



N° 94
April 2011

The era of renewal...

Mediterranean broadcasting is bubbling, wherever you look a new era is being ushered in.

Each revolution has its own pace – and we must leave time for time to take its course – nevertheless there is a sense of urgency: to transform the old state-run television companies into genuine public-service broadcasters.

In the past many Mediterranean countries, particularly those in the north, have had their periods of change, and had problems creating television companies which are independent from the authorities – not always with complete success.

A few days ago, during the CMCA's Annual General Meeting, the representatives of Egyptian and Tunisian television spoke with such feeling of their personal experiences, and raised such emotion in all of us, that we realised the time has come to share what we have. A time to share our knowledge and our means. The era of renewal has begun.

For all those who are concerned by this “Arab spring”.

For the CMCA in particular, for whom exchange and cooperation, more than ever, must not remain mere words.

François JACQUEL, Directeur Général du CMCA

As every month you will find the usual items: Life in the Channels, Economy, Cinema. Don't forget to register your film for **PriMed 2011 ! Important ! The deadline has been put back to **May 15th****

Happy reading to all of you

CONTENTS

HEADLINE STORY page 3 to 11

LIFE IN THE CHANNELS pages 12 and 13

PROGRAMMES pages 14 and 15

ECONOMY pages 16 and 17

CINEMA pages 18 and 19

FESTIVALS from page 20 to 22

WEB-SITE OF THE MONTH pages 23 and 24

THE EURO-MEDITERRANEAN WAY page 25

THE PRODUCERS' WAY pages 26 and 27

STOP-PRESS... pages 28 and 29

HEADLINE STORY...

RECENT EVENTS IN THE MEDITERRANEAN AT THE HEART OF THE CMCA'S BOARD MEETING AND ANNUAL GENERAL MEETING

Feeling and sharing, two words which marked all those who attended the CMCA's Board Meeting on April 5th and Annual General Meeting on the 6th at Marseille. For among their number were representatives of Egyptian and Tunisian television, founder members of the CMCA. For despite the upheavals caused by the revolutions in their countries, they had made a point of coming to Marseille so their voices could be heard, bringing a message, an appeal to all their colleagues around the Mediterranean region.

For all of the CMCA members at that meeting it was a very powerful moment when Mohamed Habib Ben Saïd and Rawya Rashed, respectively Director of International Relations at Tunisian Television and at Egyptian Television, told us of their needs and hopes.



(Photo) François JACQUEL, Managing Director of the CMCA, Mohamed Ben Saïd, Director international Relations at Tunisian Television, Rawya Rashed, Director international Relations at URTE – Egyptian television), Jean Réveillon, Chairman of CMCA, Director of international Affairs and Special Advisor to the Chairman of *France Télévisions*,

Extracts from the contributions of :

Mohamed Habib Ben Saïd : *“Our dear, your dear Tunisia is coming to you. The Tunisia of the Jasmine Revolution, of dignity and freedom. Thanks to this revolution, Tunisian Television is going through a real and total metamorphosis. It is being transformed from a state television, broadcasting propaganda, into a television which focusses on the concerns of the people, from every social background, of every religion – a public television in its true sense: tolerant, diverse. Now is the moment to renew our common activities. Tunisian youth, respected now throughout the world since it is they, using the new technology, who made the revolution succeed, Tunisian youth is now turning towards their natural environment, the Mediterranean, region of peace and concord.*”

One of the first partners of the CMCA, Tunisian Television expects all the members and all the leaders of this association to help us through this transitory phase, help us towards democracy and a new life, a new stage, that of a public service broadcaster.”

Just before the AGM's elections, Mohamed Habib Ben Saïd listed his television company's different needs: firstly to teach young journalists and directors how to produce documentaries and make good current affairs films...give them training in television's new crafts (electronics, design, graphics, lighting), in the new interactive approaches to film-making, lining up shots in a virtual studio, the world of archives etc

“The new Tunisia is emerging. Long live Mediterranean solidarity!”

Rawya Rashed: *“I thank everyone here, the CMCA, the representatives of every television company, particularly France Televisions and RAI. Thank you all for the attention you are giving to what is going on in the Arab world – especially in Egypt and Tunisia. I know that you want to help us and we thank you with all our hearts.*

Since January we in the Egyptian media have been wondering how Europe, and European institutions such as the European Union and other organisations, can really help us. At the same time we wonder why we are part of these organisations if they bring us no benefit. What we want is a plan of action, as soon as possible, for a clear, precise partnership based on the aid you can bring us. I have understood you want to help us train our young journalists, directors and technicians to raise the level of professionalism.”



(Photo) CMCA Board Meeting

**At the end of the Annual General Meeting, a declaration was adopted by the members.
The text of the press release follows.**

**Support and solidarity with the television companies in those Arab countries
consumed by revolution**

The representatives of all the Mediterranean public television companies, meeting at the CMCA (*Centre Méditerranéen de la Communication audiovisuelle*) for their AGM, expressed their strong solidarity towards their colleagues in the public television companies of Tunisia and Egypt who, since the beginning of this year, have experienced such radical changes brought about by the revolutions within those countries.

Chaired by Jean Réveillon, director of International Affairs and Special Advisor to the Chairman of *France Télévisions* and in the presence of Mathieu Gallet, Chairman of INA (*Institut National de l'Audiovisuel*), the CMCA voted a resolution in the form of a message of friendship: the association is ready to initiate any means of helping train editorial teams, of assisting in the production and broadcasting of news film and documentaries. These are the CMCA's key activities, which it will carry out in conjunction with other initiatives taken at a European level.

The CMCA is one of the first international collaboration organisations to hold its AGM since the headline-making events in North Africa at the beginning of this year, and through this message it re-states its aims to work together with those in need.



(Photo) Assemblée Générale du CMCA

DECLARATION OF THE CMCA'S ANNUAL GENERAL MEETING

Meeting for their AGM in Marseilles, the members of the CMCA (*Centre Méditerranéen de la Communication Audiovisuelle*) pay tribute to the work, professionalism and the courage of their southern colleagues in the difficult but uplifting context of the events of the “Arab Spring”. From the North, and the South, they offer to accompany those who want their help, in order to help them successfully manage the changeover from state radio and television into public service broadcasters. The CMCA will continue to help the distribution and showing of their films, it will also set up training schemes, particularly in the domain of documentary writing.

