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## MEDITERRANEE AUDIOVISUELLE Monthly Newsletter

**In this month's issue : the results of the selection for the International Prize for Mediterranean Documentary and Reportage, organized every year by the CMCA together with RAI, held in Marseilles from June 22<sup>nd</sup> to 25<sup>th</sup> : 286 works from 28 countries on both sides of the Mediterranean, and 21 documentary films selected in the four categories.**

**The interview of Emmanuel Hoog, President and Managing Director of the National Audiovisual Institute (INA), on the occasion of the seminar organized by the Library of Alexandria and the INA about archive documents in the digital era.**

**A focus on the TRT (and a warm welcome), the Turkish public television, a fresh member of the CMCA.**

**News from the International Documentary Film Festival 18<sup>th</sup> edition, held by its General Delegate Jean-Pierre Rehm, in Marseilles, from July 4<sup>th</sup>.**

**And finally, the website of the month : Babelmed, an Italian website about Mediterranean culture.**

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## IN THE SPOTLIGHT... The 12<sup>th</sup> International Prize for Mediterranean Documentary and Reportage

**286 works from 28 countries on both sides of the Mediterranean, the year 2007 of the International Prize for Mediterranean documentary and Reportage is well-built , subtle and demanding !**

**Strong images often disturbing, sometimes full of poetry ; distressing accounts, touching but sometimes also funny ; and situations rooted in a multifarious Mediterranean reality.**

For four days, the selection committee held at the CMCA have been confronted with those images, accounts and situations.

The category « Mediterranean Challenges », with more than one hundred documentaries, was the most represented this year ; the choice for the selection committee was cruel. There were 63 works respectively in the First creation and Memories categories ; and 59 documentaries were in competition in the Art, Heritage and Cultures category.

A first reading had already taken place at the CMCA during two months. The selection committee gathered in Marseilles, have then watched in small groups and by category between 50 and 100 works. Each group selecting up to 10 works in their category. Finally, the committee, in a last meeting, chose the 21 documentaries that will be presented before the international jury.

This was then a harsh task for the selection committee, composed of 14 professionals and divided up in the four categories, considering the quality of the competing works. Here are reactions in the heat of the moment from some members of the committee.

*"A feeling of hope when in front of the vim and quality of the works proposed, the strength of these men and women's crossed speeches, those people from everywhere in the Mediterranean. Thanks a million to the authors. And above all, the confirmation of an already strong belief that is the urgency of offering to these pictures, to these words, the space they don't always find on TV channels" (Mireille Maurice, regional delegate - INA Méditerranée).*

**Marseilles filmmaker Achille Chiappe** came away with *"an impression of vim and diversity regarding this production of films on the Mediterranean ; nevertheless I noticed that feeling is conveyed more by the situations and characters (women, children) than by cinematographic writing. Long live the documentary ! "*

Same impression of diversity for **Jeanne Baumberger**, in charge of the film column for the **Hebdo in Marseille**, *"Bluffed by the originality in the writing of many films, she who was afraid of more "formatted" works ! I found the confrontation of jury members from various Mediterranean horizons very precious; characters nevertheless mindful of the others, in a industrious yet relaxed atmosphere".*

**Denis Chevallier**, "Anthropologist and **museum curator**, I belong to a tribe for whom the document must prevail over the documentary. I was thus very curious but also a little bit worried to find myself locked with an other tribe, the tribe of documentary specialists. Yet, this feeling of anxiety soon gave way to pleasure. Watching the screened films, we were all equal, hypnotized by these elsewhere, bringing us together into a community of emotions everyone intended to share. I entered the Committee with curiosity, and came out of it with a strong belief, this museum of European and Mediterranean Civilizations (the **MuCEM**) we are building in Marseilles will definitely make room for documentary, not only to document and compare the civilizations facts but to give to confront the views of these men and women upon our world, in the same way I could feel their works as as many punches and crushes".

**TV3 (Catalonia) International Relations Director**, was impressed by "the films' diversity, in their contents, techniques or narrative elements; just like the diversity you find in the Mediterranean. **Victor Carrera** would like to see emerge a category "new formats", in which video independents will have the opportunity to express".

