

arte Society and Culture

Editorial guidelines

The editorial guidelines of the slots are underpinned by three elements that must be reflected in the proposals we receive:

Thought-provoking emotion is essential. This is how documentary stories can become part of public life. They appeal to reason and imagination.

We look for accessibility, which does not necessarily rival complexity - quite the contrary. We want films to be a path to the density, complexity and even ambiguity of «reality».

Our offering targets European, not national, viewers. This eliminates a large number of subjects.

Investigation

Our programs delve into issues that shape and concern our viewers, that leave an impact on our societies, our world and its future. Aimed at all Europeans on the one hand, our approach is resolutely international on the other hand, and must connect our daily concerns to the global dimension. One of the essential functions of this slot is to offer a trusted voice and provide an authoritative program. The focus is on narratives and stories, not «cases». An investigative film starts from details, the most meticulous examination of facts and real-life experiences, to broaden its discourse. It's a story with a clear, structured story line. Accessibility is essential. Lifting the shrouding veils, deconstructing the «spin» of the powers that be, examining what's behind the cards, and asserting a point of view. These are programs that demonstrate our independence and are distinguished by clear commitment, not to taking sides, but commitment to the era, to the issues of public life.

First part of Tuesday evenings
(90'/2x52'/3x52' on a highly exceptional basis)

History

Films or series must be great historical narratives that always inject a novel point of view. They contribute to building a memory, a shared imagination, creating common ground as such. We don't start with little stories to tell the whole story, but rather with major events. The slot can also feature programs with more cross-cutting ambitions. But it can't be a slot for historiography, or a history of ideas or essays.

Our ambition is to trace the genealogy of what led to the present and show proof of the vestiges from the past that remain. We're looking for ways to exchange views on the world, to integrate disruptive narratives that can shake up our imaginations. We don't want French stories for and by the French, but stories about Europe and the world that resonate strongly in Europe.

First part of Tuesday evenings
(90'/2x52'/3x52' on a highly exceptional basis)

History

This slot offers individual films that engage in more singular narratives than prime-time films, while remaining highly accessible both in terms of subject matter and angle. These films should require no prior knowledge, and the narrative should unfold with ease.

This is the place for seemingly unusual stories, which spark an interest in a little-known or unknown subject, but which ultimately reveal a universal nature. We start from rich detail, and its ability to embody, to find the common thread at the end. The film must inspire wonder, pique curiosity and always contribute to enlightening the present. «Light» subjects are welcome, to illustrate the fact that tragedy is not woven into history. All narrative forms are possible, from the most classic to the rarest, as long as they are consistent with the theme.

Second part of Tuesday evenings (52')

Geopolitics

The geopolitics slot is one of the ways in which Arte opens up to the world and its upheavals. To the undercurrents of the times. A slot that expresses Arte's attachment to the faraway.

It offers viewers the opportunity to consider their place in a world where change is the only constant and explores a complex situation in a part of the world that often makes the headlines but is not necessarily well known or understood. Military conflicts, economic tensions and nationalist revivals are some of the hot spots featured in the geopolitics slot, but always with the goal of enabling global comprehension, and sharing the pleasure of understanding.

Second or third part of Tuesday evenings (52')

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Culture

The aim here is to bring culture to life, while keeping in touch with our society.

This slot is not an enclosed space with single-minded films set in an era, a time, or a biography.

On the contrary, the films open up to the past and look to the future. Works, books and films come off the shelves, and rediscover the emotional and political power they wielded when they were first created and come back to life in what they tell us about today's world. Its scope excludes performing arts as a whole and visual arts, which have their own place in other Arte slots. This broadcast slot is built around two main collections: *Les Romans du scandale* (Scandalous novels) and *Avant/Après* (Before/After).

Second part of Wednesday evenings (52')

Grands Formats

«I love the real only when it is raised» said R. Char. In other words, captivated by a form that, by expressing it, elevates it, teases out something other than its apparent banality, weaves differently than under our usual gaze the ties that unite it with other fragments of reality, offers a new version of it, and reorganizes it into a subjective vision. This is the only way, since it yields in no way to the deadly sirens of objectivity and balance, to rid it of the ornaments of habit, the veils that shroud it, the smoke - ideologies - that make it acceptable. To restore its ambiguities. A documentary is an experience, experience of other people's lives, experience of how we live through a common history differently. The ambition of these films is thus to make us «see» differently from time to time, to move us anew. The ambition is very strong: these are works that can shed light on the present or offer imagination that shifts our viewpoints. These films must be great narratives. Their narrative nature is crucial. As is their essential attention to thought-provoking emotion. Since its creation, this essential part of what defines Arte has made a powerful contribution to the heritage of documentary cinema.

Second or third part of Wednesday evening prime times (90')

Society

This slot is dedicated to topics from everyday life that the public can relate to, topics at the heart of our fellow citizens' perceptions and conversations, or topics that fascinate and question our norms and habits.

By approaching them, not through the lens of information or analysis, but by telling stories with a structured story line, organized around characters at pivotal moments of their lives. Stories that carry a charge of emotion essential to the story, that build it up. All types of writing (except journalistic or analytical writing) are therefore allowed, in any form, even though the film must remain accessible and not lapse into «experimental» writing. To do so, it's best to waver off the beaten path to interact with social classes that are seldom or never shown in the audiovisual world.

Stories can also - sometimes - be set in non-European regions if the story lines and individual stories are universal and trigger emotion.

52' / very exceptionally in 2x52' mini-series

La Lucarne

La Lucarne eludes any specific editorial definition. But if the trap of eluding definition is as dangerous as that of being too eagerly defined, then it is safe to say that eccentric films and writing fall into it. In other words, films that are built from truly eccentric points of view, outside the usual narrative paths. It cannot be truly open to other forms of writing if it is not also simultaneously open to the world.

Its curiosity resolutely turns to directors from other continents as well as from Europe. It's a «collection», an entire set in which the components are illuminated by mutual reflections. In this sense, *La Lucarne* is a continuation of the quest Arte began twenty years ago and has now adapted to a world in which multiple points of view are even more essential.

Mondays (individual 45' to 120' films)