



## SUMMARY

EDITO	P. 1
SSD NEWS	P. 2
DOSSIER : The new missions and ambitions of public channels in the 2.0 age	P. 3
• Strong and clear political goals	P. 3
• Committed, imaginative public services	P. 4
• An unwanted, even intolerable success	P. 6
INTERVIEW : Marie-Christine Saragosse, general manager of TV5 Monde	P. 7
Online television tomorrow?	P. 8
FOCUS : LINK TV Viewchange	P. 9
INTERNATIONAL NEWS	P. 9

## EDITORIAL

### SUNNY SIDE OF THE DOC: 21<sup>st</sup> EDITION!

After the success last year of our 20<sup>th</sup> anniversary fair and celebrations, and the successful organisation of a **Latin Side of the Doc** in Buenos Aires and an **Asian Side of the Doc** in Hong Kong, the Sunny Side team looks forward to welcoming you in La Rochelle, where it will help you deal with the economic crisis and find new partners. Again this year, there will be an extensive line-up of decision-makers: broadcasters, distributors and investors, new media, foundations and many others will all be there. More than 50 countries will be represented, including, for the first time, an Indian delegation.

The success of the BIPS (Best International Projects Showcase) has led to a flood of projects. Even so, we have stuck to our limit of 6 projects selected per theme to keep the event efficient. Selection was no easy task and so a lot of people have inevitably been disappointed. You will find the projects in the catalogue and on the site. Some of them are remarkable. I should remind each theme's decision-makers that they absolutely must be there on time and in the front line!

The very conditions of our production and distribution activities are in a state of change. The Forums will provide an opportunity to review a number of these changes - particularly in relation to the rapid development of 3D documentary productions and transmedia projects. We have entirely reorganised the Innovations area to reflect these two promising approaches. Then on the 24<sup>th</sup> June at 6 pm, we will discuss the strategic issues of the moment: how are broadcasters (public or private) adapting to new methods of image consumption? And what role will documentaries play tomorrow? This Newsletter's report is dedicated to this question on the public-channel side.

On the 25<sup>th</sup> June at 10 am, to extend the discussion and examine the subject in greater detail, we will be returning to the question of investigative documentaries, which are still a great broadcasting success, but continue to meet with some "reserves". These "REBEL" films deserve to be showcased: we have chosen ten or so to be shown at the Médiathèque Michel Crépeau and exposed to the curiosity of La Rochelle audiences. The director Solveig Anspach will be our guest of honour. We would like to thank the SCAM for partnering the event and also our new Sunny Side sponsors and associates - TV5 Monde, INA, LINK TV, VODEO, HISTORY CHANNEL, RTBF, PANASONIC, INPUT, etc. - who are joining our loyal long-term partners. Their help allows Sunny Side to

stay on course!

I hope you find this newsletter useful and look forward to welcoming you again on the sunny side of the documentary in La Rochelle.

**Yves Jeanneau**

### SSD NEWS

- **Best International Projects Showcase - (aka the BIPS)** - For the 2nd year, Sunny Side of the Doc is organizing the BIPS.

See the selection: [http://www.sunnysideofthedoc.com/uk/ssd\\_bips\\_2010.php](http://www.sunnysideofthedoc.com/uk/ssd_bips_2010.php)

- **GED – GRAND ECRAN DOCUMENTAIRE - A programmation of rebel films**

Public and free projections at the Médiathèque Michel Crépeau (La Rochelle). Free previews and 3-D projections at the CGR-Dragon in the centre of town.

Sólveig Anspach is the guest of honor at Grand Ecran Documentaire

See the presentation: [http://www.sunnysideofthedoc.com/uk/s\\_ged\\_pres.php](http://www.sunnysideofthedoc.com/uk/s_ged_pres.php)

- **Panasonic** presents the world's first integrated twin-lens 3D Full HD camera, capable of recording dual Full HD video streams on memory cards! In this new camera, the lenses, camera head, and memory card recorders are integrated into a single, lightweight body.



