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MEDITERRANEE AUDIOVISUELLE Monthly Newsletter

The issue in brief: Euromed News – a co-production project between television companies on both sides of the Mediterranean, led by *France Télévisions*; the publication of a collective work on Mediterranean media; *TV5 Monde* at this autumn's 6th Francophone Games, which take place for the first time in Beirut.

The usual items are all here as well: close up on Palermo's EcoVision Festival and the web-site of the European Institute for Research on Mediterranean and Euro-Arab Cooperation www.medeabe.be.

Happy reading to you all.....

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CONTENTS

HEADLINE STORY pages 3 and 4

THREE QUESTIONS TO... pages 5 and 6

LIFE IN THE CHANNELS pages 7 to 9

PROGRAMMES pages 10 and 11

ECONOMY pages 12 and 13

CINEMA pages 14 to 16

FESTIVALS pages 17 to 20

WEB-SITE OF THE MONTH pages 21 and 22

THE EURO-MEDITERRANEAN WAY page 23 and 24

THE PRODUCERS WAY page 25 and 26

STOP PRESS... page 27

HEADLINE STORY...EUROMED NEWS



“The place of public broadcasting, its role as a source of dialogue between the cultures on both sides of the Mediterranean, that's what is at the heart of the Euromed News project being promoted by the European Commission” said Patrick de Carolis, President of France

Télévisions, spearheading the project. Launched on the 15th April, the new television programme will inform the public in southern Mediterranean countries about joint ventures being forged between the European Union and their region.

The project was made possible by a consortium of international organisations, such as the ASBU (Arab States Broadcasting Union), the UER (European Broadcasting Union), CoPeAM (*Conférence Permanente de l'Audiovisuel Méditerranéen*) and by Algerian Television (EPTV), Libyan Television (LJB), Jordanian (JRTV) as well as ORTAS in Syria, the SNRT in Morocco and *Téléliban* of the Lebanon.

As well as informing a wide public about the Euro-Mediterranean partnership, the programme will make it technically easier to broadcast Euro-Mediterranean news right across the South, while maintaining each company's editorial liberty.

On a practical level the project encourages journalists' training, but the deeper idea is to help people on both sides of the Mediterranean understand each other better, making dialogue between them easier, encouraging concepts such as cultural diversity and equality between men and women.

The partners have agreed to produce, exchange and broadcast 300 news items, forty 13-minute magazine programmes and nine 26-minute documentaries, all illustrating the relationship and joint initiatives between the UE and its Southern Mediterranean neighbours. Between March 2009 and February 2010 there will be 17 hours of common production. Among the principal themes tackled: youth employment, access to literacy classes for women in rural societies, grants to help young people set up their own business, questions about sustainable development (pollution of the sea, the place of alternative energy – in particular the creation of a Mediterranean solar plan), but also the European Union's strategy for developing the Euro-Mediterranean cultural heritage, or again the theme of equality between men and women.

But the project does not stop there. As well as news programmes illustrating the relationship and joint initiatives between the European Union and countries of the southern Mediterranean, inter-cultural co-production workshops will be set-up so that production staff and technicians of the different partner organisations can work together on an hour-long magazine programme

Web-site: www.euromed-news.org



CMCA-RAI – More than 300 documentaries submitted for the 14th International Festival of Mediterranean Documentary and News Film.

Success cannot be denied. Directors, producers and broadcasters are again in place for this 14th edition of the Festival.

More than 300 films from 33 countries will be screened in the pre-selection process. This year it's the "Mediterranean Stakes" category which has most films, with nearly 80 documentaries – human stories highlighting problem issues such as immigration, the Israeli-Palestine conflict, the situation of women across the Mediterranean area – but also globalisation and its impact on certain economic sectors, or the problems of water and the environment.

Final pre-selection will take place in Marseille between the 26th and the 30th May.

There are seven prizes:

- **CMCA Grand Prix "Mediterranean Stakes"** (6,000€).
- **"Mediterranean Memories" Prize** (5,000€).
- **"First Work"** (5,000€).
- **"The Mediterranean Art, Heritage and Cultures Prize"** (5,000€).
- **New for this year: the Mediterranean Sports Award** (5,000€).
- **Special Jury Prize** (5,000€), any category.
- **The Faro d'Oro Prize for the best magazine programme** (4,000€)

Finally there are **three supplementary awards** for finalists in any category, given by **France 3 Méditerranée** (France) **RAI TRE** (Italy) and **ENTV** (Algeria)

<http://www.cmca-med.org/fr/le-prix/edition2009/php>

For more information on the Festival since its creation:

<http://www.cmca-med.org/fr/le-prix/>

<http://www.prixcmca.org>

[Return to Contents](#)
[Return to Head of Chapter](#)

THREE QUESTIONS FOR... Khadija Mohsen-Finan, teacher and researcher at the IFRI, *Institut français des relations internationales*.

She is also the editor of a new book, "*Les Médias en Méditerranée*" published by *Actes Sud* in collaboration with the *Maison Méditerranéenne des Sciences de l'Homme*.

There are twenty-three contributors, each a specialist in the region – researchers, journalists, writers and academics from France, the Lebanon, Morocco, Tunisia, Algeria, Italy, Spain and Great Britain.



In what ways have the new media in the Mediterranean region become a factor of international relations?

