



## N° 100 November 2011

### Happy Birthday!

**100 issues, 3,000 pages, your "*Méditerranée Audiovisuelle*" Newsletter is 10 YEARS OLD!**

#### **A birthday must be celebrated!**

We are not going to disguise our deep pleasure that, thanks to you, we have managed to keep alive this link across the Mediterranean, a sea which, despite our differences, unites us. A particularly strong link, able to resist a Europe in crisis and the Arab world in revolution. So many images on our screens, feeding the hopes and fears of a world in search of solidarity, of that spirit of sharing.

Communicating, the remit of this Newsletter, is the basis for understanding each other. So, let's take advantage of that: may this anniversary help us understand each other better, above and beyond the rapidly changing frontiers of the Mediterranean Broadcasting Landscape.

#### **A birthday must be celebrated!**

That's why the [CMCA](#) team offer you a new presentation of the Newsletter.

Read it "without moderation"!

In this issue all the latest about the upcoming end-of-year broadcasting event : [PriMed](#), your window on the Mediterranean Broadcasting Landscape!

You can follow it live from December 6<sup>th</sup>!

Click on [primed.tv](http://primed.tv) and live the "Mediterranean in images" with us!

[Happy reading, on all your screens!](#)

**François JACQUEL**  
**Managing Director CMCA**

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## **“Méditerranée Audiovisuelle” celebrates 10 years and 100 issues!**

### **Interview with Valérie Gerbault, the CMCA's head of communication and this Newsletter's editor since 2001**



How did the idea of creating a Newsletter come about?

**V.G.:** Today we're celebrating this publication's tenth anniversary and 100<sup>th</sup> issue. That's quite something... An important anniversary for the CMCA!

In 2001 François Werner wanted to create a monthly newsletter to address what was happening in Mediterranean broadcasting. He wrote: *“being based in Marseille, the CMCA tends to give prominence to French and European news; to counter-balance this, the contribution of every member is essential.”* At that time there were only about one hundred subscribers.

Don't forget, this was during the war in Afghanistan, the only international television channel with correspondents there was Al Jazeera, reporting alongside CNN. The broadcasting world was changing rapidly, many Arab channels were in the process of being created: Al Arabiya, Al Maghribiya,

Hannibal TV, Nessma TV, Arriyadia, Assadissa, Al Jazeera English... Every month our Newsletter talked about the unimaginable changes going on in the broadcasting world. The Newsletter became a window on Mediterranean media

#### **How did it evolve?**

**V.G.** From four pages at the outset it has grown to about thirty pages every month. Over the years it has become an undeniable link between television companies, producers and directors, its columns have mushroomed: “Life in the Channels”, “Programmes”, “Economy”, “Cinema”, “Festivals”, “Euro-Mediterranean”, “Mediterranean Producers' Way”, “Web-site of the month”. It gives everyone the chance to find unique information, grouped together, classified and indexed. Whether it is giving information about emerging television channels, a new programme on the Mediterranean, cinema films in preparation or the latest Festival in deepest Morocco, the Newsletter tries to make even the smallest broadcasting event resonate for our 10,000 readers.

We have made it more attractive, adding links to various web-sites, photographs, videos with extracts from films, interviews.

Since December 2010 and the arrival of the Arab Spring, we follow very closely the evolution of television companies in Tunisia, Egypt, Libya, watching carefully how they transform from puppets of the State to public service broadcasting.

#### **What feed-back do you get from readers?**

**V.G.** Our readers send us loads of feedback – they get in touch to fill in details on a story, or to ask us for more, sometimes even to correct an error (for example mixing up the flags of the countries in revolution – the Libyan flag with the NTC's). Our letter is also used by students, particularly in Italy; they use it as an information platform for the Mediterranean.

More generally, directors find information about where they can present their films in festivals, find co-producers, broadcasters etc.

One last thing, every one has their own way of reading our review: some look at it on their computer screens once or several times, some choose what they want to read, others print all of it. Everyone uses our Newsletter in their own way and basically that's exactly what we at the CMCA hope.

## **A few words from the CMCA's Board of Directors**

On the 10<sup>th</sup> anniversary of the Newsletter, we asked members of the CMCA's board to tell us what "*Méditerranée Audiovisuelle*" means for them, how they have seen it evolve, how they use it, what it brings them....



**Jean Réveillon,**  
**Director of International Affairs and special advisor to the**  
**Chairman of France Television. Also Chairman of the CMCA**

International cooperation needs special care, particularly in the Mediterranean in these uncertain times which weigh upon the world. That's the deeper significance behind the tangible actions in broadcasting which *France Télévisions* has been carrying out, listening to and supporting our Tunisian and Egyptian colleagues. Sharing experiences, knowledge and equipment is proof of a well-understood solidarity between professionals. To arrive at that understanding, the various different ways of getting information across, like the CMCA's Newsletter, have played a vital role.

The Newsletter is 10 years old – it has a history. It was created as a key element of the CMCA's strategic recovery plan. Completing the Association's other actions such as co-productions, distributing films, training in documentary making and of course the Festival, now called PriMed.

The Newsletter's function is clearly defined: create a link, a connection, by keeping producers and other players in the Mediterranean broadcasting world informed. Its success has shown there is a need, a thirst to know and to make known, to talk to others in an open forum, free, reliable. Mission accomplished. A public service broadcasting mission. Over ten years the Letter has become part of the landscape. From a few dozen readers in 2001 to ten thousand today.

Long life to the CMCA Newsletter. For the next ten years, maybe more! Which we do not doubt.



**Jean-Marie Belin, France Télévisions Administrator of the CMCA**

For a long time the Letter has been the only example across the whole Mediterranean of an open, professional means of communication. For anyone who wanted to know how the parameters were changing, mentalities evolving, business shaping, the Letter was essential reading.

It was, and still is, first and foremost a tool and as such has become indispensable. It has also become, with the credit which is its own, a way of connecting and sharing when other ways are less certain. It is a means of expression, responsible, thoughtful, linking professionals who are curious about the experiences of others, so close and yet so distant. The Newsletter is a curious rarity, difficult to define because it does so much more than simply inform. It is a continuous thread of exchanges and of confidence. For having put my hands to the task in difficult times I know that each line, each word is weighed with care, with that spirit of editorial responsibility which respects the reader – every reader.

The Newsletter, if you look at it closely, is not easy to write, nor simple to distribute, though it should be. Standing back from it I would say it is entirely necessary, often imitated, never equalled, and that if it did not exist we would have to invent it. Now it is for all those who have created it and made it live, to continue their work in the same spirit.



**Z. Aysen Diker, Director of International Relations at TRT (Turkish television)**

The monthly Newsletter's mission to communicate is of a piece with the CMCA's title. Thanks to this bulletin not only are we informed about the activities of the CMCA, we also receive information about events, developments, successes concerning other members and other establishments in the region. And of course by the same token it is useful for us to be able to make announcements about our own company.

In fact using one of the oldest means of communication, a written text, and sending it as an electronic letter, using the most modern means of technology, is not only very significant as regards the Mediterranean region, cradle of civilisation, but is also proof of how much the CMCA is conscious of the importance of this region and its task.



**Ahmed Djabri, Deputy Director of External Relations at EPTV and Vice-Chairman of the CMCA**

Impossible to talk about the 10<sup>th</sup> anniversary of the CMCA's Newsletter without mentioning its founder: the late François Werner.