This is much less expensive, smaller, more portable, and easier to maintain than the current professional 3D systems. Functions for adjusting easily the convergence point and automatically correcting horizontal and vertical displacements are also provided and the camera will automatically recalibrate without any need for external equipment, allowing capturing 3D image immediately! Join us for our presentation seminar to discover this exciting new 3D camera concept on Wednesday June 23th at 10.30am! - [www.panasonic-broadcast.fr](http://www.panasonic-broadcast.fr)

- **Sunny Side – New address : 21 bis quai Maubec – 17000 La Rochelle**
- **Next Latin Side of the doc/Doc Buenos Aires will be held in Buenos Aires from December 3rd to December 6th 2010, at Puerto Madero (Buenos Aires).** During this co-production Rendez-vous, 12 Latin projects and 12 European projects will be selected to be pitched in front of 45 decision makers from both continents.

The projects have to be sent before September 15th at [international@sunnysideofthedoc.com](mailto:international@sunnysideofthedoc.com)

## DOSSIER

**THE NEW MISSIONS AND AMBITIONS OF PUBLIC CHANNELS IN THE 2.0 AGE**

**The Internet has assumed a vital role in the development strategy of public channels. Often strong, clear political goals have been met with ambitious concrete initiatives aimed at distributing content freed of programme schedules, strengthening bonds with viewer/net users, expanding offer and connecting with broader consumer populations. Yet the success of these operations has not been to everyone's taste.**

**Strong and clear political goals**

On the 1<sup>st</sup> April 2010, the Canadian industry saw the dawn of a new age in programme production. That was the day when the new Canada Media Fund (resulting from the merger of the Canadian Television Fund and New Media Fund) was created. Programme distribution would in future be conjugated in the plural. "We want this change to help our broadcasters and producers contribute to the Canadian economy while meeting the expectations of Canadians," announced the Minister for Heritage, James Moore. "The aim is to level the playing field at a time when the industry is undergoing structural changes. By investing in this way in the broadcasting and interactive digital media sector, we are contributing to the vitality of the Canadian economy and to job creation". In concrete terms, the launch of this new fund with a 2010 budget of C\$350m enables the Canadian broadcasting industry to play a central role in digital development, since the fund will focus on productions distributed via at least two media, including television. "The fund is made up of two major divisions: a convergent division and an experimental division. For the convergent division, the aim is to back the production of television content and closely-related applications for all digital platforms," explained Stéphane Cardin, vice-president of the CMF (Canada Media Fund), speaking to industry representatives on the 26<sup>th</sup> March. "It has two priorities: ensuring that TV content can be made accessible and available to Canadians whenever they want (anytime, anywhere) and supporting the production of original content with added value to enhance the viewer experience. Along with content projects, the experimental division will back innovative, interactive, non-linear software applications linked to the Canadian cultural scene." While it will take time to organise and has raised some concerns - especially among the producers of Internet content who wanted a fund similar to the Canadian Television Fund, but dedicated exclusively to new media - the CMF will inevitably develop a new form of television.

Is Canada ahead of Europe in terms of legislation and regulation? In Finland, "the law governing public-service broadcasting stipulates that YLE must supply its programmes to telecommunications networks," points out Erik Bäckman, Head of Audience Insight, YLE Fact and Culture. "This has formed a natural strategic framework that favours the development of crossmedia content." In Switzerland, reforms due to be completed in 2011 should bring together the programme and editorial activities of public radio and television to improve the diversity, quality and productivity of multimedia offer, whilst facilitating access to its products for as broad an audience as possible, independently of place, time and subject, the preliminary report stresses.

What about France? In 2009, the Public Audiovisual Law changed France Télévisions' legal status to that of a single corporation, enabling the group to restructure and become a global media group. Since then, content has been a priority for the new France Télévisions organisation, now structured according to global-media "programme unit" rather than channel. The public group's new credo is the development of quality offer in the fields of both news and programmes, to be distributed on all media.

Meanwhile, the CNC is about to open up the COSIP to Internet-content projects, but with an automatic approach, not a selective one as in Canada. "The idea is to start developing a business model that does not exist as yet and is not easy to create," explains Véronique Cayla, general manager of the CNC. "We want to push for the emergence of genuine broadcaster contributions on the Internet and we intend to carry on adopting a heritage approach to ensure long-term programme use." "We also have to comply with the European directive

and properly target the appropriate platforms, as well as sites,” adds Laurent Cormier, audiovisual manager. However, the idea is to closely apply COSIP rules and especially maintain the requirement of 25% broadcaster prefunding to encourage channels to fund productions upstream.