In the 1990's international relations were turned upside down by the appearance of new media, broadcast by satellite. The phenomenon is particularly evident in the Arab world, where we are looking at a new reality brought about by these new media.

In 1996 the Qatari channel Al Jazeera was created because the Arab public refused to accept the information broadcast by Western media covering the first Gulf War. Arab viewers feel the need for their own interpretation and analysis of the news. Al Jazeera showed the way.

Then in just ten years we have seen the creation of many more channels, each wanting to give their version of reality in a new way. Some of them have been seen as instruments of propaganda, working against Western interests and values. Al Manar, for example, was banned in France and the United States. So, as a reaction against these channels, which are thought to have a completely negative effect on Arab public opinion, the United States set up *Al Hurra* in 2004 and France set up *France 24* in 2006 and 2007, making programmes in Arabic.

To what extent can these new media and the plethora of new channels change the relationship between viewer/web-surfer/citizen and their government? And have they in practice changed this relationship?

The new media have modified the relationship between citizens and governments to the extent that, as one of the writers, Anis Zellighi, says in this book, from the 1990's these media began to question Arab regimes. They began offering a coverage which broke radically with what had been offered until then. They do it in an aggressive and liberated way. It is even more surprising because this phenomenon didn't arise because the political regimes concerned were becoming more open. Overall the political systems have remained closed.

Then again, the huge diversity of media supports (TV, Press, Internet, Blogs), which are

not under the control of a particular State, allow taboo issues to be openly talked about. They give a regime's opponents a way of making themselves heard (Al Jazeera) and in that way they contribute to the crumbling of the authoritarian structure of the public space – say in Tunisia or Syria.

In what ways are the economically powerful Arab television channels, which produce quality, thus credible, news programmes, able to see reality differently, and for which public?

These new media have broadened the limits of what could be talked about in public. This can go from the use of dissent and protest to organising a debate with opponents of the regime or treating sensitive issues such as sexuality. In addition they cover issues quite differently to the way the Western media cover them.

These new media, and in particular the television channels, are powerful because they reach a wide public. The journalists of these channels use standard Arabic, easily understood by everyone, and talk about issues which interest many Arabs, particularly areas of common interest like the question of Palestine for example. It's in this sense that we talk about pan-Arab media. They ignore frontiers and avoid the control of those States which are still authoritarian.

Nevertheless if they play a considerable role in the way public opinion is formed in the Arab world they do not create the public space. As Franck Mermier demonstrates, they fill a void but they do not provide a replacement.

On the other hand the effect which they are supposed to have on viewers' behaviour is almost impossible to measure and even now remains very hard to evaluate.

LIFE IN THE CHANNELS

[# Kurdistan / Kurd 1 launch in France](#)

[# Spain / The broadcasting landscape turned upside down](#)

[# Lebanon / Murr TV or MTV back on Lebanese screens](#)

[# Morocco / Conference about the creation of a parliamentary channel](#)

[# France / Emmanuel Hoog in favour of the creation of a Mediterranean cultural channel.](#)

[# Egypt / 4Shbab TV, an Islamic music channel](#)

[# France / CFI changes its policy on supplying programmes](#)



[# Kurdistan / Kurd 1 launch in France](#)

Responding to demand from the Kurdish population in the Middle East and Europe, Kurd 1, an independent satellite channel, was launched in Paris at the end of April. As well

as satisfying the demand for news, culture and entertainment, the channel's directors hope their programmes and debates will foster a culture of pluralism and dialogue amongst Kurdish people, encouraging and helping the more than a million Kurds living in the EU to integrate.

In the schedules there are cartoons, programmes for young people, programmes about hygiene, health, sport, music, history, language courses but also feature films, series, soaps, documentaries about wild-life, history, current affairs, all dubbed and sub-titled in Kurdish (the language used is simple, accessible to the greatest number, including the illiterate).

Directed by Kendal Nezan, President of the Kurdish Institute in Paris, the channel is financed by private Kurdish capital in Europe. It hopes with advertising and sponsoring to break even within the next few years.



[# Spain / The broadcasting landscape turned upside down](#)

The head of the Spanish government, José Luiz Zapatero, announced he will reduce the amount of advertising on public television (the two channels are currently allowed 10 minutes advertising per hour, which will go down to 9 this year). The reform has not yet been approved, but there is talk of removing all advertising in 2010. In Spain there is

no Television Licence, channels being financed by the State and advertising. Thus €500 million, half of the public group's budget, will have to be found. On the other hand a decree was adopted in February allowing *“television operators to amalgamate, as long as they do not attract more than 27% of the audience, and on condition that the existence of the three major national private operators is not threatened.”* The private channels were quick to respond: the directors of the private channels *Sexta*, *Telecinco* and *Antena 3* each declared they were *“open”* to amalgamation. The Director General of *Antena 3* had this original way of putting it: his channel is *“open to love – but not too quickly”*.



[# Lebanon / Murr TV or MTV back on Lebanese screens](#)

At the beginning of April, two months away from the parliamentary elections, the Lebanese television channel Murr TV (or MTV) began broadcasting again. Officially it will stay politically neutral – that at any rate is what Michel Gabriel Murr, the channel's CEO, announced: *“MTV has always been a free voice in the Lebanon, reaching out to all Lebanese people. Today with its return, the same principles apply. We shall not be bound to any party.”* As a reminder, MTV was banned by court order in September 2002 for *“violation of the law on election coverage”* after an election deemed biased, with power in the hands of the government supported by Syria. The channel is broadcast both via terrestrial and satellite.