During the International Festival of Mediterranean Current Affairs and Documentary Film (PriMed 2011), the CMCA will set aside a day for screening current affairs films and documentaries about the way the events were covered, whether in Tunisia or Egypt. Our aim is to understand better the many difficulties faced by our colleagues, as well as their many successes. In this, as at all other times, the CMCA will not set itself up as some sort of omniscient authority (indeed it has never done so), but will simply listen and accompany.

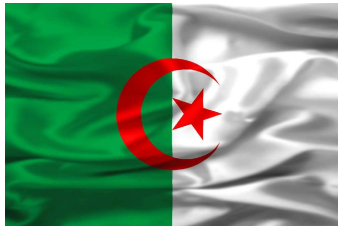
The CMCA will remain available for all these future projects, since each concerns professional matters, and all are respectful of others,.

With this resolution, the CMCA commits itself to study, together with all other collaborative organisations and European television groups, the demands and hopes expressed on this occasion.



(Photo) Jean Réveillon, Chairman of the CMCA, Nedime Avcin, Director international Relations at TRT (Turkish television) and Mohamed Habib Ben Saïd (Tunisian television)

Revolution and evolution in the Arab countries... it continues



Algeria

[The government launches media reform](#)

The Communication Minister, Nacer Mehel, has announced reforms by the Algerian authorities “to improve the relationship between the state and its citizens”,

As well as making more openings for young people, which will modernise the radio and television channels and improve the dialogue with its public, there are several other major changes being made: a new code to improve freedom of expression, a restructuring of EPTV (Algerian Public Television) and a new law on advertising (to reduce the state monopoly on advertising). In addition, from now on journalists and the Algerian media will have access to the various ministries.

On the other hand, M. Hehal has ruled out for the time being any possibility of opening up broadcasting to private consortia. “That does not mean that such an opening may not be possible one day. But we need to prepare for it....with a legal framework, technical specifications and an overseeing regulatory body.” He also said that decriminalizing any violation of the press laws, demanded by Algerian journalists for several weeks, might be possible, but “comes under the jurisdiction of the Minister of Justice, with the final decision being taken by the President himself.”

[Lotfi Cheriet appointed director of information at EPTV](#)

On March 30th the former director of *Canal Algérie*, Lotfi Cheriet, was appointed EPTV's director information, in place of Nadir Boukabès. The latter had been in conflict with the two principal presenters of the evening news programme, Farida Belkessam et Karim Boussalem.

Lotfi Cheriet worked as a member of Abdelaziz Bouteflika's communication staff during the 2009 presidential campaign. In 2006, he was fired from his job at *Canal Algérie* after broadcasting the Danish caricatures of the Prophet Mohammed.



Egypt

[47 million pounds for the national dailies](#)

The Egyptian government has announced that 47 million Egyptian pounds (€5.8 million) will be made available to compensate the Egyptian press for losses incurred during the January 25th Revolution. The decision was made public by the Finance Minister Samir Radwan, who added that this money would only be allocated for the payment of wages. The papers Al-Akhbar, Al-Ahram, Dar Al-Tahrir, Rose Al-Youssef, Dar Al-Hilal and October Magazine will share the hand-out between them.



Tunisia

[An independent blog awarded the Netizen Prize 2011](#)

On the eve of World Day Against Cyber-Censorship, Reporters Without Frontiers gave its 2011 Netizen prize to the founders of a Tunisian blogging group Nawaat.org. During the web black-outs imposed by Ben Ali's government, Nawaat's bloggers maintained the flow of essential information about the Jasmine Revolution.

The other blogs nominated were in Bahrain, China, Vietnam and Belarus, so clearly the choice of Tunisia for the award is heavily symbolic.



[Tunisian Television changes its head](#)

On March 11th, as Tunisian Television's provisional new Chairman and Managing Director, Mokhtar Rassaâ gave his first press conference at Tunis. He used the occasion to say that "*Tunisian Television's new editorial line would guarantee free discussion on both sides of every issue,*" a reference to Al Jazeera's slogan. From now on the two public channels (Wataniya 1 and 2) will devote more time to political programmes, giving equal time to

each of the national parties.

A programme committee will be set up and, to ensure programmes are adapted to viewers, the members will be selected from across the political spectrum and from every part of civil society.

M. Rassaâ also mentioned the company's deficit of 36 million dinars (€18 million) "*Using documents and files we have recovered, legal action will be taken about the administrative and financial corruption at the heart of the company,*" he announced. Finally he declared Tunisian Television was not closing the door to proposals from the private sector, but various safeguards would have to be installed to guarantee editorial policy.



Libya

[The opposition launches a TV channel](#)

The Libyan opposition has set up a television channel based in Doha (Qatar), Libya TV. Its backers announced programmes will focus on the conflict in Libya, with supplementary news from the Arab and international world. Working alongside the National Transitional Council, which unites all those opposed to Mouammar Gaddafi, Libya TV transmits from the NileSat satellite. The channel is run by a "*Libyan professionals from across the world, helped by other Arab experts*" No details about the channel's finance were given. Qatar is the first Arab country to have recognised the NTC.



Arab world

[Launch of an Arab media watch-dog](#)

A new "Media Watchdog" based in Tunis was created on March 6th by specialists in the Arab media and press freedom activists. This organisation will be chaired by the Tunisian Madame Sihem Ben Sedrine (photo) and will bring together representatives from Algeria, Egypt, Syria, Bahrain, Jordan and Palestine. The aim is to encourage the media in the Arab world to respect a code of conduct and to improve relations with the public authorities. The choice of Tunis for the initial meeting was symbolic and was clearly aimed at expressing support for the Tunisian revolution.

ADDITIONAL DELAY FOR SENDING YOUR FILMS!