**Nathalie Abou Isaac** from the forthcoming **Centre for the Mediterranean** (which will open next September in Marseilles with a first exhibition prefiguring what the museum will be like) was "impressed by the value of the accounts, this need to film in order to express, and especially by the great number of documentaries devoted to the war in Middle East present in the Challenges category. And the more this need to bear witness had an « emergency » quality, the more it seemed to be served by the formal qualities set up by the filmmakers. I also retain, through the topics diversity, a certain constant : displacement; population, displacement, the ensuing landscape displacement, the question of borders (the wall, enclosed territories, the sea, the desert). We find ourselves in Daily life, an inventory, the reality of "The" Mediterranean".

To the **Tunisian filmmaker Abdelmajid Jallouli**, "this "exercise" in which we all indulged was very "painful". We've had to give up some very valuable works confronted to the "tyranny" of the final number of documentaries to be selected ! The filmmakers of this year 2007 have had the ingenuity to share with us their great savoir-faire and good command of their profession. They've managed to associate skills to image design, without ever sinking into pure technique, but in presenting a vision of the world, a viewpoint, not through literature of speech, but through the signifier of the frame value, of the movement timing, the shooting angle or film's editing rhythm... They actually resorted to the language of their art : the filmmaker's language".

To the **French filmmaker Agnès Jamonneau**, who took a part in this intellectual and human adventure filled with enthusiasm, "the pictures from the films merge with the faces of the Committee members, all different and thus unique ; to me, from now on, they are indissociable in my memory. And for this adopted Catalan," I had suspicions, but now I am sure of it, my heart is definitely Mediterranean".



The final words of this pre-selection goes to the **Prize Art Director, Paolo Morawski** from RAI : *"the documentary genre is like a sponge, a definitely living sponge. Today more than ever, the documentary draws its strength, on the one hand, from the realities its recounts and, on the other hand, from the other forms of art and communications. The result is a positive "dilation" of our collective imaginations, many works very attractive and extremely valuable for the spectator. The second aspect that particularly struck me this year is the tendency among filmmakers to scrutinize Mediterranean civilizations with greater depth and interest than in the past. Within those civilizations, microcosms - sometimes hidden by History – tend to emerge, and within those microcosms, women tend to be seen in the forefront.*

*Amazingly strong, dynamic, promising, or astonishing, this is how, this year, appeared to be the various documentary productions from Turkey, Israel Spain Lebanon, Egypt, Tunisia, Greece, Palestinian Territories or Albania. The documentary in French remains a dominant phenomenon (about 100 works out of the 286 documentaries received). As for the Italian films, their focus has been, for already a few years, on the "other" Mediterranean", the African Mediterranean.*

The International Jury, who will meet next Fall in Italy, will therefore be confronted to both a difficult and fascinating task !

**The 21 selected films for this 12<sup>th</sup> edition are :**

❖ **In the category Mediterranean Challenges**

**Ces filles là**, Tahani Rached, **Egypt**

**Dialogues in the Dark**, Melek Ulagay Taylan, **Turkey**

**Pickles**, Dalit Kimor, **Israel**

**To die in Jerusalem**, Hilla Medalia, **Israel/USA**

**Welcome Europa**, Bruno Ulmer, **France**

❖ **In the category Art, Heritage and Cultures of the Mediterranean**

**Encontros**, Pierre-Marie Goulet, [Portugal / France](#)

**The brassy band**, Cornel Gheorghita, [Romania](#)

**Guernica, pintura de guerra**, Santiago Torres, [Spain](#)

**L'Orchestra di Piazza Vittorio**, Agostino Ferrente, [Italy](#)

**Modou, le joueur de hang**, Mino Dutertre, [France](#)

❖ **In the category Memories of the Mediterranean**

**Il mio paese**, Daniele Vicari, [Italy](#)

**J'en ai vu de étoiles**, Hichem Ben Ammar, [Tunisia](#)

**Jérusalem au nom du père et du fils**, Marc Irondelle and Marc Toulin, [France](#)

**Les pieds noirs, histoires d'une blessure**, Gilles Perez, [France](#)

**The forgotten**, Driss Deiback, [Germany/Spain/Morocco](#)

**Wasted**, Nurit Kedar, [Israel](#)

❖ **In the category First Creation**

**Je prends ton mal**, Antoine Chaudagne, [France](#)

**Palestine Blues**, Nida Sinnokrot, [Palestinian Territories](#)

**Ritorni**, Giovanna Taviani, [Italy](#)

**The Champagne Spy**, Nadav Schirman, [Israel/Germany](#)

**VHS-Kahloucha**, Néjib Belkadhi, [Tunisia](#)

**As for the category "Faro d'Oro", the selection is not yet completed, you can keep on sending your TV magazines until mid-September, when the selection will take place.**