[# Morocco / Conference about the creation of a parliamentary channel](#)

A conference about setting up a Moroccan parliamentary channel was held in Rabat on the 10th April in the presence of the Prime Minister Abbas El Fassi. All those taking part stressed how important it is to have this sort of channel: *“a parliamentary channel would remedy the clichés being banded about parliamentary activity,”* declared the President of the Chamber of Councillors, Maati Benkaddour, *“showing a true image of the work done by this institution. It might even reconcile the citizens to politics!”*

The representatives of the parliamentary groups consider that *“by showing what parliament does, this project could create a balance between the executive and legislative powers.”* Everyone asks the government to give the project financial, technical and human backing, all necessary if it is to come to fruition.



[# France / Emmanuel Hoog for the creation of a Mediterranean cultural channel.](#)

As part of the 16th *Conférence Permanente de l'Audiovisuel Méditerranéen* (CoPeAm) held in Cairo between the 16th and the 19th April, Emmanuel Hoog, President and Director General of the *Institut National de l'Audiovisuel* (INA), said he was in favour of a truly international, multilingual cultural channel. For him *“what Arte has accomplished for cooperation within Europe we could do within the Mediterranean region.”* He also suggested setting up funds to support co-productions between countries of the region so that the Mediterranean can become a place of true inter-change. Finally he put forward the idea of a Mediterranean Audiovisual University where professionals could train together to adapt to the rapid changes in the broadcasting world.



[# Egypt / 4Shbab TV, an Islamic music channel](#)

A new satellite music channel, *4Shbab TV*, is aimed at young believers. According to its Director General, Ahmed Abu Haiba, the idea is to foster a modern Islamic model, adapted to the youth of today. In an interview with *Saphirnews*, he explained that before it was set up, the channel faced two major problems: to convince

investors to support Islam through music and to find innovative and creative music productions which also conform to Islamic standards. Launched in February, the channel's success is now established: 1,200 text-messages are received every day and already the discussion forum boasts 12,500 members.

"*Who wants to be the pop star of Islam*" is the channel's leading programme. Once a week, in a 90-minute live programme, viewers call in and sing on their phones. Experts evaluate their performance and choose three. During the following week the public then votes on them. Over the run of the programme, 12 winners will be chosen and they will take part in a large concert. The three winners emerging from that will be given free publicity through video-clips, recording albums and concerts.

The channel hopes to broadcast in the United States before the beginning of Ramadan. The programmes are already sketched out: a mix of eastern music and Islamic American Hip Hop. *4 Shbab* will also soon be available on the Internet.



[# France / CFI changes its policy on supplying programmes](#)

Etienne Fiate, appointed Managing Director of *Canal France International* last November, is reorganising the activities of this subsidiary of *France Télévisions* (75%) and *Arte France* (25%).

While keeping its advisory and training role, the channel is modifying its policy about supplying programmes. In Arab countries, where it only worked with 5 national terrestrial channels, it will cease this activity altogether; in five European countries (Bulgaria, Romania, Latvia, Lithuania, Estonia), it is setting up interim measures (one work bought for a nominal euro, one free work) and in Asia it will continue its activity, mailing its programmes on DVD (to 8 channels in 5 countries), while in Africa it will gradually move from distributing free programmes to a fixed financial contribution of around 10%.

[Return to Contents](#)
[Return to Head of Chapter](#)

PROGRAMMES

[# France / TV5Monde partner in the Francophone Games](#)

[# Spain / Two French programmes adapted in Spain](#)

[# Morocco / New afternoon series for 2M](#)

[# France / May's "Mediterraneo" schedules](#)



[# France / TV5Monde partner in the Francophone Games](#)

From the 27th September to the 6th October the international French-language channel *TV5Monde* will be transmitting from Beirut to cover the 6th Francophone Games. The channel will be offering daily coverage during the Games, which bring together French-speaking young people from all over the world for a series of artistic and sporting events.

There will also be special broadcasts: "*Internationales*", a weekly programme co-produced by *TV5Monde*, *Radio France International* and *Le Monde* newspaper, will talk to the President of the Lebanese Republic, Michel Sleimane. "*Kiosque*", a magazine programme on the international press, will transfer to Beirut where Philippe Dessaint will invite Lebanese journalists to come and analyse both the international news and items closer to home in the Middle East. The music programme "*Acoustic*" will be recorded in the Lebanon this summer and then broadcast during the Games.

Finally the web-site www.tv5monde.com will offer a section dedicated to the Francophone Games with a daily run-down of the events, portraits of the athletes, a competition, a multimedia journey into the heart of Beirut and teaching tools for learning French.



[# Spain / Two French programmes adapted in Spain](#)

The Spanish channel *Cuatro* bought the concept outline of TF1's "*Le Grand Frère*" (Big Brother, but not to be confused with the reality TV series of that name. In this series a professional educator, or *grand frère*, tries to sort out the problems of a young person in difficulties). Consequently since the 24th April the Spanish public has been discovering the "older brother", in this case Pedro Garcia Aquado. He spends a fortnight living with a family who have a difficult adolescent, establishing a relaxed atmosphere in which everyone can exchange ideas calmly, listen and learn.