As long as he was in good health and running the Centre, he edited most of the Letter's articles himself. When, alas, he became ill, he handed that task to his successors and with a super-human courage began to keep us informed about the progress of his disease, which he managed to describe with a derision and a disconcerting humour in his personal "letter" which he called "walking like a crab".

Rest in peace, François, your Newsletter has been well taken up by Valérie Gerbault, under François Jacquel's watchful eye. Valérie, who is so good at ferreting out information from here and there that, as I once said to her at a Board Meeting, sometimes I read an article about an event I know absolutely nothing about, even though it's happening, or has already happened in my own country. Which is, by the way, the reason I tell my colleagues across the southern shores of the Mediterranean to contribute more to the Newsletter by regularly sending Valerie news about our respective countries. This flow of information from the south to the north is essential to balance the amount of news in the Letter.



**Roland Faure, founder and Honorary Chairman of the CMCA**

By creating the CMCA in Marseille, more than two decades ago, we wanted to make a useful contribution to the harmonious and supportive development of the Mediterranean world.

Professional training, co-productions, the bringing together of broadcasting companies – these have all played their part in the development of this beautiful region, both sensitive and quite rightly ambitious.

And for the past ten years this Newsletter, by bringing us news and the multi-coloured reflections of life and information every month, plays an increasingly important role in our relations. Especially in the present context, where major changes are happening across the Mediterranean in the wake of the revolutions.



**Alain Massé, Managing Director of URTI**

As we celebrate the ten years of this Newsletter we can take stock of how important it has become. For radio broadcasters across the region, indeed for anyone interested in the Mediterranean, it is obligatory reading.

We all share the same desire to know each other better, so we can do more together – in this region that happens thanks to the CMCA's talent at building bridges, in other regions of the world it happens thanks to URTI (*International Radio and Television Union*), the CMCA's historic partner. So thank you to the CMCA, to the team which works so hard everyday under the aegis of our friend and colleague François Jacquel.



### **Jacques Matthey-Doret, founder, honorary member of the CMCA**

When, ten years ago, François Werner decided the CMCA would replace its quarterly *Agenda méditerranéen* with the monthly *Méditerranée Audiovisuelle* he set out its policy in this way: *"This letter is yours....Keep us up to date with what is happening in your country and we will pass on your message.....being based in Marseille we tend to put French news first, then European; to redress the balance, everyone's contribution is essential, it interests everyone."*

Today, inherited and shaped by Valérie Gerbault, the items published in *Méditerranée audiovisuelle* make waves every month. Building on the CMCA's mission to keep to the practical aspects of broadcasting, not the theoretical, using the knowledge of people working in the business, the experience of its producers, gained on the ground, the Letter is not hostage to any ideology. That is a basic editorial discipline, especially in our troubled times in which, as that great Mediterranean Albert Camus might have said, "logic" for our unhappiness can "be used for anything".



### **Marie-Christine Saragosse, Managing Director of TV5 Monde**

For TV5 Monde the Mediterranean has always been a crossroads, a meeting place where people exchange information, find out things, make friendships. Our channel reaches 60 million homes, with 12 million viewers each week, which makes it a French-language channel familiar to everyone right across the Mediterranean, especially to those of the southern shores, thanks to our sub-titles and programmes in Arabic.

The Newsletter is an invaluable guide for the broadcasting media in this region, and thanks to the news it transmits each month it strengthens the links between the CMCA's different partners. This Letter has become, over the years, a true tool for cooperation.

10 years, 100 issues: happy birthday to the "*Méditerranée Audiovisuelle*", may it continue to bring together professionals in our business on every shore of the Mediterranean.

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## PriMed

**International Festival of Mediterranean Documentary and News Film**

**Marseilles, from December 6<sup>th</sup> to 9<sup>th</sup> 2011**

### Stop Press: a new chairman for the documentary jury

Nabil El Choubachy, Head of French programmes at Egypt's Nile TV, will chair one of PrimMed's two juries. He replaces Jean-Emmanuel Casalta from ViaStella, who has regretfully been forced to withdraw for health reasons. Naturally we wish him a speedy recovery. Thank you Nabil El Choubachy, already a speaker at our "Screens in the Arab Spring" conference, for agreeing to replace him at short notice. And welcome to Marseilles.

**December is drawing near, and with it the 16<sup>th</sup> PriMed, organised by the CMCA with *France Télévisions*, the ASBU and RAI. Here is the programme:**



### TUESDAY 6<sup>th</sup>, WEDNESDAY 7<sup>th</sup> and THURSDAY 8<sup>th</sup> DECEMBER

**All day:** The two juries screen the short-listed films - *Chamber of Commerce and Industry in Marseilles*.

**Afternoons:** Public screenings of the short-listed films - *Bibliothèque de l'Alcazar and Maison de la Région*

#### Special events at the *Bibliothèque de l'Alcazar* :

- **Wednesday December 7<sup>th</sup>, from 2.00pm to 7.00pm:** Screening films from Corsican broadcasting in the presence of the film-makers, public discussion.
- **Thursday December 8<sup>th</sup> from 6.00pm to 9.00pm:** Screening documentaries about the Arab Spring in the presence of the film-makers, public discussion.



### FRIDAY DECEMBER 9<sup>th</sup>

**9.30am:** Conference discussion "The Screens of the Arab Spring" – the broadcasting landscape of the countries affected by the Arab Spring, through the events of 2011. Extracts from documentaries, analysis and discussion in the presence of witnesses, experts and players in Mediterranean broadcasting. The discussion will be broadcast live on PrimMed's web-site (<http://primed.tv>).

**5.30pm :** Awards Ceremony at the *Chamber of Commerce and Industry, Marseilles*, in the presence of all the film-makers, the public, people from broadcasting and representatives of the regional and municipal authorities.

**Ceremony presented by Carine Aigon (France 3), and followed by a concert by the *Rassegna Compagnie*.**

The awards ceremony will be broadcast live on the web-sites of both PriMed (<http://primed.tv>) and France 3 Provence-Alpes (<http://provence-alpes.france3.fr/>).

Two juries will share the films in competition:

**DOCUMENTARY JURY:**

(from left to right and top to bottom)

- **Jury Chairman:** Nabil EL CHOUBACHY – Senior Editor at Nile TV (Egypt)
- Nasséra BENMARNIA – Director of the Union of Muslim Families in the Bouches-du-Rhône (France)
- Sergi DOLADE – Director of the *Association des Producteurs Indépendants de la Méditerranée* (Spain)
- Yolaine LACOLONGE – Coordinator of Corsican broadcasting (France)
- Lorenzo HENDEL – Director (Italy)
- José Luis PENAFUERTE – Director (Spain/Belgium)
- Cyrille PEREZ – Producer (France)
- Mohamed ZRAN – Director (Tunisia)



**JURY CURRENT AFFAIRS AND FIRST FILM:**

(from left to right and top to bottom)

- **Jury Chairman:** Frédéric TONOLLI – Journalist (France)
- Samar AL-GAMAL – Journalist (Egypt)
- Amel BEJAOU – Journalist (Tunisia)
- Yves BRUNEAU – Journalist (France)
- Soumaya DERHOURHI – Journalist (Morocco)
- Touria HADRAOUI – Singer (Morocco)
- Stéphane TAPONIER – Journalist (France)



Find all the details about public screenings and the jury, as well as extracts of the films in competition, on PriMed's web-site, or by downloading the press file (<http://primed.tv/presse>).


## Vote for the best web-documentary!

PriMed is open for multimedia projects! A new award has been added to PriMed's list for this, the 16<sup>th</sup> edition: the Mediterranean Multimedia Award sponsored by Orange. For the first time anyone using the web can vote for one of the 5 web-documentaries in competition.