**For the record, the "Faro d'Oro"...**

**... rewards the best TV magazine on a Mediterranean subject and dealing with current affairs (society, geopolitics, environment, economy, culture). It takes into account the quality of the magazine conception ; its work of investigation, its contents, and the way it is presented.**

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**For further information, you can contact the CMCA :**

Telephone : 00 33 (0) 4 91 42 03 02

Email : [cmca@cmca-med.org](mailto:cmca@cmca-med.org)

**A special "*International Prize for Mediterranean Documentary and Reportage -12<sup>th</sup> Edition*" detailing the 21 selected films will soon be published online.**

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**A 48-hour symposium devoted to archives and their preservation in the digital era within the prestigious framework of the Library of Alexandria (see picture), this is the ambitious reflection proposed by the INA and Bibliotheca Alexandrina to the persons in charge of archives in Middle Eastern and Mediterranean televisions.**

About sixty archivists and filing clerks from twenty different countries got to enjoy a general overview of the various methods concerning archives preservation and digitisation, whether it be in France through the INA, in Italy through RAI, in Austria or in Great Britain, thanks to the hard work done by the International Federation of Television Archives (FIAT).

A symposium therefore allowing an appraisal of the situation, but also allowing to imagine how to create regional initiatives concerning digital TV, and to size up the consequences of digitisation in the problems of today's archives use and preservation.

The Library of Alexandria, an ideal place for this symposium, a place of memory, history, passion and of will against scepticisms or even fanaticisms. A place built around text and papyrus, a material with a greater life expectancy than a videotape... images it is urgent to save, a long-term urgency compared to the short-term urgency of archives broadcasting and today necessary rapidity of use.

How can we value this heritage, how can we make it live through the ages to allow cultural diversity to last, and collective intelligence to express ? These were the stakes of the symposium in Alexandria according to the President and Managing Director of the National Audiovisual Institute.





**Three questions to...** Emmanuel Hoog, President of the INA

**1. What is the point of this symposium considering the short and long-term urgency to save archives files ?**

It is at first about opening up the profession of television archivists. Any opportunity for Middle Eastern and Mediterranean professionals to meet, to share their experiences, to have a very wide vision of what is done in archives saving in France, but also in Italy, in Great Britain, in Austria appeared to be interesting enough. Televisions use archives as backups for their programs ; this is short-term. But in the long-term if nothing is done, mere use will actually mean destruction. In between these two constraints, the professionals of the sector struggle to find their place. But despite the urgency, we find ourselves, and that's a bit o luck, in a key period : all those professionals have to manage archive files at a time where their death is already scheduled... if digitisation is not adopted. They are not anymore the only ones to know in their televisions that the only long-term solution is digitisation. People are becoming aware of the urgency.

**2. What can be done so that this growing awareness of the need to digitise archive files keeps on growing in the televisions of the Mediterranean basin ? What position does the INA adopt concerning this urgency?**

I assure you this awareness does exist today. There isn't a single boss at the head of a TV channel in this region who isn't aware of it. With more or less refined solutions. You know, 4 or 5 years ago, it was like crying out in the wilderness. Today, the analysis of the collections is almost completed. Production, edition are digitised, websites are created so that those images of memories can be seen. Times are really changing : confronted to this heritage urgency, any government has inevitably the will to exist and find a place in the digital space.

In this context of urgency, the INA intends to remain among the sector's top companies. But the preserved French archives wouldn't mean anything if archives in other countries doesn't exist anymore. Hence the program Save Audiovisual Memory, a program coordinated by Unesco which should allow the increase of this work of awareness, at the world scale, by creating a world archives portal. The 2 to 3000 broadcasters from all over the world are requested to supply videos from their countries (1 or 2 minute-long clips). Thus the forthcoming website will show the audiovisual world's diversity. Raising awareness of governments, broadcasters, should allow to raise digitisation financing for poorer countries.