Same thing for "*5 Frenchies*", a programme concept originating with NRJ12 (a French DTT channel) and now bought by *Antena Neox*, a Spanish DTT channel. Renamed "*Seducion en Miami*", the basic idea is that 5 unattached young men, chosen for their sex-appeal, are taken to a city they do not know and have to kiss as many girls as possible. They have 3 days and 2 nights to do their best, as well as simply survive, for they have neither money

nor telephone.



[# Morocco / New afternoon series for 2M](#)

“*Lahdat Wadae*” is about Leila, a doctor married to a writer, and mother of two daughters, Inès and Ghina. She leads a peaceful life until the day she learns she has an incurable cancer. Worried for the future of her children, she tries to get their teacher interested in her husband, thinking that she would make the perfect step-mother for her daughters....

“*Al Ghadr*”: when Hanane's husband dies she is forced to go out and find work. She takes a job as a caretaker in a factory. But tragedy dogs her: the factory is burnt down and she is found guilty of the damage. She is sent down for 20 years and loses track of her children...

“*Aïla mouhtarama jidan*”: Saïd teaches chemistry and physics, a widower and father of four children, he dreams of re-marrying. But that is not what Hind, Asmae, H'ssina and Issam have in mind. They oppose their father – but with plenty of good-humour and fun.



[# France / May's “Mediterraneo” schedules](#)

In the schedules of **Mediterraneo** this month: the situation in Sardinia after the regional elections, the economic crisis in Spain, the Venice Biennale. There

are also items on the forgotten areas of Lisbon and the Greek town Nauplie.

In Sardinia, a look at the economic and social situation on the island after the victory of the candidate supported by Silvio Berlusconi in the regional elections. A team from *Mediterraneo* went to Cagliari to talk to students about this election which went beyond local politics.

Spain is one of the European countries most affected by the economic crisis. The Bank of Spain announced in April that the country's GDP would drop 3% during the year and that unemployment would rise to more than 17% of the working population. Reports from Barcelona and the Costa del Sol.

Once again this year's Venice Biennale lived up to its promise. This major event in the international cultural calendar chose Mediterranean theatre as its central theme.

Performers and acting companies from different countries gathered in the town to show and discuss their work.

In June *Mediterraneo* will look at the problem of water in Tunisia and solar energy in Portugal. The magazine will also offer more on the presidential election in Algeria, with a cross-cultural portrait of that country's young people.

[Return to Contents](#)
[Return to Head of Chapter](#)

ECONOMY

[# Italy / 5 new television channels available – thanks to digital](#)

[# Spain / Coming soon....a bouquet of pay-TV channels on DTT](#)

[# Morocco / Go-ahead for the commercialisation of the Canal Plus bouquet](#)

[# France / Excellent results for the Institut National de l'Audiovisuel](#)



[# Italy / 5 new television channels available – thanks to digital](#)

AGCOM, the Italian telecommunications regulator, announced on the 8th April that thanks to the move to terrestrial digital, 5 new television channels were going to be made available. Three of the new channels are for new companies and will be sold at auction

(with no date fixed at the moment).

This decision is to encourage competition in national broadcasting, currently dominated by the public group *RAI* and the private group *Mediaset*, owned by the head of the Italian government Silvio Berlusconi. However, the two remaining channels could be bought by anyone, including *RAI* and *Mediaset* (at the moment each has three channels).



[# Spain / Coming soon....a bouquet of pay-TV channels on DTT](#)

The Spanish government has just announced there will be a bouquet of paying channels on Spanish DTT. It invites the editors of existing channels to make their bids, which have to be approved by the Council of Ministers. None of which helps *Prisa*, which has

been trying for some time to sell off its broadcasting subsidiary *Sogecable*. Today in Spain there are 20 DTT channels with national coverage shared by seven companies. Spanish television is committed to moving to terrestrial digital by April 2010.



[# Morocco / Go-ahead for the marketing of the Canal Plus bouquet](#)

On the 23rd March the *Conseil supérieur de la communication Audiovisuelle* (CSCA) gave the go-ahead for *Canal Overseas Maroc* to market the *Canal Plus* Bouquet across the national territory. This go-ahead is good for a year, renewable twice by tacit agreement, in other words in real terms until April 2012. However,

the go-ahead has been given on condition the companies “*respect public order and morality*” and do not broadcast programmes “*which condone violence*” and which “*respect the monarchy, Islam and the territorial integrity*”. An “*exhaustive programme schedule*” has to be communicated to the HACA (*Haute Autorité de la Communication Audiovisuelle*) before the beginning of each month.

In addition, *Canal Overseas* “*is not authorised to broadcast advertising in whatever form, nature or origin.*”

Subscription will be available through pre-paid cards from 6 to 12 months.



[# France / Good results for the *Institut National de l'Audiovisuel*](#)

The *Institut National de l'Audiovisuel*, whose job is the conservation and promotion of the audiovisual heritage, announced that its 2008 results were the best for 25 years: €2.9 million before tax. According to the accounts recently approved by the Administrative Council, this public organisation registered a gross operating surplus of €13.9 million, or 11.6% of revenue. In four years the turnover has increased 14% – from €36.8 million in 2005 to €41.9 million in 2008. 450,000 hours of radio and television programmes have been digitised, 22,000 hours of programmes are now available on the web-site www.ina.fr and more than 15 million clips have been viewed.