The result will be announced at the Awards ceremony on December 9<sup>th</sup>

The voting procedure is very simple:

- Go to the page of the web-documentaries ([click here](#)) and discover the 5 multimedia projects.
- Leave a comment on the form that you will find at the bottom of the page. In the box marked "Message", you can either explain your choice or, quite simply, state your preference by writing "I vote for [title of the web documentary]".
- To validate your choice you have to sign up with your name and email address.



The screenshot shows a web form for leaving a comment. At the top, it says 'Laisser un commentaire' with a pencil icon. Below this, a note states 'Votre email ne sera pas publié.' There are three input fields: 'Nom :', 'Email :', and 'Site Web :'. Below these is a large text area labeled 'Message :'. At the bottom right of the form is a blue button labeled 'Envoyer votre commentaire'.

The internet's modern communication tools, such as these web-docs, give us new insights into what's happening in the Mediterranean. PriMed wants to raise the profile of these web-documentaries as, across the globe, they become a regular part of the internaut's life.

*A web-documentary is a documentary conceived and made for the internet, and distributed on the internet, using photos, text, sound effects and videos, often 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.*

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## HEADLINE STORY

### REVOLUTION AND EVOLUTION IN THE ARAB COUNTRIES.....CONTINUED

#### The operation "Democracy Tunisia 2011" is a succes !



Seven Digital Satellite News Gathering vehicles (DSNG) were sent from Marseille to Tunis on October 19<sup>th</sup>. This delivery of material is proof that "Democracy Tunisia 2011", an operation initiated by the EBU (Euro-pean Broadcasting Union), *France Télévisions*, *Les Films du Soleil*, the CMCA and the Council of the Union for the Mediterranean, is more than mere words. The seven vans were used by Tunisian Television to cover the constituent

assembly elections on October 23<sup>rd</sup>. They were active in Tunis but also in the regions at Nabeul, Sfax and Sidi Bouzid.

The EBU also sent about forty producers, engineers and journalists to Tunisia to provide technical and editorial help. *"The EBU has a duty to help its members when it can. In this case to provide their viewers and listeners with a reliable coverage of events, made independently, impartially and with transparency,"* said Ingrid Deltrenre, Managing Director of the EBU.

#### **An International mobilisation**

Other members of the EBU also helped to cover the elections: EPTV (Algeria) sent a satellite reporters car to Béja, in the north of the country; TRT (Turkey) installed a mobile aerial at Siliana; RAI (Italy), ARD (Germany) and the BBC (UK) provided technical support, among other things, as did the members of the Arab States Broadcasting Union



Les véhicules DSNG à leur arrivée en Tunisie le 20 octobre.

*Photo: from left to right, François Jacquel (CMCA), Jean Réveillon (France Télévisions / CMCA), Jacques Hubinet (Les Films du Soleil), Mohamed Ali Chihi (Tunisian Consul in Marseille) and Mohammed Abid (France representative of the Compagnie Tunisienne de Navigation).*



### [#Tunisia / Mid-November hearing for Nessma TV](#)

Angry protest broke out after Nessma TV transmitted Marjane Satrapi and Vincent Paronnaud's animated film "*Persepolis*" (photo) translated into Tunisian dialect, on October 7<sup>th</sup>. 200 to 300 Salafi jihadists demonstrated outside the channel's headquarters and ransacked the home of its managing director Nabil Karoui. A scene showing God as a bearded old man sparked off the protest. A group of 144 citizens and 131 lawyers then brought a formal complaint against Nessma TV's directors. The first hearing has been fixed for mid-November. On October 11<sup>th</sup> M. Karoui apologised, blaming the head of the screening committee. He reminded the protesters that "*Persepolis*" "*had already been screened in certain cinemas in Tunisia*" without causing "*any reaction*". Several similar incidents have taken place in Tunisia since the beginning of this year. The director Nouri Bouzid was mugged on April 9<sup>th</sup> after declaring in an interview that he wanted a secular constitution for the country. In June some fifty Salafi jihadists disrupted a screening of Nadia El Fani's documentary "*Laïcité Inch'Allah*" by forcing their way into the Afric'Art cinema in Tunis.



### [#Algeria / Symbolic launch for the country's first private channel](#)

On November 1<sup>st</sup>, the 57<sup>th</sup> anniversary of the start of Algeria's war for independence, the newspaper *Echourouk* launched a private channel on the satellite bouquet Nilesat – the first newspaper to have its own TV channel. However, for the moment *Echourouk TV* is only showing a test card, since the Bill to open up Algerian broadcasting has not yet been passed by Parliament. *Echourouk* should begin transmitting at the beginning of 2012 once technical tests have been completed. At first it will transmit from Amman (Jordan) and Beirut (Lebanon), expanding later to take in Dubai (United Arab Emirates) and Doha (Qatar), finally opening offices in several districts of Algeria. *Echourouk TV* will be a general interest channel offering at least 50% of Algerian programmes aimed at the Algerian people. At the same time projects for private channels are multiplying across the country. After *El Watan* and *El Khabar*, the two newspapers *Liberté* and *Le Temps* are preparing to take the plunge into television. Businessman Djilali Mehri wants to launch a bouquet of themed channels, economist Abderrahmane Mebtoul is setting up *Algeria International Monde Plus*, a channel whose capital will be open to foreigners.

## LIFE IN THE CHANNELS

[#Lebanon / Two news channels launched in Beirut](#)

[#Tunisia / Dispute after the broadcast of a pro-Ben Ali song on Al Wataniya 1](#)

[#Tunisia / Tounesna TV arrives, Attounissia TV changes frequency](#)

[#France / Directors of France Télévisions approve the contract for targets and resources](#)

[#France / Six new DTT channels in September 2012](#)

[#France / Editor in Chief of France 24 resigns](#)

[#Turkey / Ibrahim Sahin brought back to run TRT](#)



[#Lebanon / Two news channels launched in Beirut](#)

Between now and the end of the year, the Lebanese capital should see the start of two new Arab-language news channels. The first, *Al Mayadeen*, was created on the initiative of two former *Al Jazeera* employees, the journalist Ghassan Ben Jeddo and producer Sami Kleib. They want to start an alternative non-stop news channel, transmitted by satellite, “to put an end” to what they call “*Al Jazeera's propaganda*”. Once up and running, *Al Mayadeen* wants to become a media hub, complete with

its own production company, a radio channel, a web-site and publicity agency.

The second news channel will be launched by Ahmed Chalabu (**photo**), the Iraqi politician who encouraged the Americans to commit to the war in Iraq to get rid of Saddam Hussein. The aim of this channel is to create a Middle Eastern zone where news can be freely exchanged. It will cover Iran, Iraq, Syria and Turkey.

Channels of this type are blossoming in the Arab world: in September the Egyptian Naguib Sawiris launched a non-stop news channel *On TV-Live*. The son of the former leader of the Islamic Front (FIS) has just launched *El Magharibia*, showing news across all north Africa. As well as *Al Arab*, whose launch is set for 2012 (see Letter no 99), *Sky News Arabia* based in Abu Dhabi (United Arab Emirates) will also be created next year with the aim of competing against *Al Jazeera* and *Al Arabiya*, the two front-runners in Arab-language news channels.