CALL TO TAKE PART IN

Prix International du Documentaire et du Reportage Méditerranéen



The deadline to take part in the 16th PriMed (International Festival of Mediterranean Documentary and Current Affairs Film) has been postponed a month. **You can send your films up until May 15th**

REMINDER OF THE DIFFERENT AWARDS:

Two new awards this year:

- **The Award for the best Mediterranean "short" (2,500 €):** this award is for a documentary or a current affairs film of less than 30 minutes, dealing with some aspect of the Mediterranean.
- **The Mediterranean Multimedia award (2,500 €):** This is for any production like a web-documentary or a SMEW (Short Multimedia Work) on a Mediterranean subject.
A *web-documentary* is a documentary conceived and made for the internet, and distributed on the internet, using photos, text, sound effects and videos, with an interactive dimension.
A *SMEW (Short Multimedia Work)* is a video production calling on the skills of a photographer, director, web-designer, sound creator and illustrator. A video montage bringing a still image to life, giving it a third dimension and allowing a direct approach to the subject.

Plus, as every year, you will find the usual awards:

- **"Mediterranean Issues" Grand Prix (€6,000)**
- **"Mediterranean Memory" award (€5,000)**
- **"First Documentary" award (€5,000)**
- **"Mediterranean Art, Heritage and Culture" award (€5,000)**
- **"Best investigation" award (€5,000)**
- **Special Jury award (€5,000)**
- **Young public award (€5,000 - new last year)**

The **PriMed** also gives broadcasting awards, something unusual enough to be worth emphasising.

A Poster Competition for the 16th PriMed International Festival of Mediterranean Documentary and Current Affairs Film has been launched in the graphic design schools of Marseilles and its region ...

For more information and to register:

<http://www.cmca-med.org/fr/home.php>

prix@cmca-med.org

and visit our Facebook page: [PriMed Cmca](#)

Don't forget: deadline to register your films

May 15th 2011

You can also see pictures of the 2010 Festival on our blog :

www.prixcmca.wordpress.com

LIFE IN THE CHANNELS



France / France 24 in Arabic in North Africa

Less than a year after launching its 24-hour Arabic channel, France24 has succeeded in making its mark. The international news channel had the foresight to go with the Arab revolutions and has now established itself in North Africa as the channel of reference in a much disputed environment, dominated by current affairs heavyweights Al Jazeera and Al Arabiya. That at any rate is what emerges from a TNS-Sofres study, which reveals that 78% of Tunisians claim they have watched

France24 to know what is happening politically. For 29% of them it is their most-watched channel.

Again, of those who switched to the new current affairs channels during the Tunisian crisis, 47% chose France24 – even though they did not watch it before. The same study also emphasises the interest for the news channel's web-site: “77% of web-surfers who looked at news sites went to the France24 site.” Finally, and most important, in Tunisia itself France24.com has become “the first news site to be visited, ahead of Al Jazeera, Nessma TV and Al Wataniya.”



#Italy / RAI launches the Terramed Plus project

RAI has officially launched the web platform *Terramed Plus* as part of the Euromed Audiovisuel III Programme. *Terramed Plus* will encourage the circulation of films between the two sides of the Mediterranean, and, via satellite and internet, will offer a shop-window of Mediterranean television programmes (documentaries, dramas). But above all *Terramed Plus* will be an on-line platform for

video-on-demand, offering nearly 130 hours of free TV programmes through sub-titled streaming. The programmes will be made by the partner channels, for while the company behind *Terramed Plus* is RAI, other companies such as *Arte France*, EPTV (Algeria), *France Télévisions*, RTVE (Spain), SNRT (Morocco), *TéléLiban*, *CoPeAm* (an international coordinator) and *Skylogic-Eutelsat* (partner technologies) are all partners in the project.



[# France / AlloCiné tries again in television](#)

After an unsuccessful attempt in 2000 to get into satellite bouquets, the giant French cinema data-base is going to relaunch a project for a television channel as from this summer. *AlloCinéTV* will be available in France on Broadband, using *FAI Numéricable, SFR, Orange* and

Bouygues Télécom. With a budget of several million euro, the channel will broadcast programmes from its web-site but several others will be made specially. The group also aims to broadcast rarely seen classic films – at the rate of one every evening at prime time. A strategy *AlloCiné* hopes will boost its advertising revenue to €50 million against €26 million in 2010. Grégoire Lassalle, the company's managing director, would also like to see the audience of his web-site increase to 50 million visitors a month by 2012 (against 37 million at the moment), when the investment fund Tiger Global will withdraw its capital, of which it holds 80%.



[# France / Canal Plus will launch a free DTT channel](#)

In an interview in the Figaro newspaper, Bertrand Méheut, CEO of the *Canal Plus* group, said that a “bonus” channel was being prepared, provisionally called Canal 20. This new general interest channel would begin transmitting on DTT

(Digital Terrestrial TV) in November 2011. Canal 20 will offer cinema, original programmes, cultural magazines and sport but in very limited number so as not to compete with the paying Canal Plus. Bertrand Méheut's stated aim is to attract a wealthier public than the other free French channels such as TF1 and M6, which aim primarily at households of under-50's. Canal 20 will represent an additional investment of 5% a year for the Canal Plus group.

Nicolas de Tavernost, chairman of the board of M6, reacted swiftly, saying that his group could develop “*not only a compensatory channel but another free channel as well*” in order to rival Canal Plus. However, he regretted that there was no let-up in the creation of new free channels: “*because of increased competition for viewers, the market for free TV can't accept five or six more channels without damage....the increased offer also lowers the advertising potential*”

PROGRAMMES



Algeria / The sitcom *Familie Djemai* returns for a third season

EPTV has announced a third season of the comedy sitcom *Familie Djemai* would be scheduled during the month of Ramadan (August). The episodes are still being written and shooting should begin in April in the Ben Aknoun studios in the province of Algiers. This highly popular series follows the daily life of an ordinary Algerian family. All the actors who worked on the previous series will return, in particular Souilah and Mohamed Bouchaïb. The high point of this third season should be a take-off Michael Jackson's video *Thriller*, which will need a high special effects and make-up budget. Produced by SD Box, the episodes should thus cost a total of 100 million dinars (€1 million).



