinctions series of nature films I’m currently working on,” Frédéric Lepage explains, “was backed by the MDA and is co-produced by the Singapore company Oak3 Films.”

THE THREE GOLDEN RULES OF CO-PRODUCTION

Despite this progress, Western producers cannot simply stroll into the Asian sector. They must follow certain rules, which are often the key to long, loyal partnerships.

1- You shall know your contact perfectly

“One of the golden rules for working with Asia is to familiarise yourself with local culture and traditions, protocol and customary practice,” notes Frédéric Lepage. “That spares feelings and avoids polite but firm refusals. Without the keys to an understanding of how these cultures and peoples work, there’s no way in.” The FL Concepts & Co producer also tries to provide an Identikit picture of the discreet Asians. “If we were to ‘profile’ their different character traits, I’d say that the Singaporeans are very meticulous, the Chinese very creative and the Koreans very innovative.”



Motivated by its interest in the country’s history, English production company Lion TV has steadily built up partnerships in China. “As China gradually became a key economic power, we realised that the West knew nothing about the nation,” explains the general manager of Lion TV, Richard Bradley. “We began with a series of films that looked at the great cultural and historical icons of China: the first emperor, Qin Shi Huang (see the boxed article), the Great Wall, the Forbidden City. Then we examined today’s Chinese (Atlas: China) and their educational system (Chinese School). Each time, the way we work with the Chinese is simple, but it’s now the fruit of several years’ experience and a close relationship of trust.

(The First Emperor Chin Shi Huang Di)

We develop an idea, a concept, and present it to our Chinese partners. If they think the project is feasible, we look for international partners to increase the budget of the documentary or series. Meanwhile, our Chinese colleagues work on obtaining the necessary political authorisations and acquiring the skills of top local experts. In return for this contribution, we provide them with the Chinese version of our films. There is an incredible wealth of stories to be told in China, wonderful locations to film and highly talented people to call on. With good partners and a relationship of trust, you can do amazing things,” Richard Bradley explains enthusiastically.

2- You shall be patient and adaptable

Above all, co-producing with Asia demands patience. Everyone who has worked with an Asian country agrees that it takes time to build up a relationship that is ultimately based on loyalty and mutual confidence. “Bonds can’t be forged or broken on the basis of one production,” concludes Marie-Pierre Aulas, a producer with Gédéon Programmes. For Gédéon, FL Concepts and Lion TV, today’s trust is based on long-term cooperation and even relocation. Frédéric Lepage has set up a production subsidiary, Yellow River, in Asia. Marie-Pierre Aulas has lived in China. Iikka Vehkalahti from YLE TV (Finland) spent a year in India to forge links. “Today, I work primarily and almost exclusively with independent producers and production companies, constructing solid partnerships with NDTV in New Delhi and PSBT, which produces short documentaries for Doordashan.”

“When you work with China, you have to deal successfully with the highly-centralised political authorities and local channels, which are very powerful and influential,” explains Frédéric Lepage. Depending on the channel and country, producers have to adopt a flexible approach to the terms of business initially agreed and be ready to turn a co-production into a pre-purchase agreement, a sale into co-production, etc. “For five years, we have been working a great deal with NHK on major documentary projects, as well as cultural exchanges and new technological methods. There is deep, mutual respect between our two companies,” stresses Tom Perlmutter, chair of the NFB (National Film Board of Canada). “However, that’s the result of a long-term process. It’s taken us a lot of time to get to know each other and we’ve made great efforts to overcome cultural barriers.”

3- You shall accept the specific practices of each country

“I don’t work in the same way with NHK as I do with an Indian production company,” YLE TV’s Iikka Vehkalahti tells us. “In a co-production with NHK, the channel is closely involved and knows exactly what it wants. But in India, producers have to make programmes with a very low level of support from their national broadcasters. Things are completely different! India is a vast country where different subcultures flourish and each region or city - Kolkata, Delhi, Mumbai or Chennai, for instance - have their own documentary production codes. So Indian directors make much less linear films than in Europe, where the stories are basic and simple. Their films have much more complex levels of interpretation.”

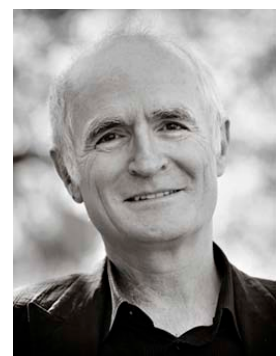
Western producers also have to take the educational side of Japanese documentaries into account. “Japanese documentaries don’t shy away from explaining things, going into detail or providing background,” Frédéric Lepage and Marie-Pierre Aulas emphasise. So the pace of these programmes is often slower and the formats longer. “In any case, when we set up a co-production with Japan,” explains the Gédéon producer, “NHK edits its own documentary from our rushes.” This also happens in China. “With Serge Tignières’s Beyond the Borders of China series, our Japanese co-producer, NHK, and CCTV, which joined the project later, each edited their own version.”