#### [#Tunisia / Dispute after the broadcast of a pro-Ben Ali song on Al Wataniya 1](#)

The man responsible for screening music programmes at Al Wataniya 1 has been blamed for broadcasting a song containing several verses glorifying the deposed president Zine Abidine Ben Ali. The programme, mainly liturgical chant, was to mark the day of Arafat, November 5<sup>th</sup>, and came just before the 8.00pm News on that day. The problem is both the programme and the song, sung by Faouzi Ben Gamra, were recorded back when Ben Ali was still in power.

The following day *Etablissement de la Télévision Tunisienne* (ETT) made several changes to Al Wataniya's staff: Adnene Kheder is now head of programmes at Al Wataniya 1, Mohamed Smida head of programming, Wafa Daoud head of screening and programme control, and Sadok Bouabène head of programmes on Al Wataniya 2. Mokhtar Rassâa, CEO of *Télévision Tunisienne*, has deplored this “negligence” and has confirmed that further changes will be carried out soon.



#### [#France / Directors of France Télévisions approve the contract for targets and resources 2011 /2015](#)

Rémy Pflimlin chairman of *France Télévisions*, presented the group's contract for targets and resources for the period 2011 to 2015. The Board of directors, including representatives from parliament, the State, CSA (the television watchdog) and *France*

*Télévision* staff members approved the draft. It takes into account all the findings of the works committee, parliamentary committees and the CSA. The final signature by the State and *France Télévisions* will take place in the middle of November.

The *Assemblée Nationale* also voted through an amendment allowing the State to reduce *France Télévisions'* subsidy if it makes a profit on advertising. But whatever the profit, the subsidy cannot be less than the minimum stipulated in the contract for targets and resources.



#### [#Tunisia / Tounesna TV arrives, Attounissia TV changes frequency](#)

On October 18<sup>th</sup> the Tunisian businessman Abdelhamid Ben Abdallah announced his new TV channel, *Tounesna* ("Our Tunisia") will be open for business in March next year. The editorial line remains a little vague at the moment: *"It's a young channel targeting every category of society,"* with the aim of *"encouraging cultural projects and supporting young Tunisian talent,"* explains M. Ben Abdallah.

*Tounesna* TV will take over the frequency used until recently by *Attounissia* TV. The channel belonging to producer/presenter Sami Fehri (photo) was forced to stop operating after it broadcast an interview with a Tunisian politician Yassine Ibrahim during the election campaign.

The Higher Authority on Elections had forbidden foreign channels to broadcast the slightest intervention of this kind during the campaign. *Attounissia* transmitted via Nilesat and so was not considered a true Tunisian channel. The decision to close down the channel was taken by its principle share-holder: the state, however the order was overturned just three days later and the channel was allowed to start transmitting again, but on another frequency.



#### [#France / Editor in Chief of France 24 resigns](#)

On October 19<sup>th</sup> Jean Lesieur, who for the past year has been editor-in-chief at France 24, handed in his resignation to Alain de Pouzilhac, head of AEF (*Audio-visuel Extérieur de la France*). In the email which he sent to his colleagues, M. Lesieur denounced *"the strange manoeuvres which would prevent me from keeping the editorial team together and rewarding sufficiently all those*

*who are making France 24 what it is."*

He wanted to promote various individual journalists to the rank of *Grand Reporter*, while M. de Pouzilhac had just called on every director of AEF (France 24, RFI, Monte Carlo Doualiya) *"to make a global deal with all the staff under him."* Following this resignation the employees of France 24 passed a vote of non-confidence in AEF's chairman.



#### [#France / Six new DTT channels in September 2012](#)

François Fillon, the French prime minister, has announced the repeal of the law granting bonus DTT channels to TF1, M6 and Canal Plus. The European Commission has declared these bonus channels

contrary to community law.

However, the CSA is preparing a candidate call for six new frequencies on HD on free DTT. *"The candidates can apply at the end of December or early January. The applications will be selected between then and the end of March 2012 with the channels starting in September,"* CSA's chairman Michel Boyon explained. Among the prospective channels are *TV Breizh* (proposed by TF1), *Wiki TV* and *M6 Family* (M6), *Canal 20* (Canal Plus), *Chérie HD* and *Nostalgie* (NRJ), *RMC Sport* and *BFM Doc* (NextRadioTV), and *L'Equipe TV*.

Fillon also confirmed the imminent adoption of a new digital broadcasting standard to replace DVBT-1. DVBT-2 will allow more HD channels on the DTT network, but viewers will have to buy different equipment.



#### [#Turkey / Ibrahim Sahin brought back to run TRT](#)

In mid-November, Ibrahim Sahin's mandate as managing director of Turkish television TRT was renewed until 2015. M. Sahin, who has run TRT since 2007, was chosen from three candidates by the Turkish television watchdog RTUK. His re-appointment was approved by a council of ministers before being finally approved by Abdullah Gül, Turkey's president.

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## PROGRAMMES

[#Spain / RTVE relinquishes part of its 2012 Olympic Games rights](#)

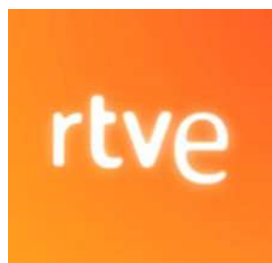
[#Romania / TVR launches its web platform](#)

[#Romania / Antena 3 signs an agreement with CNN](#)

[#France / "Première Passion" broadcast on TV5 Monde](#)

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[#France / Mediterraneo contents in November](#)



[#Spain / RTVE relinquishes part of its 2012 Olympic Games rights](#)

RTVE, the Spanish public broadcaster with rights to the London Olympic Games in 2012, has just sold part of them to private operators. The group calculated coverage of the event would cost €70 million, but then discovered it is ending 2011 with a €50 million deficit. RTVE is taking advantage of a 2010 law allowing broadcasters to share cultural or sporting events. The rights owned by RTVE include television transmission (€48 million) and web streaming (€9 million).



[#Romania / TVR launches its web platform](#)

At the end of October Romanian public television TVR put on-line its first platform using broadcast content "TVR Plus". *"We are Romania's leading producer of television programmes and we want to make these programmes available on-line, but it will need several development stages first,"* said Alexandru Lazescu, TVR's managing director.

For the time being the only programmes on offer are those produced by TVR, but discussions are under way to diversify. For its infrastructure and hosting the channel has become associated to Media Direct.

**ANTENA**



[#Romania / Antena 3 signs an agreement with CNN](#)

In October *Antena 3*, Romania's news channel, owned by the Intact group, made an agreement with CNN International that they should exchange images and programmes. CNN has already signed similar deals with other Romanian channels (TVR, Pro TV), but not with a news channel. It's an important addition for *Antena 3* in its struggle for viewers against the leading non-stop news channel in Romania, *Realitatea TV*.



[#France / "Première Passion" broadcast on TV5 Monde](#)

"*Première Passion*" is a documentary by Philippe Baron about the first film based on the Gospels, "*From the Manger to the Cross*". Made in 1912 it was filmed entirely in Palestine in natural surroundings. Baron, working in Nantes, London and New York, goes back to the origins of cinema, looking at the relationship between image and religion.

Produced by Vivement Lundi and shown at the 2010 PriMed, "*Première Passion*" won the "Art, Heritage and Culture" Award.

**francetvinfo**

[#France / France TV Info, the non-stop news platform for France Télévisions](#)

On November 14<sup>th</sup> *France Télévisions* launched its first non-stop news web platform. Called *France TV Info* (<http://www.francetv.fr/info/>) it is available on the internet and cell-phones, giving the public a thread of information like Facebook, so they can see what's happening in the world in real time. There will be articles, videos and even some regional content.