## **Committed, imaginative public services**

For a while now - and to varying degrees depending on the country or broadcasting group - the policy aims of authorities have found a response from channels that are increasingly aware they must keep up with developments in public consumption. “You must not thumb your nose at the future,” warns Marie-Christine Saragosse, general manager of TV5 Monde (see the interview). “The new generation is consuming images differently and this trend will grow. If channels don’t take this change in consumption into account, they will be letting themselves in for difficulties in years to come.” However, most of them have adapted their approach. “Channels are beginning to master these new tools and use them to extend their programme offer and develop and intensify contact with their viewers,” notes Pascal Josèphe, chair of IMCA (International Médias Consultants Associés)

### ***Freeing the viewer from programme schedules***

Enabling viewers to access programme offer anytime and anywhere is a strong political goal and has consequently become a priority mission stressed by channels. They have already been working on the question for years now. In February 2006, Arte was the first French public-service channel to launch a video-on-demand offer on the Internet. Today, this pay service allows users to watch more than 2,000 hours of programmes, including 50% of documentaries. One year later, the channel launched a free catch-up TV service. It rapidly met with success: the site announced 2.5 million videos watched in December 2009. France Télévisions is working intensively on the launch of a catch-up player for both television and the Internet before the summer. The idea is to set up “a unique service including all catch-up programmes offering selection by channel or theme,” with the programmes also remaining accessible on their respective sites, explains Claude-Yves Robin, executive general manager responsible for marketing and communication. “The idea is for the consumer to be able to go from one programme to the next in a single click.”



At the end of 2010, Arte will launch its “videothèque” library, presenting Arte’s television and Internet video programmes for longer, with a specific, dedicated service that can be accessed by keyword,” Jean Rozat (opposite picture) tells us. “It will be followed by another service: a creative platform designed to expand on one of the aspects of the channel’s TV offer,” hints the Arte France general and strategy manager.

Different missions, different applications. For about a year, public channels have also been taking an interest in mobility. For instance, all of them now have their own iPhone application. In January, France Télévisions launched its iPhone / iPod touch application. Available free of charge at the AppStore under “France TV”, it provides access to multiple 3G (iPhone only) and Wi-Fi services, including streaming catch-up television and the France 2 and France 3 evening news. Among the new features in relation to France Télévisions’ mobile Internet site are a selection of news content in pictures and text from France 3’s 24 regional newsrooms. Others are geolocation options in the news, weather and traffic sections, and sharing functions in the news and sports sections, linking to email and the Twitter and Facebook social networks.

### ***Strengthening bonds and dialogue with the viewer/net user***

Now that Facebook has 200 million “friends” and Twitter 100 million subscribers worldwide, can channels still conceive of working without the social networks? No, they chorus. The Internet and social networks have two uses. Firstly, they maintain a link with the viewer/net user. Secondly, they provide a better grasp of consumer populations. “A number of radio programmes and the YLE group’s television channels and programme teams are active on

Facebook and Twitter,” Erik Bäckman from the Finnish public YLE group tells us. “Some channels have even included social media as integral components in their Web service.”

The aims of the blogs and Internet variations introduced by the channels are to establish a dialogue with the viewer/net user and encourage them to react and participate in programmes. “With the Internet, we are looking for a more intimate, personal relationship with the net user, a bond we find hard to create on the channel because of its French-German mission, which the public finds a little cold,” explains Jean Rozat. For example, the Arte profile on Facebook offers an interactive dimension lacking on the channel. On France Télévisions’ discussion programmes - such as *C dans l’air* (nearly 800,000 pages viewed in April) - video chats with the presenter are a priority, to obtain consumer feedback and encourage the exchange of ideas.

“The Internet and social networks have enabled a permanent dialogue between our channels and viewers,” notes France Télévisions’ Claude-Yves Robin. “The channel communicates with the public via the Internet and promotes public awareness of its programmes, while net users provide information and give their opinion of programme schedules and content. There is a double, transversal appeal. The Internet helps us get to know our viewers better.”

The Finnish public YLE group acts according to the same logic. “We conduct research into the social aspects of television to gain a better understanding of the way in which viewers consume and perceive it. The aim is to develop programmes and channels whose social interaction is the key element in their relations with the public.” “Dialogue between the viewer and channel is getting to be essential,” comments Pascal Josèphe, “because we are moving into an online environment and content offer is going to have to adapt to and develop in that environment.”