France / France 4 speeds up the production of documentaries

Yann Renoars, acting head of programmes for France 4, in charge of productions, announced that the channel's policy on documentaries will evolve during the coming months. As from September this year their main effort will be documentary production rather than purchase. *"Because of their subject-matter and style, our in-house documentaries have struck a chord with our target audience, the 15 to 34 year olds,"* he explained. *"But we don't have enough new productions, so we have to rely on purchasing docs which are less identified with our house-style."*

The channel's documentary budget will remain the same, that is €2 million, but the savings made in purchasing will be carried over into production.



France / the contents of MEDITERRANEO in April

Tunisia, Egypt, Syria and Libya: faced with the unprecedented uprisings in the Arab world, the powers in place are either teetering or in grave difficulty. Morocco and Algeria seem for the moment spared, even if there have already been demonstrations. In Algeria the attempts to get people on the street have met with limited success. The population knows where the power lies and the memory of the civil war is still vivid in many minds. In Libya, another look at the rebels' long struggle to capture certain towns – despite their many difficulties, notably a lack of organisation.

Another tension point in the Mediterranean – off the coast of Sicily, the tiny island of Lampedusa reached breaking point at the end of March. The population is exasperated and Silvio Berlusconi, as council chairman, made a visit there to announce measures to cope with the arrival of immigrants from Libya and Tunisia.

In Europe, in Greece, the economic situation remains worrying, even though the government has obtained an adjustment to its repayment of its European loans. A situation which does not prevent the Chinese establishing themselves in the country more and more. An example, the Greek weapons manufacturers have opened the port of Piraeus to them and social dumping is going on.

The **European Union**, 23 official languages and an infinity of so-called regional or minority languages. In order to safeguard this diversity a charter was drawn up in 2001 and at the moment 22 states have ratified it, including Spain. So, since January 18th, senators in Madrid can express themselves in Spanish but also in one of the co-official Spanish languages such as Catalan or Basque. A measure with which not everyone agrees. Finally in Greece, on the plain of Kalambaka, some twenty monasteries have been classified by UNESCO as world heritage sites. Four are still open, of which one is for women, the convent of Aghios Stephanos.



[# France-Gemany / ARTE: a new programme for the Arab world to have their say](#)

On March 21st the Franco-German channel ARTE began a new daily programme *Revolution Generation*. Every day at 7.00 p.m. ARTE news broadcasts eye-witness accounts in which anonymous citizens – students, shop-keepers, teachers or house-bound mothers – speak from Libya, Tunisia, Egypt, Morocco, Algeria and the Yemen. They all have one aim: to explain their fight for freedom. For this unique programme the people involved film themselves with whatever means they have at their disposal. Their stories can be found on www.arte.tv/monde-arabe, the channel's specifically Arab web-site, where *Revolution Generation's* latest videos can be seen.

ECONOMY



Morocco / SNRT becomes a major Euronews shareholder

On February 25th, Euronews' AGM approved an increased participation in its capital from the *Société Nationale de Radiodiffusion et de Télévision* (SNRT). The Moroccan public broadcasting group thus increases its participation in Euronews capital from 0.33% to 6%.

SNRT became a shareholder in 2008 when it launched the Arabic news service based in Lyon (France). This agreement should allow Euronews to strengthen its presence in the Arab world. Already it broadcasts in 10 languages and has an audience of 7.5 million viewers.



France / Very good year's start for French films

According to the estimate of the *Centre National du Cinéma* (CNC), in January and February the market share of French films reached 44.8%, against 40.6% for American films. An excellent score thanks to the popularity of films such as Danny Boone's *Nothing to Declare*, Philippe Le Guay's *Women of the 6th Floor* and Jérôme Salle's *Largo Winch II* or Philippe

Guillard's *Le Fils à Jo*, all of which have exceeded a million entries. February was a particularly good month for French cinemas, with 21 million entries (+ 5% against February last year). But the January-February period as a whole showed a 9.2% drop in entries from last year.



France / The Inspection Générale des Finances investigates the French international broadcasting body

The French prime minister, François Fillon, warned the chairman of *Audiovisuel Extérieur de la France*, Alain de Pouzilnac, that the *Inspection Générale des Finances* would investigate the reasons behind AEF's repeated requests for additional finance. M. Fillon particularly mentioned the

requests to increase the 2012 budget by €2.3 million and the 2013 budget by €3.5 million. The investigation will present its findings in July. It has also been asked to shed light on France24's budget overspends – as well as the incessant quarrels between M. de Pouzilnac and Christine Ockrent, AEF's number 2, concerning an alleged case of spying on colleagues.



[# Europe / the European Union's MEDIA programme will neither disappear nor merge](#)

On March 17th the president of the European Commission, José Manuel Barroso, as well as the Commissioner for Education and Culture, Androulla Vassiliou, reaffirmed their support for the MEDIA programme, allaying fears for the future of this community programme. During a meeting with several film-makers, including Costa-Gavras, Theo Angelopoulos and Cristian Mungiu, M. Barroso stated: *“For over twenty years the MEDIA programme has played a vital role in helping the European cinema industry. Rumours claiming we want to close the programme or diminish its budget are not only totally unfounded, but the exact opposite of our real desire to strengthen it.”*

Created in 1991, the MEDIA programme has already allocated €1.7 billion to the European film business over twenty years. 50% of this money goes to distributors who want to distribute their films outside their own country, 20% goes to help production.



[# Italy / The Culture Minister increases the budget of the Special Fund for Film and Theatre](#)

At the same time that Sandro Bondi was replaced as Culture Minister by Giancarlo Galan (photo) on March 23rd, the government announced that the budget of the Special Fund for Film and Theatre would go back to its earlier level of €407 million, a large increase from the present €149 million. The extra finance will be generated from a tax of between 1 and 2 centimes on the price of petrol. “It’s a small sacrifice which the Italians will gladly make,” explained Secretary of State Gianni Letta. The trades unions and people working in the culture business cancelled the planned demonstrations, expressing hearty satisfaction at the announcement.