"We want to become one of the main digital news players in France," explains Bruno Patino, assistant managing director for development at *France Télévisions*. *France TV Info* will soon branch out to compete in other markets such as tablets and internet TV.



[#France / Mediterraneo's November contents](#)

**The crisis in Greece, a phenomenon which is getting worse:** in the 1960's in Greece there was a huge exodus away from rural areas. The countryside literally emptied and the major cities like Athens and Thessalonika grew rapidly. With the euro crisis causing mayhem we are now witnessing the reverse. In 2011 75% of Greeks lived in urban areas.

**The cork industry in the Mediterranean:** the golden age was in the 1920's when the cork industry employed more than 2,000 people in the Var and 11,000 tons of cork were harvested. Today in the *massif des Maures* scarcely 300 tons are produced each year, the whole network has collapsed with only two companies surviving. But a report from Catalonia shows cork factories working to full capacity: 300,000 corks produced every day in these workshops. It was assumed that cork had been entirely superseded by screw-tops and plastic corks, but visibly this is not so.

**Jordan's death throes:** On June 5<sup>th</sup> 2011, anniversary of the Arab defeat in 1967, hundreds of Palestinian and Syrian demonstrators try to get up onto the Golan Heights, captured by Israel in the 6-day war and then annexed in 1981. An annexation still not recognised by the international community. Beyond the symbol, though, the Golan Heights are a crucial issue: they are the reservoir for the whole region and in particular the Sea of Galilee. Recently Syria asked the UN to intervene. By controlling the water from the Golan Heights Israel deprives many neighbouring countries of a vital natural source.

**The Garibaldi:** During the winter of 1906, four Greek ships were wrecked off the coast of Sicily. The biggest of these was a three-master whose home port was Oinousses near Chios. She was returning from Marseille with a load of tiles and bricks. 90 years later the wreck of the *Angeliki* has been found and the story of the crew, eight members of the same family, has risen to the surface. In the same way the memory of 53 sailors drowned when the battle cruiser *Garibaldi* sank in 1915 has been revived now that wreck has been located.

**Also a special edition about Mediterranean islands and their specificities, with reports from Malta, Greece, Italy and Corsica.**

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## ECONOMY

[#Spain / Telefonica begins producing TV programmes](#)  
[#Spain / The Prisa group wants to restructure its debt](#)  
[#United States / 1 million Americans watch TV5 Monde](#)  
[#France / Canal Plus launches a VOD subscription offer](#)



### [#Spain / Telefonica begins producing TV programmes](#)

The Spanish operator Telefonica, owner of *Movistar Imagenio* with 800,000 subscribers has closed a deal with RTVE, Spain's public service broadcaster, to make programmes. Thanks to this agreement two documentary series have been made, "*Entre Dos Aguas*" about music and "*Yo de Mayor Quiero Ser Español*", about Spaniards

who succeed abroad. Another documentary on the social networks, "The Cloud", is in preparation.

Telefonica, one of Spain's telecommunication giants, is also a major content distributor through *Movistar Imagenio*, cell-phones and its VOD platform.



### [#Spain / The Prisa group wants to restructure its debt](#)

In October the leading Spanish media group *Prisa* presented a restructuring of its debt "*to extend the maturity dates of contracts, syndicated loans and relays [...] with financial establishments, based on achieving certain goals,*" as the official press release says. The group's debt is around three billion euros, and has already forced the company to negotiate a refinancing with banks until 2013.

Having recently sold the *Cuatro* channel to *Telecinco*, then 44% of the pay bouquet *Digital Plus* to *Telecinco* and *Telefonica*, *Prisa* had to give up another channel in October when they sold the travel channel *Viajar* to *Fox España*.

Despite the arrival of Martin Franklin and Nicolas Berggruen in November 2010, new shareholders who injected €650 million into the company, *Prisa's* financial situation has scarcely improved. The net profit of the group for this 3<sup>rd</sup> quarter is down 78% compared with the previous quarter and the group faces 2,500 job losses in Spain, Portugal and Latin America.



#### [#United States / 1 million Americans watch TV5 Monde](#)

The French-language channel TV5 Monde is now firmly established on American soil. Distributed on cable networks in the United States since 2001 as a pay service (10€ a month), it now has 360,000 homes subscribing. *"That represents a million individual viewers a week,"* explains Marie-Christine Saragosse

(**photo**), the channel's managing director.

*"Most want to see films in their original version, so we sub-title everything into English. Our primary aim is to go towards the Americans."* More than half the subscribers are English-speaking Americans curious to see *"films with Alain Delon or the great classics of the 1960's such as Truffaut's films. They are still attracted by our way of life, our elegance, our fashion"* TV5 Monde broadcasts on nine different signals across the globe. The TV5 Monde United States signal offers mainly news and cinema



#### [#France / Canal Plus launches a VOD subscription offer](#)

In October Canal Plus created a subscription offer on its platform for downloading films and series, CanalPlay. The service, CanalPlay Infinity, allows surfers to download as many programmes as they like and to look at them when they like for €9.99 a month. Since November 8<sup>th</sup> it has been on trial through SFR's *Neufbox* but will soon be available on most broadband platforms since Canal Plus has signed agreements with every telecom operator except Orange.

This subscription system will help Canal Plus adapt to future competition, particularly the arrival in France of *Netflix* and *Hulu*, VOD platforms which both make a fortune in the US with a similar offer (*Netflix* has 24.5 million subscribers in North America).

The only problem is that French law insists a film has a cinema life of 3 years before it is available on a VOD subscription platform. So CanalPlay Infinity's catalogue won't have any film which came out after 2008.

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## CINEMA

[#Italy / Audiences more and more fond of on-line cinema](#)

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[#France / The Assemblée Nationale votes a ceiling of resources for CNC](#)



[#Italy / Audiences more and more fond of on-line cinema](#)

A study made public in October by ANICA (*Association Nationale des Industries Cinématographiques Audiovisuelles*) gives us a chance to understand Italian tastes in cinema-going and video-watching.

It shows that 25 million Italians did not go to the cinema at all in 2010 (more than half have not set foot in a cinema over the past 5 years), while most cinema tickets are sold to 10 million people who go on average between 5 and 14 times a year. Most Italians baulk at the price of cinema tickets, preferring to wait until the film is shown on television.

Watching films on the small screen is growing in popularity amongst Italians – 27 million of them view at least one film a day on television, 22 million on a free channel.

During 2010 VOD also gained ground: 16% of people asked downloaded at least one film or series (either legally or not).



#### [#Italy / The new Bertolucci will not be in 3D](#)

On October 10<sup>th</sup> the Italian director Bernardo Bertolucci (**photo**) began shooting his new feature "*Io e Te*" ("Me and You"), adapted from Niccolò Ammaniti's novel. Contrary to the film-maker's spring announcement, the film will not be in 3D. Although at the time he was showing great interest in the new technology, M. Bertolucci seems to have changed his mind, telling a press conference in Rome that 3D was "*very expensive and indecently commercial*."