[Return to Contents](#)
[Return to Head of Chapter](#)

CINEMA

[# Morocco / Signing of an agreement between CCM and the CCDH](#)

[# Koweit-Morocco / Completion of filming "Tora Bora"](#)

[# Morocco / Last days of filming "The Last Flight of Lancaster"](#)

[# Algeria / Reces for filming "Ce que le jour doit à la nuit"](#)

[# Tunisia / Férid Boughedir jury at the Cannes Film Festival](#)

[# France / Audiovisual grants from the Jean-Luc Lagardère Foundation](#)



[# Morocco / Signing of an agreement between CCM and the CCDH](#)

At the beginning of April the *Centre Cinématographique Marocain* (CCM) signed a cooperation and partnership agreement with the Moroccan Human Rights body, the CCDH. The agreement stipulates that the *Centre Cinématographique Marocain* must make Human

Rights values a criteria when choosing films for production grants. It must also support documentaries and short films which tackle Human Rights issues, or recent Moroccan history or the serious violations of Human Rights perpetrated in the past. In exchange, the CCDH will organise training sessions about Human Rights for managers at the CCM and promote films selected by the CCM.



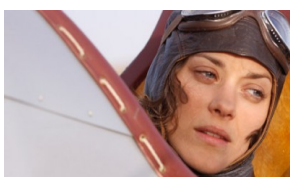
[# Koweit-Morocco / Completion of filming "Tora Bora"](#)

Walid Al Awadi, a Kuwaiti film director who studied film in New York, has just completed filming "Tora Bora" in Ouarzazate. It's about the family of a young man called Tarek. Worried they have heard nothing from him, they go to Afghanistan to look for him – and eventually find

him fighting with the Taliban. In the course of their journey the family discover the different armed conflicts which have torn the region apart for decades, notably because of the presence of Al Quaida.

There are Kuwaiti actors in the main roles: Saad Al Faraj, Khaled Amin, Abdellah Al Zayed and Asmahan Taoufic, but also several Moroccans, Yassin Ahjjam, Laârbi Sassi, Abdellatif Benchegra et Mohamed Moutawakii.

The executive producers are Rif Film Morocco.



[# Morocco / "The Last Flight" completes filming](#)

Marion Cotillard (photo) and Guillaume Canet are the two main actors in Karim Dridi's "*Le Dernier vol de Lancaster*" (The Last Flight), which has completed filming in Morocco. Set in 1933, it's about a determined and resourceful young flyer, "Chubbie" Miller

(Cotillard), desperate to find her fiancé Bill Lancaster when he disappears in the Sahara during an attempt on the London-to-Cape Town record.

The unexpected arrival of this beautiful woman at a remote outpost of the French camel-cavalry, at that time trying to contain a Tuareg rebellion, upsets the soldiers' routine. One of them, Antoine, already in conflict with his superiors, decides to help Chubbie in her hopeless quest across an ocean of unforgiving sand. In the terrifying heat their will to survive gradually unites them in a story of troubled, unexpected love.



[# Algeria / Recces for filming "Ce que le jour doit à la nuit"](#)

The book "Ce que le jour doit à la nuit" from the famous Algerian author Yasmina Khadra (photo) is going to be adapted for the cinema by the French director Alexandre Arcady. "When Younès is only nine, his father, a farmer ruined by a local speculator, loses his family's land. Devastated, the man has to give his son to his brother, a chemist perfectly at home in the French colonial community of a small town near Oran. The sacrifice is immense, for by abandoning his son the father loses his own self-respect.

But Younès' blue eyes and angel looks help him gain acceptance in this well-off provincial community. Now called Jonas, he grows up among the young French colonials, their inseparable comrade. With them he discovers the joys of life and shares their adolescent, privileged, dreams. It seems nothing can upset them, neither the Second World War nor the convulsions of Arab nationalism. Until the day when Emily, a beautiful young woman, returns to the village, immediately becoming the young men's goddess. A love story develops, testing to destruction the four young men's affection for each other, torn between loyalty, self-interest and bitterness, which the War for Independence only makes worse."

The producer, Bachir Derrais has begun choosing the different filming locations, mainly in Oran but also at Mostaganem and Sidi Bel Abbes. The filming is set for 2010, its budget an estimated €17 million.



[# Tunisia / Férid Boughedir jury at the Cannes Film Festival](#)

Férid Boughedir was the first Tunisian film-director to be a member of a Cannes Film Festival jury. That was back in 1991 for the feature film section. Now for the 62nd Festival he has again been chosen, this time to be one of the four members of the jury for the short film competition, whose President is British director John Boorman. Made up of major talents and figures of world cinema, this jury awards the *Palme d'Or* for short films, but also the *Cinéfondation* prize for student films from the

whole world.



[# France / Grants for the audiovisual from the Jean-Luc Lagardère Foundation](#)

Each year the Jean-Luc Lagardère Foundation offers several grants and bursaries for creative people under 30 working in the audiovisual world. For those working in culture and the media, these grants can be a true launching pad, the money allowing them to work on their projects full time.