*(AUX FRONTIÈRES DE LA CHINE –
Une coproduction GEDEON
Programmes, France 5, NHK.)*

Asia and especially Japan - in the forefront of new technology - aim to develop innovative content. “Last year, the NFB signed a new agreement with NHK, with the accent on experimentation and innovation rather than the usual type of co-production,” explains Tom Perlmutter. “Two creative teams - one Japanese, the other Canadian - were brought together to find a subject and launch a project that had to be adapted to multi-platform broadcasting from the start.”

As Tom Perlmutter is quick to point out, Asia is far from uniform. But on the other hand, “it is becoming universal,” says Frédéric Lepage. With cultural barriers falling, there still remains the language barrier, especially in the most emergent countries, which include Taiwan, Thailand, Malaysia and Vietnam. This is one of the sole remaining obstacles stressed by the Western producers. “It’s actually still a genuine problem,” Richard Bradley maintains. “You very soon come to depend on translators and people in your team who speak the local dialect when you film in those countries. But there too, the most effective approach is perseverance,” he smiles.



(Tom Perlmutter)

DOCUMENTARIES: SUBJECTS REQUESTED... AND REJECTED

In the field of international and especially European co-production, documentaries - along with animation - remain one of the most sought-after genres in Asia. "Once you've understood how these countries work," explains Frédéric Lepage, "almost anything is possible. Asians are very fond of educational programmes, dealing with science, history or the environment, for instance." According to Marie-Pierre Aulas at Gédéon Programmes, Japan is very interested in archaeology and palaeontology, as well as major expeditions and discoveries. "When you have a relationship of trust with the Chinese, you can look at both historic and contemporary China," explains Lion TV's Richard Bradley. Unless they are dealing with very sensitive issues, programme makers can film much more freely in China than people imagine. Everyone working with that country stresses how vital it is to understand which lines must not be crossed, especially in terms of politics and sometimes history. "For instance, you have to remember that between Japan and China, there are still gaping wounds over their respective pasts. If you don't realise that, you can make critical mistakes," Frédéric Lepage warns.

CO-PRODUCTION TALES

« The First Emperor : The Man who made China

Production : Lion TV pour Channel 4, Discovery Channel, Phoenix and TF1

"*The First Emperor* was the most ambitious television documentary of its kind ever attempted by a Western company. The project told the life story of Emperor Qin Shi Huang, who used his military power to unite China, constructed a large part of the Great Wall and had a Terracotta Army made to guard his mausoleum. We closely linked two elements to tell his story. The first was the discovery by archaeologists of mercury in his mausoleum, confirming the legend about the emperor. The second was a very ambitious dramatisation of key events in his life, leading up to his death, probably caused by mercury poisoning after a life of brutality and great achievements. These two elements worked together well. The discovery of traces of mercury in his tomb was very important, because it confirmed that many other things written about him were probably true. For the documentary, we not only had all the access to the site we needed, but also hundreds of extras from the People's Liberation Army, along with lots of horses, stuntmen, etc., many of whom had already worked on Zhang Yimou's feature films. We filmed the scenes in English with actors based in Singapore, Hong Kong and the United States. Many people found this approach curious, but our aim was to make the story accessible to a broad audience, not just well-informed cinema-goers. The phenomenal number of viewers that watched the programme worldwide caused surprise. Scenes from the film (made in HD) were subsequently used for the British Museum's exhibition on the terracotta soldiers." **Richard Bradley (general manager, Lion TV)**



"Nero's Guests" by Deepa Bhatia (55 mn) - Production: Mistral Movies for YLE / Arte G.E.I.E.