### ***Increasing the number of educational and/or cultural niches***

The channels are also realising that the Internet and new media can provide an excellent showcase for new programmes, helping them develop a broader, multiple schedule and extend their influence to the world of education and/or culture. Thematic webTV has rapidly emerged and proliferated. The BBC now offers more than a dozen thematic (news, lifestyle, celebrities, art) and regional (Canada, USA, Australia) webTV services. “Digital television and the increasing number of distribution networks have enabled YLE to launch a Swedish minority channel (FST5), along with YLE Teema, a culture, science and education thematic channel which has become so popular that it is one of Finland’s most attractive TV brands today.” Arte has attracted fans of live performance (a genre neglected by all the other channels) with the launch of Arte live web in May 2009 (300 hours of programmes in stock), and then won over curious and information-hungry minds with the creation of Arte webdocs last February. Meanwhile, after its October 2008 launch of Culturebox, a “cultural guide” that notably includes an Internet site ([culturebox.france3.fr](http://culturebox.france3.fr)), a short weekly programme and a magazine on France 3 Sat (all three using content supplied by the 120 or so cultural items produced each week by its national and regional news staff), France 3 is currently working on the development of local webTV services. With the implementation of broadcasting reforms and the reorganisation of France Télévisions, the 24 regional newsrooms will become 24 local channels, forming the basis of local webTV services that will ultimately be extended to ADSL channels.



### ***Bringing together new communities / widening the consumer base***

Themed programme offer on the Internet and new distribution networks can also attract communities that might not spontaneously have turned to a brand. “With the Radio Extrem station ([www.yle.fr/extrem](http://www.yle.fr/extrem)) dedicated to the young people of the Swedish minority, we have won over a large community of this linguistic minority’s younger members,” says Erik Bäckman, who goes on to give another example: “By setting up [abitreenit.yle.fr](http://abitreenit.yle.fr), a revision and

reference site for future baccalaureate graduates, we have brought together a community of students who have adopted the site and use it to talk about their studies and future.” Through its France 5 channel, France Télévisions was the first broadcasting group in France to launch an ambitious education-related policy - on its two Curiosphère.tv platforms, free of charge for educational mediators, and on lesite-tv, a pay service for teachers. These two platforms constantly adapt their offer to the needs of teachers and educational mediators, using multimedia tools that facilitate immediate feedback of experience. “By sharing experience with the teaching community, we are continually testing new writing methods aimed at conveying knowledge and awareness,” notes Claude-Yves Robin. “That means adaptations specifically designed for the Internet medium: a powerful, efficient writing approach, short formats and the development of a truly co-operative network.” Today, empowered by this successful experience, France Télévisions is seeking international partnerships. “With 17 European partners, we are soon going to set up Edutube Plus, a co-operative, multilingual, multi-territorial platform. Our role will be to make our skills available to help other countries develop and realise their multimedia educational programmes.”

The new distribution networks are also making channels increasingly ambitious to acquire new audiences. “The Internet lets content get through to consumers who are less and less attracted to traditional channels,” remarks Pascal Josèphe of IMCA. “So it’s a good way to increase your audience, especially for a channel such as Arte, find a new public and dust off the channel’s image for older populations, because driving developments on the Internet conveys a modern image.”

### ***Turning into a global brand and protecting ones label***



Finally, in this delinearised world where content circulates at high speed, protecting ones label is an ever-present concern. “Yes, we want to partner social networks,” explains Claude-Yves Robin (opposite picture), “but with an ethical approach - in other words, according to principles of sharing, not looting. To make progress and flourish on these mass media, you have to negotiate good-practice agreements.”

So yes to the propagation of brands and content on the Internet, but in a coherent, legitimate, modern way, with an eye to high editorial standards. “The Arte brand is important and well-known. It can legitimately form one of the centres of European Internet culture because of its specific, free, legally-unchallengeable offer,” Jean Rozat adds.