**3. The INA is a real ferment of ideas and initiatives, the thematic websites you develop (on the occasion of Cannes 60<sup>th</sup> anniversary, Roland Garros, the one devoted to**

**French songs), without mentioning the tremendous success met by the website dedicated to the INA archive files, is it a long-term strategy ?**

This is what the audience know the best ; we are indeed really proud of the success met by ina.fr and its thematic websites ; we will carry on this way, yet INA's projects also encompass other sectors. At the start of the new school year, we are launching Ina Sup, a Masters which will train future managers to digitisation and archives managing ; 40 students will be a part this vocational training.

I also intend to reinforce our international dimension. To do so, we are launching, in the course of 2008 first term, a website in English (files like Woody Allen in Pivot's show or Cassius Clay in Apostrophes, as well as videos of Jacky Kennedy or the Queen of England), which contents will spread over forty years, and will cover all genres of television programming.

What is maybe less well-know, is the work done by the INA in the research field in order to develop industrial techniques, which inevitably goes through the development of patent « made in INA », in the sectors of preservation and conversation – find how to digitise faster and cheaper - ; in the field of images documentation to make quick searches thanks to automated indexation systems ; and finally in the fight against piracy, in which the INA currently experiment a device allowing data protection at the source.

The CMCA was a partner of this symposium in Alexandria, the opportunity for us to present our actions to the attending professionals, especially concerning training sessions. Indeed, the CMCA and the INA Méditerranée are associated within the framework of a workshop on archive-based writing intended for journalists from the Mediterranean basin. Below is the information sheet of this workshop, for which could be allocated the support of the Région Paca through the PRIDES Image.

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# WORKSHOP ON ARCHIVE-BASED WRITING OF REPORTAGE



<b>Title of the project</b>	<b>Workshop on archive-based writing of reportage</b>
<b>Project Manager</b>	CMCA, INA Méditerranée.
<b>Target audience</b>	Journalists with at least a 3-year experience in a Mediterranean television belonging to the CMCA and the ASBU networks.
<b>Partners</b>	CMCA, INA, PRIDES Image
<b>Common objectives of the project partners</b>	<ul style="list-style-type: none"> <li>▪ <b>Raising – through teaching modules – awareness for the conservation of audiovisual heritage in the Mediterranean basin.</b></li> <li>▪ <b>Acquiring the skills necessary to journalistic selection and narrative for topics based on audiovisual archives.</b></li> <li>▪ <b>Learning how to direct a short reportage based on archive files provided by Mediterranean televisions.</b></li> </ul>
<b>Project description</b>	<p><b>Training in 2 modules :</b></p> <p><b>Module 1</b></p> <ul style="list-style-type: none"> <li>▪ <b>Day 1 audiovisual archives</b></li> <li>▪ <b>Day 2 archive-based writing</b></li> <li>▪ <b>Day 3 to 5 critical viewing of contents, writing and editing of the reportage, critical viewing of edited reportages.</b></li> </ul> <p><b>Module 2</b></p> <ul style="list-style-type: none"> <li>▪ <b>Day 1 to 2 Shooting and reusing archives files within a reportage related to current affairs.</b></li> </ul> <p><b>Contents :</b></p> <ul style="list-style-type: none"> <li>° Know the principles of creation, conservation and preservation of an audiovisual archives collection.</li> </ul>

	<ul style="list-style-type: none"> <li>◦ Identify valorisation logics</li> <li>◦ Give the basis for a critical approach of the sources.</li> <li>◦ Find one's way around images sources ; know how to search a database.</li> <li>◦ Know the main technical and legal constraints in archive files screening.</li> <li>◦ Introduction to the narrative construction of an archive-based reportage.</li> <li>◦ Comprehend matters of intention, viewpoint and film writing choices</li> <li>◦ Build a short reportage (3'00) using archives excerpts from a specific corpus.</li> </ul> <p><b>Theme</b> of the archives corpus : the port of Marseilles</p> <p><b>Place</b> : MARSEILLES, in the premises of the CMCA and INA.</p>
<p><b>Implementation : human and material resources</b></p>	<p><b>8 journalists selected</b></p> <p><b>Teaching environment</b></p> <ul style="list-style-type: none"> <li>◦ Professionals of audiovisual archives conservation</li> <li>◦ Professionals of reportage writing</li> <li>◦ Access to a corpus of video archives, proposed by public televisions of the Mediterranean and by the INA, CMCA partners and/or ASBU members, on the chosen theme.</li> </ul> <p><b>Equipment provided</b> : editing system (AVID) and a DV Cam for each trainee.</p>
<p><b>Length :</b></p>	<p>2 modules a year</p>
<p><b>Calendar :</b></p>	<p>Launch of the call for participation at the occasion of the Bibliotheca Alexandrina symposium organised in June by the INA.</p> <p>1<sup>st</sup> training session : last term 2007</p>

## THE WEBSITE OF THE MONTH...



### **The Mediterranean cultures magazine**

For 6 years, the Mediterranean cultures on-line magazine, <http://www.babelmed.net/> has intended to open up cultural spaces, in order to increase circulation of ideas and creative works in between both shores of the Mediterranean.