"The *Why Democracy?* project working group was determined to make a film about the world's greatest democracy, India. So we met with a very famous journalist in Mumbai: P. Sainath, who had long been campaigning in his newspaper, *The Hindu*, to promote awareness among the more privileged classes of the plight of Indian farmers. Some BBC representatives and I had dinner with him. BBC commissioning editor Nick Fraser was very impressed by P. Sainath's very personal description of inequality around the world and especially in India. At that point, we decided we needed him to make our documentary. The only problem was that P. Sainath had already refused to work on dozens of documentaries. In terms of their coverage of the poorest regions of India and reporting on suicide among farmers, he had a very critical attitude towards Western journalists and directors. However, P. Sainath is my best friend. He insisted that I should make the film, which was impossible as I was one of the editors of *Why Democracy?*. Nevertheless, I filmed him in his home, showing his everyday work on poverty in his country. This convinced Thierry Garrel from Arte to co-fund the film. So now I had to find a director that Sainath would accept. None of the famous Indian directors met with his approval, and nor did South Africa's Brian Tilley or even great names such as José Padilla.

While we were trying to find the perfect director, in order not to interrupt filming, we trained a farmer's son who had a little video company in a country town to operate the camera and he followed Sainath on his visits to different villages. Finally, P. Sainath agreed to the director Deepa Bhatia from Mumbai. We only had 25,000 euros to make the film (the rest of Arte's investment was to be handed over once the documentary was finished). We obtained a little more money from the Finnish Ministry of Foreign Affairs and a small subsidy from the Jan Vrijman fund. The entire post-production process was a nightmare, but in the end, the film aroused a great deal of interest at the last IDFA (International Documentary Film Festival) and was sold by an excellent distributor (Cinephil). Three channels immediately offered to buy it and it was shown at several major festivals." **Iikka Vehkalahti (YLE TV)**

INTERVIEW OF SAYUMI HORIE, SENIOR DIRECTOR INTERNATIONAL CO-PRODUCTIONS - NHK

Do you produce a lot of documentaries with Europe each year ?



We coproduced 24 documentary projects in the fiscal year 2008 (Apr.2008-Mar 2009), and 16 projects were with European co-producers. We can roughly say approx. 2/3 of all doc co-production projects are with Europe in each year. Out of 16 projects, 6 were with UK, 5 were with France, 2 with Germany and 3 other European countries. UK and France are two major partners for NHK.

UK is obviously the biggest provider of the contents in international doc co-productions and we often take their social and journalistic documentaries as the program for our slot "World Documentary".

France is a stable partner for us as we have been building a mutual relationship with French producers/broadcasters for more than 15 years. We also feel there is a significant share of common interests with French

viewers in subjects such as cutting edge science, history of civilization and the cultural insight into modern society.

What are you looking for in a co-production with Europe : new subjects, different production methods, etc ?

NHK generally is always looking for new style documentaries for our programming, especially for the HD channel, and the event program with new discovery/big impact in global scale. We need to continue answering our viewers' expectation in offering grand scale documentary series as a broadcaster/producer, and in order to do that with the current budgetary environment co-production with Europe is essential.

What are your constraints and requirements when you make a co-production with Europe ?

We definitely need to understand the difference in the style of editing and the schedule at each end, and it is always the biggest challenge for both sides to find out the feasible schedule and versioning method to succeed.

Do you produce many films with China ? And what are the main differences in production with China and production with Europe ?

China is also a major partner for us. We usually share much of the production such as doing the research and filming with the Chinese party, but we keep the editing control for our versions since their doc style and programming strategy is different from ours.

Compared to Europe, we expect less cash flow in terms of contribution for the projects, but their participation to research/filming is indispensable as they have special access to the archives, filming sites and the political organizations, which are important factors for doc.

FOCUS

FOUNDATION CNEX: WE WISH TO PRODUCE 100 DOCUMENTARIES ABOUT CHINA



Born in December 2006, the Cnex Fondation is an NGO. Its mission is to complete 10 documentaries per year for 10 years, and that will relate the mutations of China, and will help the birth of a new generation of Chinese documentary makers. Two of its productions were awarded in the Venice Film Festival (September 2009), and at the Taipei Golden Horse (in November 2009).

Ben TSIANG, Head of CNEX and Chaowei CHANG, Head of production for CNEX

When and how was CNEX created?

BT : CNEX was founded in Dec 2006. It is an NGO foundation which registers in HK, operates in Mainland China, Taiwan and Hong Kong. It is mostly financed by private donation. This foundation is organized by a group of young professionals from mainland China, Taiwan and Hong Kong. In 2004, facing the daring or even reckless economic growth in mainland China and the political turmoil in Taiwan, we at first would like to make merely ONE documentary about Chinese social-economic status. But later on we considered one film doesn't suffice the cause, we then decide to create a platform which can consistently produce documentary films about contemporary Chinese and to promote visual literacy among young generation. This is how CNEX was coming about.

What is the exact purpose of this Foundation ?