The script, co-written with Umberto Contarello ("*This Must Be the Place*") and Francesca Marciano ("*L'Eté où j'ai grandi*"), is about a solitary adolescent, Lorenzo, who, deeply affected by his family's problems, decides to spend the winter holidays hidden in the cellar of his house. Produced by Fiction, Mario Gianani and Medusa Film, "*Io e Te*" should be released in Italy in 2013, ten years after Bertolucci's previous film "The Dreamers" (2003)



#### [#Italy / Penelope Cruz comes back to Rome for Sergio Castellitto](#)

Sergio Castellitto's new film "*Venuto al Mondo*", reunites him with the spanish actress Penelope Cruz, 7 years after "*A Corps perdus*" (2004). Adapted from the novel by Margaret Mazzantini, the film follows a mother in Rome who decides to go back to the town where she was born, Sarajevo, with her 16 year old son. Having travelled between Bosnia-Herzegovina and Rome, the crew are scheduled to complete filming in Piedmont in December. "*Venuto al Mondo*" is co-produced in Italy by *Medusa Film*, *Alien Produzioni*, *Picomedia* and in Spain by *Telecinco* and *Mod Producciones*. Italian release is set for autumn 2012.



#### [#Morocco / Mohamed Asli's new film on release by January 2012](#)

Mohamed Asli, director of the acclaimed "A Casablanca, Les Anges Ne Volent Pas" (2004) makes his return with a second feature "Rough Hands". Mustapha, mid-forties, is a hairdresser in Casablanca, his clients are high-ranking government officials. He takes advantage of his

special relationship with them to procure, on the quiet, false identity papers to a totally different sort of client, Zakia (**photo**). She needs a visa to join her fiancé in Spain, where there is work picking strawberries. The problem? The Spanish employers only hire married women with children – and with "rough" hands. Zakia asks Mohamed to provide her with papers while getting her mother to make a special cream to make her hands coarse.

"Rough Hands" will be released on January 25<sup>th</sup> in Morocco. It has already done the festival tour since it was selected at Toronto, Montreal, Abu Dhabi and Washington. It will also go to Gothenburg (January 27<sup>th</sup> to February 6<sup>th</sup>).



#### [#France / The Assemblée Nationale votes a ceiling of ressources for CNC](#)

An amendment voted through on October 21<sup>st</sup> by the French parliament casts doubt on the future of French cinema financing. The state

has decided to put a ceiling on all allocated taxes, on which the CNC's budget depends. The CNC (*Centre National du Cinéma et de l'image animée*) receives a direct tax on cinema tickets, sales of videos (DVD, Blu-Ray), television services and VOD. The money raised is then ploughed back into different parts of the French film industry. Putting a ceiling on these taxes would adversely affect this system of finance.

In a collective press release the professional organisations unanimously condemned the consequences of this amendment: *"Such an amendment would destroy the system of mutual support for the French cinema, which, since 1946, has been able to maintain both a healthy film industry and a dynamic, varied creativity."* For Pascal Rogard, Director of the Society of Authors and Composers *"it leads straight to the end of the CNC's budgetary independence."* On October 20<sup>th</sup> another amendment had settled the CNC's annual budget at €705.9 million.

## FESTIVALS

Festival of the month... the **MEDFILM Festival, from November 19<sup>th</sup> to 27<sup>th</sup> in Rome**



While the Rome International Film Festival delivered its verdict on November 4<sup>th</sup>, MEDFILM, Rome's oldest cinema festival, takes place at the end of the month. This year, celebrating its 17<sup>th</sup> anniversary, it honours the Arab Spring revolutions.

Egypt and Tunisia are the invited countries from the southern shores of the Mediterranean. As well as being the focus of attention, there will be special screenings, and the hope that the values cherished by the Arab Spring, freedom and democracy, are going to last.

Romania will also be a guest of honour, and the Festival will show local film production there, particularly films about the upheavals in Romanian society since 1989 and the overthrow of Ceaucescu.

As every year the official competition will focus on films from the Mediterranean and Middle East. The Love and Psyche Award will go to the best film, chosen by an international jury.

Documentaries and short films have their own category. The best short will receive the Prix Methexis for boosting inter-cultural dialogue in the Mediterranean region. A panel of students will give the Cervantes Award to the most innovative short.

Since 2005 there has been a regular special section on French cinema "How others see us", under the banner of multiculturalism.

For the third consecutive year MEDFILM is working in partnership with the Institute of Foreign Trade, the Ministry of Economic Development, *Cinecittà Luce* and the Istanbul International Film Festival offering "Rome-Istanbul: Crossing the Bridge", a special event to forge links between Turkish and Italian cinema.

A special section will present short films made by Italian remand prisoners on a theme decided by MEDFILM's organisers. Finally a homage will be given to the Egyptian actor Omar Sharif (**photo**), who will receive a life-time's achievement trophy.



## THE OTHER FESTIVALS

[#France / The Rencontres d'Averroès continues until December 3rd](#)

[#Bulgaria / The Turkish Murat Aksoy winner of the European Environment Festival](#)

[#United Arab Emirates / Two Tunisian producers win prizes at Abu Dhabi](#)

[#Qatar / Merzak Allouache's "Normal", Best Film at the Tribeca Festival](#)

[#Turkey / Registration open for the TRT Documentary Awards 2012](#)

[#France / "L'Homme sans Portable" overall winner of the 33<sup>rd</sup> Cinemed](#)



[#France / The \*Rencontres d'Averroès\* continues until December 3rd](#)

Opening in south-eastern France on October 20<sup>th</sup> the *Rencontres d'Averroès* will continue until December 3<sup>rd</sup>. The CMCA showed a selection of documentaries earlier in November as part of the “*Ecrans d'Averroès*”: Jean-Thomas Ceccaldi's “*Fils et Filles de...*”, Valérie Brégaïnt's “*Zahia Ziouani, un chef d'orchestre entre Paris et Alger*” and “*Musulmans de France – Episode 3*” by Karim Miske and Mohamed Joseph.

On November 17<sup>th</sup> there was a screening of Stefano Savona's documentary “*Tahrir*”, in Marseilles, followed by a discussion with Pénélope Bertoluzzi (the film's producer) and Thierry Fabre (creator of the *Rencontres d'Averroès* and head of programming and international relations at MuCEM). On November 18<sup>th</sup> and 19<sup>th</sup> three round tables discussed relations between Europe and Islam in the presence of experts. The evening of the 19<sup>th</sup> was marked by a concert by the Titi Robin Quintet, so as to provide a beautiful ending to these 18<sup>th</sup> *Rencontres*. There will be other events until December 3<sup>rd</sup>, such as the “Tuesday at MuCEM”, which is for stories from the Israel/Palestine borders or again the exhibition “The Mediterranean of the Seven Sleepers” at Aubagne until November 24<sup>th</sup>.



[#Bulgaria / The Turkish Murat Aksoy winner of the European Environment Festival](#)

In September Murat Aksoy's Turkish documentary “*Tulumcu*” (**photo**), received the Best Balkan Film Award at the 6<sup>th</sup> “Green Wave – 21<sup>st</sup> Century” environment festival at Kardzali (Bulgaria). Every year this event looks at films and television programmes about environmental issues. The 52-minute “*Tulumcu*”, representing TRT (Turkish

Radio and Television) in this year's competition, is about protecting the cultural heritage in the Balkans and was filmed on the Turkish Black Sea coast.



#### [#United Arab Emirates / Two Tunisian producers win prizes at Abu Dhabi](#)

Ziad Hamzeh (**photo**) and Ridha Behi jointly received the Award for "Best Producer from the Arab World" for the Tunisian film *Dima Brando* at this year's Abu Dhabi Film Festival. Ridha Behi also directed this feature film about a young Tunisian, Raache, whose physical resemblance to Marlon Brando changes his life.

The French film "*Poulet aux Prunes*", by Marjane Satrapi and Vincent Paronnaud received the Best Drama Film. The Franco-Moroccan Ismaël Ferroukhi was awarded Best Director for his film "*Les Hommes Libres*".