Four bursaries are given:

- €50,000 for the “cinema producer” bursary
- €30,000 for the “animated film” bursary
- €25,000 for the “documentary” bursary
- €20,000 for the “TV script-writer” bursary

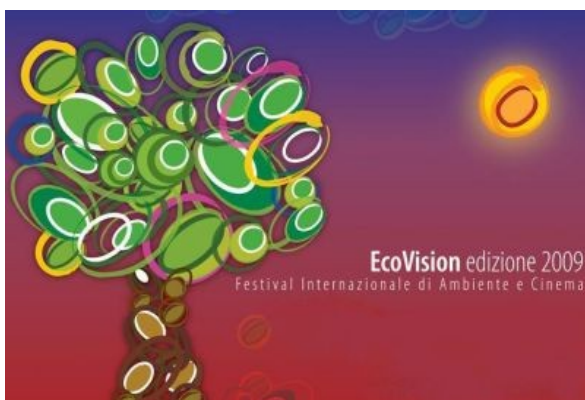
The deadline for applications is the 12th June 2009

The on-line forms can be found at www.fondation-jeanluclagardere.com

[Return to Contents](#)
[Return to Head of Chapter](#)

FESTIVALS

CLOSE UP ON...EcoVision Festival: 5th International Festival committed to “The Environment and the Cinema”



This year the Ecovision Festival will take place in two different places on two different dates: at Palermo (Italy) from the 3rd to the 9th June and, for the first time, at Fortaleza in Brazil from the 18th to the 24th July.

Since Brazil is the planet's largest green lung, and a country of great contrasts, it seemed a natural choice for the Italian organisers. Convinced that film is the way to raise awareness of the need for sustainable development and the protection of the

environment, they made an agreement with the HARCO Association in Fortaleza, giving them a new venue to reach a new audience, and thus potentially awaken more consciences. In a world devastated by religious, ethnic, political and economic wars, EcoVision puts emphasis on subjects which preoccupy all environmental thinkers.

The Festival is trying to encourage the use of feature films and documentaries in addressing issues such as Man versus environment, the preservation of the earth, Human Rights, deforestation, the relationship between towns and new technologies, nuclear testing throughout the world, eco-sustainable development, the different ways rich countries and poor countries see the environment. Indeed it encourages any film about any aspect of the environment and/or nature. 998 films from 70 different countries will be taking part in the competition, categorised by documentary and drama (feature-length, short or video). These works will be split into four sections according to theme: environmental, social, eco-tourism and panorama. The EcoVision Grand Prix will be given to a film in any category for the quality of its subject matter, the way that has been handled and the values it communicates.

The jury, made up of national and international journalists, critics and cultural aid workers, also gives other prizes for the most significant films. This year the president of the jury will be Tonino Pinto, journalist, documentary film-maker and special envoy of RAI TV for the cinema and culture.

For more information:

<http://www.ecovisionfestival.com/edizione2009/it/home.html>

Other Festivals

[# Morocco / Issni n'ourgh Tamazight Film Festival](#)

[# Morocco / FICAM from the 7th to the 15th May](#)

[# Morocco / Call for candidates for Fida Doc'Souss](#)

[# Spain / Amal Festival of Euro-Arab Film](#)

[# Bosnia Herzegovina / 10th Mediterranean Film Festival](#)



[# Morocco / Issni n'ourgh Tamazight Film Festival](#)

The third edition of the Issni n'ourgh Tamazight Film Festival takes place from the 4th to the 10th May in Agadir (*Issni n'ourgh* is the name of the organising body). The Festival gives the local population the chance to see some twenty films, feature length and short as well as documentaries. All the films have already been shown in several international festivals, such as the Dubai International Festival, or the Locarno Festival in Italy, the

Algerian Tamazight Festival as well as the Tangiers' Film Festival. Fostering a spirit of tolerance and diversity, the organisers have chosen to honour Swiss cinema this year in the category "Cinema from Elsewhere". In conjunction with the Festival, the Geneva International Festival of Eastern Film, the Geneva film school and the *Société Instantané Production* have organised training sessions for ten young people from the Souss Massa Draa region, helping them make short films which will be screened at the end of the Festival.



[# Morocco / FICAM from the 7th to the 15th May](#)

British animation is the highlight of the 9th International Animation Festival (FICAM) which will take place between the 7th and the 15th May at Meknès (120 kilometres

east of Rabat). Organised by the *Institut français*, this year's festival will feature the first international competition for an animated short film.

In all around 60 films will be screened: short and feature-length, retrospectives, homages, carte blanche: a fine panorama of the best work being done in the animation world. Barry Purves and David Sproxton, great names of British animation, will present their work for the first time in Morocco. Several films will be shown prior to their cinema release.

There is also something for Moroccan youth. In partnership with the different art schools in Morocco, the Festival is organising training sessions and a series of conferences and workshops, led by professionals from Morocco and elsewhere.

At the same time the organisers have chosen five films which will be screened in different French cultural centres across Morocco until the 15th June: "*Familia*", "*Voyage vers l'éternel*", "*Pierre et le loup*", "*Patate, Brendan et le secret de Kells*" and "*La véritable histoire du chat botté*".

For more information: <http://www.ficam.ma/>



[# Morocco / Call for candidates for Fida Doc'Souss](#)

The second edition of Fida Doc'Souss will take place in Agadir from the 10th to the 14th November. This international documentary festival is now looking for films to take part. The competition is for films produced in 2008-2009, they must be either

in English or French and more than 52 minutes long. Outside the competition there is a themed programme which welcomes any film on the environment, society, sport or music. The deadline for registration is the 1st August 2009.