CINEMA



Romania / 3 cinema comedies to reconcile the Romanian public with home-grown films

Usually unenthusiastic about films made by local directors, even if they have been hailed by international critics, Romanian audiences may possibly find their way back to their local cinema thanks to the release of three comedies. Alexandru Maftai's

"Hello! How are you?" is a romantic comedy about a couple married for 20 years, well set in their ways, whose salvation comes from an on-line dating web-site.

Cristian Comeaga's first film *La Bani, La Cap, La Oase* is an independent film produced by Domino Films about a group of small-time crooks who decide to hold up a bullion-carrying armoured lorry.

While these two features have been on release since March, Virgil Nicolaescu and Jesus del Cerro's *The Godmother* will be released in Romania on April 29th. It is about an American teacher working in Bucarest who, trying to prove her Romanian husband innocent of money-laundering charges, finds herself in conflict with the local Mafia.



Romania / If I Want To Whistle, I Whistle voted best Romanian film 2010

Florin Serban's, *If I want To Whistle, I Whistle*, was the clear winner at the Gopos 2010 ceremony, held in Bucarest on March 28th. It took the prizes for Best Film, Best Director, Best Supporting Actress (Clara Voda), Best Newcomer (George Pistereanu), Best First Film, Best Sound, and the Public Prize (for the Romanian film which sold most tickets in 2010). As a result, several favourites went away

empty-handed, like Marian Crisan's *Morgen*, with eleven nominations, or *First of all, Felicia* by Razvan Radulescu and Melissa de Raaf, which was nominated in seven categories.

If I Want to Whistle, I Whistle had already received the Silver Bear at the Berlin Festival in 2010. The film is about an adolescent who, just about to leave remand home, falls in love with a student working there



France-Morocco / The biography of Claude François being filmed

In March Florent-Emilio Siri (*Nid de Guêpes, L'Ennemi Intime*) began filming *Cloclo*, which will retrace the life and career of Claude François. Jérémie Rénier (photo), in the title role, will be working with Benoît Magimel who plays producer Paul Lederman. The film will be shot over 17 weeks in Paris, Belgium, Morocco and Monaco.

The script, co-authored by Florent-Emilio Siri and Julien Rappeneau, is being kept secret, but apparently looks at every aspect of Claude François's life. He died electrocuted in 1978, having had a triumphal career in France during the 60's and 70's. The feature film will be released in 2012.



[# Syria / Karima Zoubir wins the bursary for best Arab documentary film project](#)

In mid-March the young Moroccan director, Karima Zoubir, won the “Tamkin” bursary for the best Arab documentary film project in the “Days of Reality Cinema” festival in Damascus (Syria). Karima Zoubir was given the award for her documentary “A Woman Carrying a Camera”, about a woman empowered through her work as a camerawoman for women's wedding parties. In all 43 films, of which six were made in Syria, took part in the Festival competitions, with various artistic and cultural exhibitions on the programme as well.

Organised each year by Pro Action, “Days of Reality Cinema” is an international cinematic event held in several Syrian towns to publicize documentaries and encourage Syrian and Arab talent. Their aim is to get film-makers, especially young film-makers, into the international market. The cinematic event is the chance to develop and support documentary film projects.



[# Israel / Lorraine Levy preparing to make a film about the Israeli-Palestinian conflict](#)

Lorraine Levy (*La première fois que j'ai eu 20 ans, Mes amis, mes amours*) will begin filming her third full-length feature, a family drama set against the Israeli-Palestinian conflict, on May 22nd. *The Son of Another*, will be shot in 4 languages (English, Hebrew, Arab and French), entirely in Israel. Co-produced by *France 3 Cinema, Solo Films* and *Cité Films*

for €2.7 million, it is about an Israeli about to start his military service and a Palestinian living in Paris who has just taken his *baccalauréat* who discover that when they born, in a hospital in Haifa, they were swapped over.



[# France / The CRRAV finances an animation film about the Algerian war](#)

The Cinema and Television Fund of the *Conseil Régional de Ressources AudioVisuelles* (CRRAV) in the Nord-Pas-de-Calais region of France, has agreed to finance a full-length animation feature *Je vous ai compris* (I Hear What You're Saying), made by Frank Chiche. The film, produced by the French *Magnificat Films*

and the Luxembourg *Luxanimation*, supported by Arte, will follow three young men in their 20's in Algiers in 1961 during the military takeover by the 1st Foreign Legion parachute regiment. The total budget is €2.9 million.

FESTIVALS

CLOSE UP ON... Geneva International Festival of Eastern Film



The 6th *Festival International du Film Oriental de Genève* (FIFOG) will take place between April 11th and 17th in Geneva, Versoix and Lausanne, and in France at Gex and Ferney-Voltaire. Since 2006 this Festival has shown films which help us understand eastern societies better and which draw together the cultures of the East and West. The Festival will screen 80 drama, documentary and short films, divided into the following categories:

- ***The East in all its states***: the Festival's main category, it contains the most recent films and those which reflect current events. This year, full throttle on the Lebanon and minority cinema in all its forms. Films from Morocco, Tunisia and Algeria will also be screened.
- ***Voice and Visions of America*** : this category has films from the American continent, especially films tackling the way foreigners, particularly Muslims and Jews, are represented in the cinema
- ***Voice and Visions of Women***: this category tries to raise the visibility of the female view of things which, contrary to many received ideas, has played an important role in the history and socio-political dynamics of the East
- ***East-West***: highlights the close relations which film-makers from the two hemispheres have with each other, particularly this year the links between Swiss cinema and the East.
- ***Orient Express or the East in shorts***: this programme screens short films, combining well-known film-makers with young talent still unknown in Switzerland.
- ***Fi-Fon-Fan, the children's festival***: FIFOG wants to give children, from no matter what cultural background, the chance to discover the simple magic which is so often hidden by the main media, ruled by violence and spectacle.
- ***Migrations and integrations***: this category brings together films about the different stages which migrants have to go through.