Finally in the documentary section, the award for Best Producer went to the Film Clinic for "*Tahrir 2011: The Good, The Bad and The Politician*" by Tamer Ezzat, Ayten Amin and Amr Salama.



#### [#Qatar / Merzak Allouache's "Normal", Best Film at the Tribeca Festival](#)

The Doha Tribeca Film Festival delivered its verdict on October 29<sup>th</sup>. The Algerian film-maker Merzak Allouache (**photo**) received the Best Arab Drama award for "Normal", a portrait of Algerian youth in the wake of the Arab Spring.

In the documentary section Namir Abdelmassih an Egyptian now based in France, was given a prize for his film "The Virgin, the Copts and Me", in which he goes to Egypt to investigate the claimed sightings of the Virgin Mary. For its part the French film "*Omar m'a Tuer*" went home with two awards: Best Director for Roschdy Zem and Best Actor for Sami Bouajila.



### [#Turkey / Registration open for the TRT Documentary Awards 2012](#)

The 3<sup>rd</sup> TRT Documentary Awards will be announced on May 7<sup>th</sup> next year. The Turkish channel's awards aim to encourage and publicise both national and international documentary production.

The three major competitions are organised as follows: a national amateur competition for films of between 15 and 60 minutes; a national professional competition, for films of more than 20 minutes; and an international competition open to films of more than 25 minutes. All the documentaries sent in must have been produced after January 1<sup>st</sup> 2011.

You can register your film until January 27<sup>th</sup> 2012. Pre-selection will be from February 6<sup>th</sup> to the 24<sup>th</sup> and the list of films entering the final phase will be announced on February 27<sup>th</sup>.

Registration and rules: <http://www.trtdoc.com/en/main>



### [#France / "Man Without a Cell-Phone" overall winner of the 33<sup>rd</sup> Cinemed](#)

The Palestine-Israeli film "*Man Without Cell-Phone*" (**photo**) by Sameh Zoabi, produced by Méroé Films (France), Lama Films (Israel), Kanmakan Films (Palestine) and Versus Productions (Belgium), was awarded the Gold Antigone at Montpellier's 33<sup>rd</sup> Cinemed Festival in October. This full-length feature is about the

tribulations of a young Israeli Arab torn between his search for love, his dreams of university and a domineering father. Special mention was given to Dejan Zecevic's Serbian film "*The Enemy*".

In the short film category the Canadian-Moroccan "*Mokhtar*" by Halima Ouardiri won first prize. The film is about a Moroccan child who finds a baby owl, said to be carrier of ill-luck.

"*Angst*", by the Portuguese Graça Castanheira, took the Ulysses Award for Best Documentary, about the illusions humanity has created for itself to help us survive.

## WEB-SITE OF THE MONTH...

**Circum Al-Dunyâ** (<http://circum-al-dunya.perso.sfr.fr/>)



*Circum Al-Dunyâ* is a directory providing links to a wide variety of web-sites about Arab cultures. Under different category headings, the web-site offers all sorts of lists – publications, events, music, practical information – showing what can be found on other web-sites.

The lists provide extracts, making it easier for the surfer to choose the right link, whether it be to an article on the state of the Arab world, the synopses of a book, the contribution the Arab world has given to other societies – the range of information is vast, from the linguistic, the scientific, or even the gastronomic.

*Circum Al-Dunyâ* also provides a list, at present rather meagre, of permanent exhibitions showing the arts of the Arab world. The site also contains a list of “Initiatives” of all kinds, from the web-documentary “*Les Amants d’Alexandrie*”, selected for this year’s PriMed in the Multimedia category, to the journalists’ collective *Mashallah-news*, not forgetting the University of Freedoms, uniting specialist thinkers of the Arab world.



A section for opinions and blogs gives access to lectures by intellectuals and personalities, as well as political, scientific and cultural blogs, classified according to country.

Finally the announcement page brings together as exhaustively as possible, all the candidate calls for competitions, festivals, awards and training sessions. It also keeps the viewer informed on every cultural event happening now or in the future, as well as the latest literary and musical releases.

Worth mentioning too is the possibility of consulting the entire archive of newsletters sent by the *Circum Al-Dunyâ* association since 2009.

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## THE EURO-MEDITERRANEAN WAY

[#Algeria / The Raspouteam collective publishes a web-documentary about October 17th 1961](#)

[#Spain / Imminent launch of an on-line coproduction platform](#)

[#Tunisia / First regional conference for Euromed Audiovisuel III](#)



[#Algeria / The Raspouteam collective publishes a web-documentary about October 17<sup>th</sup> 1961](#)

"17.10.61", a web-documentary about the Paris massacre of Algerian demonstrators by French police in 1961, put on line in October by the Raspouteam collective ("*Journal Illustré de la Commune de Paris*", "*Désordres Publics*").

Presented as an interactive map of Paris, it combines interviews with historians, archive documents and eight original witness statements spoken by well-known actors (Simon Abkarian, Ariane Ascaride, Jean-Pierre Darroussin, Jean-François Guérin, Hammou Graïa, Sabrina Ouazani, Lyes Salem et Robinson Stévenin).

On October 17<sup>th</sup> 1961, although a curfew had been proclaimed by the police prefect Maurice Papon, the *Front de Libération Nationale* (FLN) organised a demonstration of Algerian workers in Paris after the curfew hour. The police repression was bloody and between 70 and 200 Algerians were killed.



[#Spain / Imminent launch of an on-line co-production platform](#)

Pancho Casal, co-founder of the Spanish *Continental Producciones* has announced that next April he will launch a platform to make it easier to find international co-production for on-line programmes. The web-site, *Wecoop*, will use the concept of crowd-sourcing, that is pooling the knowledge of many people to carry out a project.

*Wecoop* is aimed at production companies and independent professionals who have projects they want to develop but need good partners to help them. The distribution of the completed programme or film will also be made easier, as Señor Casal explains: "*The aim is to offer clients the possibility of purchasing the programme directly on-line. We will provide a system of data transfer which will send even HD files swiftly.*" The cross-media exploitation possibilities are also increased, since *Wecoop* will allow "*people with different production methods, making different sorts of material, to get in touch with each other.*"



### [#Tunisia / First regional conference for Euromed Audiovisuel III](#)

The European Union (EuropeAid) chose Tunis to host the first regional conference on the Euromed Audiovisuel III programme on November 14<sup>th</sup> and 15<sup>th</sup>. The conference, attended by some 200 broadcasting professionals from Europe and the nine partner countries of the southern Mediterranean, set out Euromed's three year programme to create the conditions in which Euro-Mediterranean cooperation can develop. The conference then discussed ways of strengthening exchanges between the southern countries.

The proposals made during the conference helped those present determine the feasibility of a Mediterranean regional co-production fund, at the same time defining the role of television companies in the financing and promotion of broadcast films.

The conference was divided into several themed sessions: Menem Richa, general secretary of Europa cinemas, ran a workshop on distribution, marketing and VOD. Dora Bouchoucha chairperson of Southern Funds, took part in a discussion on co-productions. Hans Robert Eisenhauer, one of the pioneers of ARTE, led a module on the role of television companies in financing films. Mokhtar Rassaâ (**photo**), managing director of Tunisian Television, was also present.

On November 15<sup>th</sup> a discussion on the new wave of Arab cinema, in the presence of Algerian, Egyptian, Jordanian, Libyan, Syrian and Tunisian film-makers, closed this meeting of the whole Mediterranean broadcasting community.