The magazine is produced by a network of 17 journalists immersed in the cultural, political and social space of their countries, therefore capable of thoroughly understanding how they work. Moreover, the dialogues within the network makes possible to identify the main problems common to the Mediterranean and to handle them in a confrontational way. The main editing team, based in Rome, Italy, manage the contents and their archiving which amounts today to more than 5000 original contents.

#### **The spirit of « Babelmed »**

The name of the magazine brings up the Mediterranean “*med*” and its cultural and linguistic diversity “*babel*” : the articles are written in French, English, Arabic, and sometimes in Italian, Spanish... ; “*bab*”, meaning *door* in Arabic, offer the idea of an opening on the “elsewhere”.

The contents are updated every week and are presented in the shape of columns, news in briefs, reports and investigations. Extremely lively, this news mosaic is like the cultural plurality and diversity characteristic of the Mediterranean. Its diffusion aims at obliterating this simplistic yet dangerous view of two distinct civilisational blocs in theory divided on everything ; within the Mediterranean space.

The website also proposes about 500 links to the main cultural actors of the Mediterranean : publishers, media, cultural institutions, museums, festivals, etc. Intelligent links with other websites have been created, websites like *Medi1*, *Périples*, *Confluences Méditerranée*, *Qantara* or *Actes Sud*.

The magazine *Babelmed.net* has gained, within 6 years of existence on the web, a significant fame : 50.000 visitors and 150.000 pages read every month, which ranks it at the top among websites related to the Mediterranean region.

With a wealth of experience, Babelmed intends today, according to Nathalie Galesne, chief editor of the magazine "*to decentralize the magazine management and to reach new audiences, new languages, in order to best represent the spirit of a Mediterranean Babel*". At the moment, the magazine is working on the creation of decentralized editing teams, in order to manage the websites' versions in Arabic, Turkish, Italian and Spanish.

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## ABOUT THE CHANNELS

### TRT, Turkish public television joins the CMCA



Created in 1964, the public television has 7 channels, 2 of which are international and targets Turkish communities of Europe and Central Asia. As for radios, the TRT has 3 national stations that cover nearly all the country and broadcast round the clock, and 9 regional stations including Radyo Turysm, which broadcasts in 20 languages in the main Turkish tourist sites. Culture and education constitute the most important part of public radio programs together with news programs.

The 1<sup>st</sup> general channel that reaches 90% of the population broadcasts twenty-four hours a day. TRT 2 is the channel devoted to culture ; the 3<sup>rd</sup> channel essentially broadcasts foreign productions and sport programs. TRT 4 is a the platform of distance education in Turkey. TRT INT is received in Europe via satellite and aims at expatriated Turkish people. TRT GAP is a regional channel broadcast in Southern Anatoly, which aims at reducing the socio-cultural gap that exists between this region and the rest of Turkey, and finally TRT Avrasya which objective is to help consolidate the links with Turkish speaking people from Central Asia.

Since 1993, State monopoly does not exist any longer and competition has become for a short while quite hearty between the different groups. Turkey has thus witnessed the emergence of numerous national private channels, about twenty, and up to 250 local and regional channels. Today, there are in Turkey about ten non-stop news channel including CNN-Türk and NTV, much appreciated and watched by the country's elites. The Turkish audience are TV fanatics, watching TV during about 5 hours a day.

We were very happy to welcome Asim Uvéz, in charge of the program for the TRT, in our International jury during the 11<sup>th</sup> edition of the International Prize for Mediterranean Documentary and Reportage in Civitavecchia. The TRT interim general director, Ali Güney, came to present Pelin Esmer (the Turkish filmmaker of "Oyun") with the CMCA Grand Prize. For this 12<sup>th</sup> edition, Turkey sent 8 documentaries; one them has been selected for the final phase.