- **Minority cinemas:** This year special attention will be focussed on the Christians of the East and the Muslims and Jews in the West who are always part of the media headlines.

- **Focus on Lebanese cinema:** discovering the two cinematic aspects of the Lebanon: the older film-makers who continue to explore the consequences of the war, and the younger ones, not yet 30, who, driving resolutely into modernity and the world village, try to create a cinema liberated from the old ghosts.

Further information on the official web-site: <http://www.fifog.com/>

Other Festivals



[# Spain / Registration open for the 9th International Festival of Euro-Arab Cinema](#)

The 2011 International Festival of Euro-Arab Cinema (Amal) will take place at Santiago de Compostela (North-West Spain) from October 24th to 29th. Registration for the official selection is now open. Any full-length feature film, short film, drama or documentary, produced

by an Arab country or co-produced by at least one Arab country between 2009 and 2011 is eligible to enter. The registration form is available on the official web-site (www.amalfestival.com), the deadline for sending them in is June 15th.

A few novelties will accompany the official selection, since a poster competition and a week of Arab cuisine will also be organised as part of Amal 2011. The poster competition is open to all creators whatever their nationality, the projects must be submitted before April 22nd on the web-page specially created for the occasion (www.amalcreativity.com).



[# France / 11th Windows on the Southern Cinema](#)

As each year at the beginning of April, the *Lumière Institute* in Lyon and the association *Regard Sud* presented a selection of films reflecting different aspects of the contemporary Arab world. The patron of this 11th edition was film-maker Malek Bensmail, who screened his latest feature *Guerres Secrètes du FLN en France* (The FLN's Secret Wars in France). There were also screenings for Palestinian film-makers Elia Suleiman and Kamal Aljafari, and a homage to the Tunisian film-maker Mustapha Hasnaoui, who died in January. Several personalities were present at Lyons, including Yamina Benguigui, Medhi Charef, Thierry Frémaux, Jocelyne Saab and Rachid Taha. The sessions were presented and animated by *Regard Sud's* artistic director, Abdellah Zerguine, and the journalist and RFI cinema critic, Michel Amarger



[# Burkina Faso / North-African cinema crowned at FESPACO 2011](#)

The 22nd Pan-African Festival of Cinema and Television at Ouagadougou (FESPACO) voted its Gold Stallion and the Best Sound award to the Moroccan film *Pégase* by Mohamed Moftakir (photo). The film is about rape and incest – the story of a young woman manipulated by her father to believe she has been made pregnant by the devil.

North African cinema generally received high praise from the jury, chaired by the Gambian Cham M'Bye: the Algerian film *Voyage to Algiers* by Abdelkrim Bahloul took the Best Script award; Best Actress went to the young Samia Meziane. Algeria also went away with the award for Best Poster (Dahmane Ouzid's *Essaha*) and the Golden Colt (Abdenour Zahzah's short film *Garagouz*). Moroccan films were also well rewarded, with Best Drama from a Film School (Adama Salle's *L'Or Blanc*) and Best Photography (Daoud Aoulad-Syad's *La Mosquée*). Finally Tunisia was honoured thanks to Meriem Rivelli's *Tabou*, which took the Silver Colt.

111 films coming from across the African continent were in official competition at Ouagadougou.



[# Israel / Registration open for the Anthropological Film Festival Film](#)

The Jerusalem Cinemathèque is organising the first Anthropological Film Festival from November 1st to 4th. The Festival organisers invite directors and distributors to send films produced between 2009 and 2011. The Festival focusses on films about ethnology which deal with issues concerning the complexity of cultural, social and political life of individuals and communities around the whole world. The Festival will also be happy to receive films made in university departments of visual anthropology. You should send your films before June 1st to: Jerusalem Cinemathèque, Israel Film Archive, c/o Films and Anthropology, P.O.B 8561, Jerusalem 91083, Israel.

For all further information, contact Nurit Kedar : kedar.nuit@gmail.com

WEB-SITE OF THE MONTH... www.corsicacinema.com



The *Institute Regional du Cinéma et de l'Audiovisuel* (IRCA) (Regional Institute of Cinema and Broadcasting) runs the web-site www.corsicacinema.com, a resource and information tool for people working in Corsican broadcasting and cinema, but also a liaison platform for professionals.

The Institute is the partner in many cinema and broadcasting projects developed in Corsica. A member of the Anna Lindh Foundation, the IRCA is both a bridge linking friends in all other regions of the world and a major player in inter-cultural dialogue at the heart of the Mediterranean. The IRCA is involved in the creation, production, distribution of films, but also in training, education and, more generally, awareness of the image.

It is building a network of broadcasting and cinema in Corsica, arranging for people on the network to take part in various exhibitions and conferences, both on the island and beyond.

The Institute's steering committee is made up of people from different backgrounds: the *Cinémathèque de France*, *Unesco*, the *Académie française*, from the world of culture (authors, composers, interpreters, film-makers, conductors) as well as journalists, historians etc. Its members all do their bit to boost the association, taking part in public events, leading conferences on current affairs or on subjects linked to the group's work.

The IRCA's first major work was about memories of the resistance. In 2009 the Ministry of Culture and Communication asked Magà Etori to write a biography of resistance leader Danielle Casanova, as part of the celebrations for the centenary of the birth of this Second World War martyr.

When it organises a cinema workshop, the IRCA returns to basics – that is, teaching film-making techniques (sound, light, camera operating). With the active support of the head of SEGPA (*Section d'enseignement général et professionnel adapté*), two training days were organised at the Collège de Montesoro. Some twenty young people aged between 10 and 15 took part in the workshop, where they were not only the pupils, but also the technicians. A successful experiment which was renewed several months later with another film-making initiation course, this time with pupils doing the cinema option at the Lycée Giocante de Casabianca.