For more information: www.fidadoc.org



[# Spain / Amal Festival of Euro-Arab Film](#)

The International Festival of Euro-Arab Film, AMAL, will open its doors from the 23rd to the 31st October in Santiago de Compostela in Spain. This Festival, created in 2003 by the Araganey Foundation, wants to increase collaboration

between Spain and the Arab world in matters of film production. To take part in the Festival films should either be made by Arab directors or their subject should be the Arab world. They can be drama films, documentaries or shorts.

Five prizes will be given:

best feature-length film (€5,000); documentary (€3,500); short drama (€1,200), short documentary (€1,200) and director (€4,000). Two trophies will also be given for Best Actress and Best Actor. The public will be able to award a prize of €1,500.

Deadline for registration: 30th June

For more information: www.festivalamal.es



[# Bosnia Herzegovina / 10th Mediterranean Film Festival](#)

The 10th Mediterranean Film Festival will take place in Siroki Brijeg in Bosnia Herzegovina from the 2nd to the 5th September. This festival takes place in a carnival atmosphere where music and dancing accompany evening screenings.

Both professional and amateur documentary film-

makers can send their films, which must have been made in a Mediterranean country and produced after 1st January 2007.

There are three members of the jury which awards the prize

The Grand Prix is for €3,000, the special Jury Prize €1,000

A sculpture "The Glass Projector" is given to the winners.

Deadline for registering the films 1st June

For more informations: www.mff.ba

[Return to Contents](#)
[Return to Head of Chapter](#)

WEB-SITE OF THE MONTH... **MEDEA**: <http://www.medea.be/>
**European Institute for Research on Mediterranean and Euro-Arab
Cooperation**



As its president François-Xavier de Donnea, explains, *“the role of the Medea Institute is clear-cut. Closely following the cooperation guidelines announced by the 1995 Barcelona Process, which are constantly evolving, our purpose is to develop an environment in which knowledge and understanding of the realities, ideas and culture of our southern neighbours can flourish....the Institute wants to offer an alternative to the*

dramatic headlines which dominate the media, by providing in-depth reflection and by strengthening links and exchanges based on trust and mutual respect.”

A research centre financed by the Belgian Ministry of Foreign Affairs, the MEDEA Institute has decided upon five ways of weaving these links between European, Mediterranean and Arab countries:

- Encourage cross-cultural dialogue.
- Foster mutual understanding and reciprocal tolerance.
- Establish links and networks for the benefit of all those working in political, economic, academic, social or cultural spheres.
- Disseminate objective and balanced information to the general public.
- Provide direct access to European and international institutions based at Brussels.

Three types of activity define the Institute's work:

Organising events of different types

- conferences to inform the general public both about Mediterranean and Euro-Arab relations and about what is happening in Arab and Muslim countries;
- symposia and workshops involving relatively small groups to go deeper into a specific problem;
- informal meetings between people working closely with Mediterranean and Euro-Arab relations (officials, diplomats, businessmen, etc..) so that by having regular contact the risk of misunderstandings and mutual incomprehension will be reduced.

Providing information to the general public

At the moment 1,800 web pages can be consulted by the general public. Articles are also published in journals and periodicals outside the Institute.

The consultancy service in various forms

- interviews given to the media
- research and analysis
- making contact with different players of the Mediterranean and Euro-Arab relations
- making the network of contacts available to find experts and speakers for conferences

On the web-site there are various Special Files: "The Barcelona Process: Union for the Mediterranean", "Christians in the Arab World", "Economy and Commerce: Europe, the Mediterranean and Arab countries", "Is Turkey a European Country?", "Turkey, a Democratic-Islamic model".

There are also reports and notes of the various "*Midis de la Méditerranée*" conferences: Turkey, Christian minorities in the Near and Middle East, Christian, Islamic and Arab web-sites....

[Return to Contents](#)

THE EURO-MEDITERRANEAN WAY



[“Greek Documentary Lab”: Making a documentary for an international audience](#)

The Greek broadcaster ERT and the European Documentary Network (EDN) are organising their first jointly-produced seminar “Greek Documentary Lab” in Athens from the 4th to the 8th May. This meeting is aimed at European documentary

directors who wish to develop a project with international appeal.

The first three days will be focussed on the development phase of a documentary. These sessions will be led by ten international experts, amongst whom Paul Devlin (USA), director of the film “Blast”, Coco Schrijber (NL), director of the film “Bloody Mondays and Strawberry Pies”, Greg Sanderson (UK), executive producer of the BBC's “Storyville” and Adam Gee of Channel 4.

The final two days, the 7th and 8th May, will be about documentaries for children and adolescents.

For more informations: edn@edn.dk – Web site www.edn.dk



[Europe: Successful development for DTT](#)

In a statement, the European Audiovisual Observatory has just confirmed the marked increase in television channels in Europe, most particularly those using DTT platforms. In

2008 more than 200 new channels were launched. In the 29 countries covered by the Observatory (the EU 27 plus Croatia and Turkey) there are now 5,587 European channels (with a further 412 non-European channels). The figures are provided principally by the MAVISE TV database. Other information about DTT, such as the balance between public and private channels, is available in the Observatory's press release at the following address:

http://www.obs.coe.int/about/oea/pr/miptv2009_mavise.html

Contact : Alison Hindhaugh : alison.hindhaugh@coe.int - Site web : www.obs.coe.int



[Greenhouse: call for candidates](#)

The only series of seminars and workshops on documentary film development aimed specifically at directors and producers from the MEDA countries: Jordan, Israel, the Palestinian Authority, Egypt, Morocco, Tunisia, Algeria, Syria, the Lebanon and Turkey. Now in its fourth year, Greenhouse has launched an appeal for applications.