### **An unwanted, even intolerable success**

So it is clear that public broadcasting groups have grasped political goals and deployed their brand, skills and experience as widely and astutely as possible using the new media. Have they perhaps gone too far? Too far, already? In Germany, the private media led by Springer stepped into the breach early this year to protest against the launch by ARD, the first public television channel, of a free iPhone application to show reports from its main television news and information from its site. The private media condemned the public broadcaster’s “intolerable distortion of competition.” In the United Kingdom, at the start of March, news emerged that the BBC was to downsize its website to reassure the private media, worried by the growing success of the public broadcaster’s Internet platform. The Murdoch group had publicly denounced the public-service corporation’s position as online-news leader. Consequently, the strategic report disclosed in the spring imposed on the corporation certain cuts directly linked to its site, including the halving in number of its pages and sections and a 25% reduction in its budget. In particular, it redefined the site’s mission as that of a “window on the Web”, giving it an obligation to link to outside sites, doubling their click rate (from 10 to 20 million a month). All this against a background of more general cuts, which also anticipated reductions in channel budgets and the closure of a music radio station. So the question is

clear: have public broadcasting groups responded too efficiently and quickly to political policy, forging ahead of private groups in the conquest of digital technology and new distribution networks?

## INTERVIEW

**Marie-Christine Saragosse, general manager of TV5 Monde**

**In terms of global media, what major development approaches have you prioritised in your four-year strategic plan?**

Global media are very much at the heart of the TV5 Monde 2009-2012 strategic plan. The first approach is the development of our Internet site ([www.tv5monde.com](http://www.tv5monde.com)), which has recorded an average 9 million visitors a month since the start of the year. The second approach is the extension of the site to mobile platforms. Here too, we've achieved fast results: visitor numbers to the [m.tv5monde.com](http://m.tv5monde.com) mobile site launched in March 2009 have increased significantly, reaching 55,000 monthly. The third approach involves developing additional VOD-based services. Adding to the "documentary" and "theatre" offer available on the site, we launched a "cinema" service of French-language films (TV5Monde+Cinéma) on the 17<sup>th</sup> May, in partnership with UniversCiné. The fourth approach is an increase in the number of thematic webTV services. Launched in June 2009, our "youth" webTV ([www.tivi5mondeplus.com](http://www.tivi5mondeplus.com)) was followed on the 24<sup>th</sup> May by an "Africa" webTV, a mini-general interest service dedicated to African programmes and aimed at the diaspora, as well as all those who love the continent. At the end of the year, we will also be introducing a new webTV devoted to women worldwide. Finally, we're working on catch-up TV, which will be accessible on the Internet and IPTV.



**Is this affecting your mission?**

No, the mission is still the same: promoting the French language and French-language production across the world. It is our organisation that has had to evolve. To be present on every screen - from the smallest to the largest - we've had to rethink the traffic of our nine channels, delinearising then relinearising our schedules to adapt them to all the new media. We have also had to purchase world rights and orchestrate the whole.

**What does 2.0 mean to TV5 Monde and what is your approach to social networks and interactivity?**

Our mission is remarkably well-adapted to the development of social networks. Recent surveys show that populations registered on TV5Monde's social sites are growing steadily: the latest figures give 13,000 fans on Facebook and 6,168 subscribers on Twitter. In April, TV5Monde also reached 3 million video viewers for its five YouTube channels. After last year's success, we are relaunching a major competition on our site based on our *Acoustic* programme, to find tomorrow's French-speaking musical talent. We are also running a lot of quizzes on the French language on Facebook. French also plays a central part on the "Apprendre.tv le français avec TV5 Monde" (Learn French with TV5 Monde) site, as well as on the iPhone with our *7 jours sur la planète* (7 days in the world) programme, teaching users French while keeping them abreast of current affairs worldwide. We are determined to maintain our contact with those who value the idea of French-speaking culture.

## Online television tomorrow?

According to a survey recently carried out by Forrester, 50% of French and 45% of European net-users aged 12 to 17 and connected to the Internet watch television at the same time. For this generation, online television is the next natural step; for the channels, it is a new medium to be mastered. “The difficulty is to avoid picking the wrong horse,” muses Marie-Christine Saragosse, general manager of TV5 Monde. “So for the moment, we are observing, studying and talking to different brands.” “We are not against online television - quite the contrary - but it has to exist alongside the traditional television medium and not be contaminated by advertising pop-ups,” says Claude-Yves Robin, executive general manager responsible for marketing and communication.