There followed:

- The creation of a musical clip in partnership with Worldino Productions, from an idea by the Corsica branch of the National School of Music and Dance (made with the help of UNESCO),
- in April 2010 an international conference at the *Maison de l'UNESCO* on the theme "Cultural Diversity and the 7th Art", under the guidance of the National Council of Cinema, Television and Audiovisual Communication (CICT) with the support of the *Cinémathèque française* and the *Conseil audiovisuel mondial pour les études et les réalisations sur l'art* (CAMERA). Corsica and the cinema were at the heart of the debates led by Sylvain Etori, as was the place of North Africa, China and Armenia in the cinema. Three members of the IRCA's steering committee took part in these meetings: Jean-Michel Arnold (Chairman of the CICT, General Secretary of the *Cinémathèque française*), Robert Kechichian (actor and director) and Mouloud Mimoun (*Maghreb des films*, film critic). Franco Farsetti, a member of the IRCA's board and chairman of *Télépaese*, filmed the debate about "the ambitions of the cinema in the region", bringing together academics from the University of Corsica and broadcasters (*IUT Corsica*, *France 3 Corse Via Stella*, producers, directors...). The film was then broadcast on *Télépaese's* channels and on its web-site.
- Since one of the IRCA's aims is to get Corsican cinema better known, several screenings of Corsican films abroad have been organised (Belgium, Canada, Réunion...).
- A Master Class with Magà Etori took place on November 5th and 6th last year, at the *Maison de la Corse* in Paris. The first day was given over to a workshop of script writing and filming. The following day a film of the workshop was edited and given a public screening that evening. A debate on the cinema and cultural diversity closed the evening.
- In 2010 three training cycles outside school term-time were organised in the region of Bastia. Three others will be run in 2011, as part of an education programme for less aware families, aiming to reduce the cultural divide. The IRCA is aimed primarily at the young, particularly at those young people who have no easy access to the practical side of film-making as part of their "outside school-time" activities: young people from deprived situations, particularly deprived culturally, living in areas considered high priority in terms of urban politics; young people who live a long way from cultural centres or who, whether from town or country, are simply not familiar with the cinema or cinemathèques.

THE EURO-MEDITERRANEAN WAY



EUROMED
that these create.

Seven projects financed by the Euromed Audiovisuel III programme

The European Commission has announced the launch of projects chosen and financed as part of the Euromed Audiovisuel III programme. This programme, which has a budget of €11 million for 2011-2013, is aimed at developing the broadcasting sector in the southern countries of the Mediterranean, and contributing to the transfer of knowledge and good practice through training programmes, workshops and the networks

Five of the seven projects concern training for people already working in the area's broadcasting: ACCESS (Access to the market in the digital era), *DOCmed*, *Med Film Factory*, *Green House* and *Dia Sud Med*. The *Terramed Plus* project (see under Life in the Channels page 12) is more specifically for the distribution of Mediterranean films.

Finally, the Regional Capacity Development Project is to develop the institutional and legal capacities of the southern countries of the Mediterranean.

For more information on the chosen projects: <http://www.euromedaudiovisuel.net>.



Egypt / The EU delegation gives grants to projects of cultural cooperation

Every year the EU delegation in Egypt launches an appeal for proposals for projects about artistic and cultural co-operation, offering support according to two main criteria: the encouragement of cultural co-operation with Egypt and culture as part of Human

Rights. The projects submitted for consideration must take place in Egypt and preference will be given to those which involve a large part of the country, beyond the capital. The projects chosen will receive financial support, somewhere between €20,000 and €50,000, which must represent between 50% and 80% of the project's total budget. The schemes must last at least three months with a maximum of 15 months. Applications are open until June 2nd, 3.00 p.m. Cairo time.

For more information see the delegation's web-site at:

http://eeas.europa.eu/delegations/egypt/funding_opportunities/grants/index_en.htm.

INDEPENDENT MEDITERRANEAN PRODUCERS' WAY

L'apimed

Association internationale de producteurs indépendants de la méditerranée

The 12th Euro-Mediterranean documentary market – Don't Stop To Doc !

The 12th MEDIMED will take place from the 7th to the 9th October. MEDIMED is the professional market-place for Euro-Mediterranean producers, a launch-pad for independent documentary producers and their business partners from Europe and the southern Mediterranean, helping them find co-funding in the international market. For the buyers, the scheme offers 25 pre-selected projects which are either in production or development.

MEDIMED is mainly interested in documentary and fact-based projects of a social, cultural or political nature. Producers with factual subjects about history, the environment and science who are looking for additional partners will be eligible to take advantage of MEDIMED's unique format to promote their projects to a raft of international buyers.

To be eligible, each project must have a partner working in the business (broadcaster) who is willing to come and co-present the project if it is selected. Over a period of two days, up to 25 projects, each in development or at the start of production, will be presented by their production team, including the broadcaster, either in a series of 14 minute presentations or in private meetings. Each year the projects are pre-selected by an international committee – and all proposals come from the Euro-Mediterranean area.

Tips for presentations – simple Docu Films:

- Projects for a one-off documentary on a social, cultural or political subject, as well as other non-fiction subjects.
- Have a partner working in the business (broadcaster or distributor) who will come and co-present the project with the producer.
- Have already 25% of the finance.

As far as Completed Programmes are concerned, the film must be recent (2010 or 2011) and from a European or Mediterranean country. The programme must be a documentary and can be of any length, on any subject.

Deadline for registration: June 30th for submission of a project and/or a programme completed in 2010 or 2011.

The 5th “Ahmed Attia Prize for Inter-Cultural Dialogue” offers €1,000 to the best documentary produced as a result of being pitched in one of the earlier sessions of the market. The jury will be members of the MEDIMED bureau.

Although places are limited, we have, in addition to those reserved for the presentation teams and participating broadcasters, some 50 places for other people working in the business who want to be present as observers (producers, broadcasters, distributors, sales agents, foundations etc). This forum is a unique opportunity to present a documentary project to key players in the international market, as well as an excellent means for everyone taking part to access a mine of information on the current state of the market.

MEDIMED is organised by the Association of Mediterranean Producers – APIMED - with the support of the EU's Media Programme.