CC : In a time of rapid changes and globalization, CNEX promotes worldwide communication and cooperation in documentary making. CNEX facilitates cultural exchange among Chinese societies as well as between China and the rest of the world. It strives to spread the spirit and ideas of contemporary Chinese culture.

BT : Our target is to produce 10 Chinese documentary films each year, then 100 films in ten years to capture the drastic change of Chinese life. We also organize thematic annual documentary festivals, which take place in Beijing, Taipei and Hong Kong.

What is the background of its founders ?

The 3 Cnex founders are :

- . Mr Ben TSIANG, the CEO of CNEX. The co-founder of SINA.COM, the biggest portal website in China.
- . Ms Ruby CHEN, the COO of CNEX. An ex-McKinsey consultant. She is now the Executive Development Program director of Peking University.
- . Mr Chaowei CHANG, the Chief Producer of CNEX, a veteran documentary director and producer. He also works as documentary supervisor of China Sun TV.

How many documentaries you have already produced ? TV or movie docs ?

CC : We have produced 8 films in 2007 and 9 in 2008. In 2009, 6 films are in the stage of post-production. The main topics of these movies are environment issues, the disadvantaged, elderly, education, youth, migrant workers, rural issues, etc.

BT : Our doc films have various outlets. Half of the works suit theaters or film festivals, and the other half fits TV audience. In the past 3 years we have been participating 35 international film festivals, a few of our works have been successfully sold to television, and all of them have a record of selling to IPTVs and educational institutes.

Can you give us 2 examples of success ?

BT: Sure. The most recent two outstanding films-- 1428 (about China Sichuan major earthquake) has won Best documentary award in 66th Venice Film Festival, Orizonti, in September 2009; KJ (about a Chinese

young musician) just won the best documentary, best editing, best audio 3 awards in Golden Horse Award, Taiwan, in November 2009.

Particularly, KJ has been on theaters in Hong Kong for more than 5 months, with an average sale rate of 90% with over 100 screenings. It is also going theatrical in Taipei on January 2010.

How did you finance these documentary movies ?

CC : On our own. And the director/producer will receive part of the distribution income.

BT : We raise fund from private sector and then each year allocate production fund for the final 10 films. We put in money by stages to ensure the films are on the right track. Extra post-production fee will chip in if the films have been selected by film festivals or shown commercial values.

Have you already had any foreign partners (producers or TV stations)? Are you looking for such partnerships ?

BT : CNEX has always set the eyes out for international collaboration and distribution. Currently we have production and distribution partners in New York (FRIF), Paris (Doc & Co, Agat Film), and Taipei (Joint Entertainment) on the individual film basis. We look forward to working with more superior production and distribution companies to explore the economic viability of Chinese doc industry.

How do you see the documentary industry in China (Mainland, Taiwan and HK) ?

CC : The time to cheer for a successful doc market among great China area is yet to come. We think 2 efforts need to be achieved:

1. to cultivate doc audiences as many as possible, and in different ways--theatrical, TV, internet, DVD. And even cafe/salon and campus. It might take another 5 years.

2. to produce or introduce various doc/factual programs as many as possible (China is a huge filter for content, despite the censorship), from the very elite-oriented to popular programming.

BT : Mainland China has certain a doc market in TV stations under guidance of the government. No theatrical market for doc so far. Taiwan has much bigger citizen sector therefore documentary has become a regular social product for years, where we can see some television and theatrical market for documentary as well as lots of NGO supported doc films. Hong Kong is emerging in terms of doc production and viewing. CNEX's KJ has been pioneering in Hong Kong market and it has been surprisingly successful to both ourselves as well as the local government.

What about mainland China ?

CC : The market of China doc will get into a big transformation in the near future. Some of the major doc channels will spin off from their mother TV channel and get privatized. In the near future, I believe that more and more European production crews will co-operate with Chinese teams, or even work in Chinese societies for most of his/her life.

And the co-operation among the professionals will go beyond current co-financing, co-producing scheme. I can see in the future, there will be international talents appear on the management board of China's new doc companies.

How do you see the Europe / Asia cooperation in the field of documentary ?

CC : Transcontinental co-production is needed. The Chinese producers need the skill of production and the idea of marketing. They especially yearn for polishing the skill for research and script-writing. In terms of the local subjects, Chinese producers also long for international experts to contribute on the updated viewpoint and latest research result.

BT : Chinese has lots of passionate film makers and the stories here are fantastic. It clearly has the need of professional collaboration on seeking more resources and learning editing skills to tell a good story, hopefully for universal cause.