In any case, the revolution is underway in this area too. “With online television, users will be switching from a TV medium to an Internet medium without even noticing,” explains Pascal Josèphe, chair of IMCA (International Médias Consultants Associés). “This will activate new modes of use even more and radically change the public’s relationship with television content. And the content itself will have to adapt to the public’s new state of mind: a more intrusive, more participatory one.” The BBC has already started work on a number of very sophisticated crossmedia projects, which it presented at the Cannes MIP TV fair. Among them, *The Truth About Crime* (<http://www.cimex.com/digital/bbc-one-maps-the-truth-about-crime-with-cimex>), shown on BBC One in July 2009, is a multiplatform documentary with a social goal that aims to help the public overcome its fear of criminality by providing a true picture of the street. In partnership with the Mentorn production company, Cimex Media has produced online mapping as a complement to the documentary series, to help users better understand the true nature of crime. On the 20<sup>th</sup> April, France 2 launched another kind of experiment - possibly a foretaste of what online TV will be like. During a live showing of the play *L’affaire Seznec*, the channel asked viewers to vote and decide the outcome of the trial. 43,998 votes were cast, including almost 20 % on the Internet (80 % by voice and SMS). 94% of viewers voted to find Seznec innocent, like the audience. However, examining the figures more closely, 14% of the net-users thought Seznec was guilty, compared to 4% of SMS voters and 3% of voice voters.

## FOCUS

### LINK TV Viewchange

#### Interview of Kim Spencer, President - Link TV

**Link TV is launching ViewChange.org—a next-generation website to spark progress in improving the lives of people in developing countries.**



**Funded by the Bill & Melinda Gates Foundation, ViewChange.org combines powerful video stories with the latest web technology to make videos, articles, blogs, and actions readily available to key audiences working to eliminate hunger, poverty, and disease in the developing world.**

## VIEWCHANGE: NOT THE "DOOM AND GLOOM"

### - **Why launching it now?**

This is a very important time for using the power of film and video to make the case for development projects in key affected countries. It is only five years to the deadline to achieve the Millennium Development Goals. And the major donor countries, the US and Europe, are reviewing their international assistance budgets this year. We want to tell the story of the thousands of projects around the world that are making progress on improving the lives of people in developing countries.

### - **Who supports the project?**

The ViewChange project was funded initially by the Bill and Melinda Gates Foundation. Now there are many NGOs and filmmakers who are contributing their expertise as well as their videos to the new platform. And we hope that we will get many entries to the on-line film contest.

### - **What does a positive look at development mean today?**

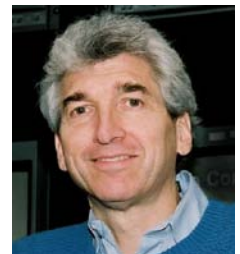
We are interested in constructive stories about what people are doing in their communities. Too often media reporting on development projects focuses on the "doom and gloom": corruption, dependency, crisis. Link TV's ViewChange platform will present many different views on the best ways to make progress on these critical issues. We will not shy away from differences of opinion on different development strategies, but we are also looking for the most creative and inspiring solutions.

Kim Spencer, President

Link TV

US broadcaster and international website devoted to global issues -

[www.linktv.org/viewchange](http://www.linktv.org/viewchange)



## NEWS INTERNATIONALES

**ABU**, Asia Pacific Broadcasting Union - Seminars, Workshops and Meetings – <http://www.abu.org.my/abu/index.cfm>

**Annecy 2010 - The Annecy Animation Film Festival, from 7 to 12 June 2010** - The Annecy Animation Film Festival is celebrating its 50th birthday!- <http://www.annecy.org/>

**FIDOCs**, Festival Internacional Documentales, from 1st to 6 June 2010 - Santiago, Chile- <http://www.fidocs.cl/>

**Banff World Television Festival, from 13 to 16 June 2010** –At the Banff Fairmount Springs Hotel, Banff, Canada - <http://www.banff2010.com/>

**Les Etats Généraux du Film documentaire**, from 22 to 28 August 2010 – Lussas, France - <http://www.lussasdoc.com/>

**The Fondation Jean-Luc Lagardère is in search of ten new talents in 2010!** Registration files to be returned by June 11th, 2010 at the latest.

<http://www.fondation-jeanlucagardere.com/>