Screening of “*El Último Magnate*” at the Malaga Film Festival, co-produced by two Apimed members: *MLK Producciones* and *Sincro Producción*.

“*El Último Magnate*” (*The Last Tycoon*) is the title of a documentary about the life of Basque industrialist Horacio Echevarrieta (1870-1963), unravelling the threads of a secret woven in the 1920's, involving espionage, political intrigue, secret arms manufacture and..... the construction of the best submarine in the world at that time. The film was shown in pre-release at the Malaga Film Festival.

It was directed by José Antonio Hergueta and Olivier van der Zee, and is a Spanish-Dutch-German co-production.

“*El Último Magnate. Armas y negocios en la Europa de entreguerras*” (*The Last Tycoon: the European weapons business between the wars*) is an 80-minute film about an almost unknown historical adventurer, Horacio Echevarrieta, the Citizen Kane of Spain.

Shot in Bilbao, Madrid, Malaga, Cadix and Salamanca (Spain), Rotterdam and the Hague (Holland), Berlin and Bremen (Germany), this documentary had a long and eventful life even before it reached the screen, since from production to final dub it took five years to make. Research was done in more than six countries, digging deep into many archives, libraries, film libraries and personal collections to find lost images or fragments of stories that were assumed lost or destroyed. Then, piece by piece, painstakingly, the extraordinary jig-saw of Echevarrieta and the E1 submarine was put together.

National release on April 27th of *Les Ailes de l'Amour* (Morocco / Italy)

Abdelhaï Laraki's full-length feature begins its tour of festivals, having already won prizes at the recent Tangier Festival. A story of initiation, two young people's search for freedom and liberation through love, Thami and Zineb, in one of Morocco's medieval cities. A film cutting through taboo subjects in today's rapidly changing Morocco.

STOP PRESS...



[# Jordan / Call for projects for the Rawi Screenwriters Lab](#)

For the 7th year running, the Royal Film Commission of Jordan is launching an appeal for projects as part of the Rawi Screenwriters Lab, which offers the opportunity to young free-lance script-writers to work for a week in a creative environment under the guidance of internationally recognised professionals. Among the projects which have been made through this scheme, some have had wide distribution, such as Cherien Dabis' *Amreeka* or Mohamed Al Daradji's *Son of Babylon*.

Registration is open to all script-writers or co-script-writers from the Arab world working on their first or second scenario. For further information: <http://www.film.jo/?q=node/9367>



[# Cyprus hosts COPEAM's 18th General Conference](#)

Between May 12th and 15th, Ayia Napa (Cyprus) will host CoPeAM's 18th General Conference (*Conférence Permanente de l'Audiovisuel Méditerranéen*) as well as its 17th Annual General Meeting. Since 1990 this annual event brings together broadcasters and people working in culture across the Euro-Mediterranean region. The conference theme this year will be "A shared Mediterranean audiovisual landscape, new challenges for COPEAM after 15 years of action". Details and the complete programme: <http://www.copeam.org/>



[# Tunisia hosts the Albert Londres Prize 2011](#)

The Albert Londres Awards 2011 will be given on Saturday May 14th in Tunis. Each year these awards go to the "Best reporter in the written press" (since 1933) and the "Best audiovisual reporter" (since 1985). In their choice this year the Albert Londres Prize association will be paying tribute to the Tunisian revolutionaries. The jury, chaired by Annick Cojean (photo), will contain many of the great names of contemporary journalism, such as Jean-Xavier de Lestrade, Thierry Desjardins, Josette Alia and Lise Blanchet. The 2009 and 2010 winners will also be invited to take part in the jury's deliberations.



[# A Saudi woman replaces Mokhtar Taleb-Bendiab at the head of IMA](#)

On April 1st the Saudi Mona Khazindar was appointed managing director of the *Institut de Monde Arabe* in Paris (Arab World Institute). Proposed unanimously by the Council of Arab Ambassadors to France, she succeeds the Algerian Mokhtar Taleb-Bendiab, at his desk since 2005. Mona Khazindar joined IMA in 1986 and became the head of the permanent collection of modern and contemporary art at the Institute's Museum.



[#France / INA and MuCEM sign a framework agreement](#)

On April 5th Mathieu Gallet, Managing Director of the *Institut National de l'Audiovisuel* (INA), and Bruno Suzzarelli, Director of the Museum of Euro-Mediterranean Civilisations (MuCEM), signed an outline agreement in Marseille anticipating the application of several things: visitors to MuCEM will have privileged access to the web-site www.medmem.eu (audiovisual archives on the Mediterranean heritage); a series of public meetings featuring specialists from both shores of the Mediterranean; a regular partnership during the Museum's major exhibitions; common initiatives about audiovisual production and editing.

MuCEM, Museum of 21st Century Civilisations, will focus principally on Mediterranean cultures, developing a scientific network based on anthropology and society issues relevant to the civilisations of Europe and the Mediterranean. It will open its doors in Marseille as part of the European Culture Capital 2013.



[# Visit to the MuCEM building site by members of the CMCA's AGM](#)

On the morning of Wednesday April 6th, before going to the Annual General Meeting, members of the CMCA were invited by Thierry Fabre, MuCEM's head of programming and international relations, to the Old Port to explore King René's Tower, currently the building site for the future MuCEM (Musée des Civilisations de l'Europe et de la Méditerranée). A visit which deeply impressed those present, among whom were Patrick Mennucci, vice-chairman of the Regional Council and Jean Réveillon, CMCA's chairman.



[# Meeting of the African Broadcasting Union](#)

On March 29th the African Union of Broadcasting (AUB) met in Dakar to discuss practical ways of setting up an exchange network of radio and television programmes between member broadcasters of this pan-African professional organisation.

During these sessions, led by AUB chairman Tewfik Khelladi, who is also managing director of Algerian radio, the participants were particularly concerned about financing the technical infrastructures which allow satellite transmission and reception. This two-day conference was attended by representatives of the Arab Broadcasting Union (ASBU), the European Broadcasting Union (EBU) and the International Union of Telecommunications (IUT).

[Translated from the French](#)

[by](#)
[Tim King](#)