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## INDEPENDENT MEDITERRANEAN PRODUCERS' WAY

apimed

*Association internationale de producteurs indépendants de la méditerranée*



**MEDIMED'11 BROUGHT TOGETHER MORE THAN 250 DOCUMENTARY PROFESSIONNALS AT SITGES. THE AHMED ATTIA PRIZE 2011 WAS AWARDED TO "OUR COMRADE TITO".**

Since its creation in 2000, the **Euro-Mediterranean Documentary Market MEDIMED** has shown it is one of the best tools for launching and financing documentary projects. The Association of Independent Mediterranean Producers (APIMED) presented this year's market on October 7<sup>th</sup> and 9<sup>th</sup> – with enormous success.

MEDIMED allows independent producers and their potential backers to meet in the best possible atmosphere for doing deals. The market takes place in the *Palau Maricel*, a clean, calm environment in the centre of historic Sitges, near the sea.

**More than 60 commissioning editors, buyers and distributors took part in this year's MEDIMED:** 2M, AL JAZEERA CHANNEL, AL JAZEERA ENGLISH, AVRO, CANAL FRANCE INTERNATIONAL, CHANNEL 8, ERT, FRANCE TELEVISIONS, PLANETE, RAI 3, RTBF, SVT, TVC, YLE... amongst others.

The jury selecting documentary projects for the Pitching Forum was made up of: **Dima AL JOUNDI**, producer and director (Crystal Films, Lebanon), **Bernadette CARRANZA**, producer (INTESA, Italy) **John MARSHALL** (Docos Limited, UK) and **Montse PORTABELLA**, distributor (Motion Pictures, Spain).

Each year the figures rise, with **456 programmes chosen against 360** last year, and **38 countries represented against 33** in 2010.

In 2007, as a memorial to its honorary chairman, the APIMED office decided to create the Ahmed Attia Award for dialogue between cultures, to reward completed programmes that had been pitched as projects during a previous year's market. The 14 titles in competition this year represented the following countries: **Germany (2), Spain (2), France (5), Greece (1), Iceland (1), Italy (1), Poland (1) and the UK (1).**

The jury for the award was made up of **Mme Nezha DRISSI**, director of the FIDA DOC festival (Morocco), **Pierre BARROT**, head of cooperation projects, head of broadcasting and the promotion of the image for the *Organisation Internationale de la Francophonie* (France), **Yann BROLLI**, producer (*Les Films du Tamarin*, France) and vice-chairman of APIMED, **Mohamed CHARBAGI**, producer (*Alif Productions*, France). They chose "**OUR COMRADE TITO**", a documentary produced by **Bruno FLORENTIN** (*Real Productions*, France), directed by **Robin HUNZINGER** and written with Sabina Subasic, which was pitched during the 2007 MEDIMED.



#### Synopsis:

Sabina is the citizen of a country which no longer exists, Yugoslavia. With all her friends she believed the dream of a just society. And then the dream exploded. These children of an ex-world have all remained marked by the golden age created by Tito. Where does their nostalgia

come from? Who was Tito, this man they miss so much? They have made him more than a great president, more than a historic person. They have incorporated him into their way of thinking, more than that, their way of being.

Sabina (38), who used to be a Young Communist, is the key to the film. She takes us on the footsteps of "Tito the hero", whose far too glorious official hagiography hides another, which is correspondingly too dark. Using archive images and confidential memories from a young woman of today, the film questions the utopia that was Yugoslavia in Tito's time (for some imperfect, for others too revolutionary). This questioning takes us to two almost neighbouring islands: first Brioni, reserved for heads of State and other high-ranking guests, the only island Sabina knows about. Then Goli Otok (The Bare Island), containing a work and deportation camp for political opponents of Tito's regime, which Sabina discovers. The questions do not have an answer, the important thing is to ask them – and this film asks them passionately.

**Finally, the dates of the 13<sup>th</sup> MEDIMED are already fixed: October 12<sup>th</sup> to 14 2012.**

## STOP PRESS...

[#Tunisia / Reporters Without Borders sets up in Tunisia](#)

[#France / An award for first documentary films](#)

[#France / Five activists from the Arab Spring awarded the Sakharov Prize](#)

[#Algeria / Death of the journalist Ali Boudoukha](#)



### #Tunisia / Reporters Without Borders sets up in Tunisia

In October the NGO “Reporters Without Borders” opened an office in Tunisia. *“Under Ben Ali's rule we were not welcome in Tunisia and could only denounce the censorship and authoritarianism.”* explains Jean-François Julliard, general secretary of the organisation. *“We need to be closer to the*

*Tunisians as they struggle towards democracy, we need to be there with them as they develop a secure press, independent and ethical.”* Julliard has said they want to guide reforms to the Tunisian news media, particularly concerning the press code and radio and television regulation. “Reporters Without Borders”, which has been militating for press freedom and an end to censorship since 1985, has 140 correspondents world-wide.



### #France / A new award for first documentaries

The new André Targe award for a first documentary film, will be awarded on February 29<sup>th</sup> in Grenoble. Applications are open until December 31<sup>st</sup>. The length, format and means of production are free, though the film must have been made in 2011. The films must be sent either in French or with French sub-titles. The films selected will be screened over two days, February 28<sup>th</sup> and 29<sup>th</sup> in the evening, and the winning film will be screened with them. This event is organised jointly by AT&Cie and the *Compagnie des Docs*.

André Targe (**photo**), a pillar of cultural and university life in Grenoble, died in 2008. Amongst other things he had a career as a documentary film-maker for FR3, the CNRS and *Idée Originale*. He is also well-known for his radio dramas (which will be celebrated on March 1<sup>st</sup>, still in Grenoble).

Applications and rules: <http://www.ciedesdocs.com/phpBB2/viewforum.php?f=10>



### [#France / Five activists from the Arab Spring awarded the Sakharov Prize](#)

The European Parliament, meeting on October 27<sup>th</sup> in Strasbourg, gave the Sakharov Prize 2011 to five people who have made an outstanding contribution to the Arab Spring.

Mohamed Bouazizi, whose death by self-immolation sparked off the Jasmine Revolution in Tunisia, was given an posthumous award. Asmaa Mahfouz (**photo**), co-founder of the “April 6<sup>th</sup> Youth Movement” and initiator of the call to gather on Tahrir Square in Cairo, is also rewarded, as is Ahmed Al-Zubair Ahmed Al-Sanusi, a 77 year old Libyan opponent of Ghaddafi's regime, imprisoned for 31 years. Two Syrian activists complete the five winners: Razan Zeitouneh, a lawyer who coordinated the various action committees and Ali Farzat a cartoonist whose hands were crushed by the Syrian authorities last August.

Since 1988 the Sakharov Prize has been awarded to organisations and people fighting for Human Rights and freedom. The 2011 winners will receive their awards plus a cheque for €50,000, on December 14<sup>th</sup> at Strasbourg.



### [#Algeria / Death of the journalist Ali Boudoukha](#)

Correspondent for RFI (*Radio France Internationale*) in Algiers since 1994, the journalist Ali Boudoukha died on November 9<sup>th</sup> at the age of 60, following a long illness. During his 40 year career in the Algerian press he made a mark as senior editor at *La Nation* and *Libre Algérie*. He also collaborated with the press agency Médias and was a founder of [www.maghrebemergent.info](http://www.maghrebemergent.info), a news web-site. Very active in *Mouvement des Journalistes Algériens*, he distinguished himself during the 1988 demonstrations as journalists fought for a free press.

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