Why have you accepted to be one of the ASD partners? What are your expectations?

BT : ASD can be a great network for Chinese doc filmmakers, especially producers. We are very short of good producers here. It seriously hinders the development and globalization of Chinese documentary. I expect we can cultivate market-driven production talents in greater China, which will be a great force serving local demand as well as serving as reliable counterparts for international interests.

<http://www.cnex.org.tw/>

Interview by Pierre-Yves Lochon

SSD NEWS AND...

Ils ont rejoint l'équipe de Sunny Side of the Doc :

Recent additions to the Sunny Side of the Doc team:

Bettina Hatami - International Development Consultant - development@sunnysideofthedoc.com

Bettina HATAMI is one of those "tv people". A former independent producer turned broadcaster turned independent producer. In the long years that she has been toiling at the coalface of production and broadcasting around the globe, working for international companies and broadcasters, she has managed to garner a few awards including an Emmy and has been responsible for some rather cool programmes. The World of Geo, Age of Terror, Reporters at War, Rebuilding the Past and Warrior Women are among her favourites, some might even say her proudest achievements. She has managed to get away with creating rather complicated coproductions and convinced commissioning editors and programme directors to open their purse for high end projects. She has also had to make do with more economical contributions but has always slaved away to make sure that the end result was as compelling as possible. Currently based in Paris, when she is not on an airplane or basking in the reflection of her computer screen in an airport lounge, Bettina is currently working with independent producers around the world, advising on strategy and development as well as helping production for international broadcasters such as ZDF and Discovery.

Marc Guidoni - Transmédia Consultant - marc.guidoni@fondivina.com / <http://twitter.com/fondivina>

Marc GUIDONI has spent 15 years in several high level jobs in international groups (TF1, TDF, Orange), Marc developed taste and skills for pluri- competence and multi-cultural environments and he handled many strategic business issues. Marc has a long-time passion for cultural industries and creation. He started as an entrepreneur in 2005, founding his indy film production company, Fondivina (Festival and Film Market). In parallel, Marc is also a consultant for several clients in cultural industries and medias. Besides, he initiated with Marc Bonny the rescue and the rebirth of the Comoedia, an art-house of 6 screens located in Lyon, France (www.fondivina.com). He produced several short films and feature documentaries bought by major channels in France and on the international market. He worked for instance with Eric Guirado and Andrzej Zulawski. Marc belongs to the Producer's Network, an international group of independant film producers initiated by Cannes' www.cinema-comoedia.com). He holds a master degree in telecommunications from French Grande Ecole Telecom Paris, and an MBA from HEC Business School, France.

Emmanuelle Martin - Customer relations – sales@sunnysideofthedoc.com

Emmanuelle MARTIN worked as head of production for a number of years before joining the programme division of TV5MONDE five years ago, where she was responsible for documentary programmes and the purchasing of long-format documentaries.

Julien Prével - Webmaster / Graphic artist - webmaster@sunnysideofthedoc.com

Julien PREVEL has worked as a webmaster, writer and director since obtaining a professional degree in *Communication Activities and Techniques* and a professional master's in *Cultural Communication and Mediation*.

And always:

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... INTERNATIONAL NEWS

The Sundance Film Festival – January 21st – 21st, 2010 - Park City, Utha (USA) -

<http://festival.sundance.org/2010/>

23rd annual FIPA (International Festival of Audiovisual Programs) - January 26th – 31st, 2010 - Biarritz (France) - <http://www.fipa.tm.fr/>

History Makers – January 27th – 29th, 2010 – New-York (USA) - History Makers International Summit of History and Current Affairs Producers reveals current thinking and trends which inspire the world's best programs and program creators - <http://www.historymakers2009.com/>

12th Annual Realscreen Summit – February 1st – 3rd, 2010 - Washington (USA) -

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

Documentary Campus and EDN - CALL FOR DOCUMENTARY PROJECTS FROM EUROPE AND THE ASIA-PACIFIC - For their joint and new international documentary programme Crossing Borders – The Eurasia-Pacific Documentary Training spanning from Europe to the Asia-Pacific region and back again, Documentary Campus and the EDN – European Documentary Network are calling for projects. Deadline for applications : 1st March 2010 – Contact : Cecilie Bolvinkel : cecilie@edn.dk / <http://www.edn.dk/>

THE RENCONTRES INTERNATIONALES DU DOCUMENTAIRE DE MONTRÉAL (RIDM) are proud to announce the Awards of their 12th Edition : <http://www.ridm.qc.ca/en/home.html>