Each year a team of international professionals, many from MEDA countries, chooses 10 to 12 projects. The selected directors and producers are invited to take part in three seminars spread over the year.

The seminars cover all aspects of documentary film-making: writing the synopsis, financial planning, pitching techniques, marketing, distribution and so on.

www.ghfilmcentre.org



[Nisa Masa launches its 8th script-writing competition](#)

For the 8th year running the European Network of Young Cinema NISI MASA is organising a short-film script-writing competition aimed at Europeans aged between 18 and 28 and living in one of the 19 countries affiliated to the network (Austria, Belgium, Bulgaria, Croatia, the Czech Republic, Estonia, Finland, France, Germany, Hungary, Italy, Kosovo, Macedonia, Holland, Romania, Russia, Spain, Sweden or Turkey).

This year the theme is "Taboo".

The 12 finalists will be invited to take part in the 2010 European Short Pitch, a workshop divided into two sessions: a residential workshop where script-writers will be able to work on their scenario or script with the help of four professional trainers and one pitching session where they will be able to present their scenario before an invited panel (producers, editorial directors and distributors).

The deadline for registration is July 31st

The registration form and rules are available on the association's web-site.

Contact : europa@nisimasa.com - Web-site: www.nisimasa.com

[Return to Contents](#)

INDEPENDANT MEDITERRANEAN PRODUCERS' WAY

apimed

Association internationale de producteurs indépendants de la méditerranée



10th MEDIMED in SITGES, from the 9th to the 11th October

The next edition of Euro-Mediterranean documentary market, MEDIMED, will take place from the 9th to the 11th October.

MEDIMED is a forum to help independent documentary producers from Europe and the southern Mediterranean, together with their financial partners, find co-finance in the international market-place.

From the prospective buyers point of view the event offers 25 pre-selected projects, all of which are either in development or production.

Started in 2000, MEDIMED is now recognised as an effective international market-place for producers, distributors, broadcasters and directors working in documentaries. More than 60 important international broadcasters from Europe, the United States and Canada regularly come to the market.

MEDIMED is mainly interested in documentaries tackling social, cultural and political issues. However, producers making films on factual subjects such as history, the environment and science who are looking for additional partners, can also take advantage of MEDIMED's unique format to promote their projects in a market-place of international buyers.

Each year 25 projects coming from the Euro-Mediterranean region are chosen by an international selection committee. To be eligible a project must already be in development or the early stages of production. 25% of the budget must be in place and the project must have a partner (broadcaster or distributor) who can co-present the project if it is selected. Then, over two days, the 25 selected production teams, which must include the broadcaster, will present their projects at the forum. They can do this either in a series of 14-minute presentations or in private meetings.

Thus the forum is a unique opportunity to present a documentary project to an international gathering of buyers. It is also an excellent way for all the participants, whether producers or broadcasters, to have direct access to the latest information on the state of the market.

As far as **Completed Programmes** are concerned, the films put forward must be recent (2008 or 2009) and come from a European or Mediterranean country. They can be any length and any type.

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Le CMCA est soutenu par les cotisations de ses membres, la Ville de Marseille, le Département des Bouches du Rhône et la Région Provence Alpes Côte d'Azur

The “**3rd Ahmed Attia Award for Inter-Cultural Dialogue**” (€1,000) will be given to the best documentary made as a direct result of a previous year's pitching session. The jury will be chosen by the members of the APIMED bureau.

For all information : Sergi Doladé, MEDIMED Director (+ 34 93 244 98 50)
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STOP PRESS.....

- In mid-April Abdelkader Djeridi was made a Senior News Editor at *France 24*. For 5 years editor-in-chief at Abu Dhabi TV, he will work on the Arab-language desk under Nahida Nakad, Deputy Director of the Arabic Service. Mme Nakad is also Manager of the Arabic department of the *Société de l'audiovisuel extérieur de la France*, where she is developing synergies between *France 24's* Arabic channel and the Arab-language radio station "*Monte Carlo Doualiya*"
- On the 15th April Lucian Sarb was nominated Senior Editor of Euronews. He began his career in 1994 at TVR, the Romanian public broadcasting group, which is a share-holder in Euronews, so between 2003 and 2005 Lucian Sarb was a member of the Euronews Administrative Council. At present he is Project Manager and Editorial Director of The Money Channel. Since 2006 he has helped create and develop the first economic and financial TV channel in Romania.
- The *Grande Traversée des Alpes* (GTA) is organising a video competition aimed at 18-25 year olds entitled "*Ton travelling en montagne*" (Your journey in the mountains). The idea is that film-making back-packers should make a short, 5-to-10 minute film about a trek they have made into the mountains. Using any means at their disposal (digital camera, mobile phone) the film can take any form they like, but should be an expression of their experience and feelings. GTA hopes that this original project will bring together many different first-hand accounts which will then enrich discussion and debate on the relationship between young people and the mountains.

For more information: www.grande-traversee-alpes.com

[Return to Contents](#)

Translated from the French by Tim King