***« I am sure that with our participation, the CMCA has found the missing link, and will have the best seat to build a bridge of dialogue, friendship and peace between Mediterranean countries, in the name of the TRT, I greet our new friends»(Ali Güney).***

***Welcome to the TRT !***

[# France / International news channel France 24 available on the Italian digital terrestrial TV](#)  
[# Slovenia / Two Slovenian TV channels now received by satellite](#)  
[# Turkey / Turkish children discovering Disney Channel](#)  
[# Russia / Rusiya Al-Yaum, first Russian news channel in Arabic](#)



[# France / International news channel France 24 available on the Italian digital terrestrial TV](#)

Present in Sky Italia digital package since its early days in December 2006 in French, the new French news channel France 24 is available, since last June 7<sup>th</sup>, on the Italian Digital Terrestrial TV, following an agreement signed with Telecentro Toscana. This allows an access, through the network Rete

A, to 56% of the Italian population equipped with digital terrestrial boxes, i.e. 7.6 million of potential spectators in Italy.

In an interview to the French News Agency (AFP), the President of the channel board of directors, Alain de Pouzilhac, points out that "according to two successive surveys, *France 24 has become within a few months the top non-stop foreign news channel in Italy, to the opinion leaders, ahead of the BBC, Al Jazeera or CNN*".



[Slovenia / Two Slovenian TV channels now received by satellite](#)

TV Pika and Carli TV are the first two Slovenian digital channels to be broadcast by satellite 24 hours a day on the whole of Balkans

and rest of Europe.

The most popular Slovenian regional TV channel, TV Pika appeals a large audience of all ages. Its programs, entirely self produced, deal with economy, politics, sciences, sports, hobbies, and practical life.

As for Carli TV, music channel, it offers to its young audience Slovenian pop-rock music last hits but also those from all over the world. Most of its programs are also self produced.





### [# Turkey / Turkish children discovering Disney Channel](#)

Following an agreement signed by two groups, Disney Channel is about to be broadcast exclusively on Digiturk, the first pay-TV package in Turkey.

The programs, all with Turkish voice-over, will put on again famous Disney films as « Finding Nemo », « The Little Mermaid », but also programs of entertainment and education for the youngest audience, cartoons, etc...

Digiturk, broadcast on Eutelsat, offers an access to 150 TV channels, radio stations and interactive channels, reaching 12 million of households in the whole Turkey.



### [# Russia / Rusiya Al-Yaum, first Russian news channel in Arabic](#)

Russian first news channel in Arabic, Rusiya Al-yaum, was born on last May 4<sup>th</sup>. Created by the Russian Press Agency RIA-Novosti, it is composed of an editorial team (Russian and Arab journalists), and also of specialists of the Arab and oriental world. It will also rely on Arab and international Press Agencies. Its creators would like to propose a Russian point of view as well as a Russian sensibility on current affairs, especially in Russia and in Arab countries, but also in the rest of the world, since the channel will be available in clear 20 hours a day, on two satellites (Hot Bird and Atlantic Bird) which respectively cover Europe and both North Africa and the Eastern World. A great variety of programs will be proposed to the viewers : news, but also documentaries, press reviews, political and economical analysis, society shows and events, culture shows about Russia and the history of Arab and Russian relations.

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## PROGRAMS

[# Morocco / Shootings follow one another for the Moroccan channel 2M !](#)

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[# Shooting in progress "Eaux noires" \(black waters\)](#)

[# "Abou Amal" a film by Hicham Aayne El Hayat](#)



[# New TV movie "Nouara Bent El Batoul"](#)

Jamal Souissi has just shot his first TV movie "Nouara Bent el Batoul" produced by the Moroccan channel 2M. It is about a single mother whose life has suddenly come to a dramatic turning point. In the main part, Amal Ayouch together with Ahmed Jaaïdi, Khouloud Betioui and Rime Chmaou. Jamal Souissi does belong to the world of cinema, he was the executive producer and production director of several Moroccan but also international films, namely Souhaïl Benbarka's film "La guerre des trois rois" (Three kings war) and André Téchiné's "Loin". (far away).

[# Shooting in progress "Eaux noires" \(black waters\)](#)

The team of the film « Black waters » by Abdeslam El Galaï shot in Larache, small fishing port on the shores of the Atlantic ocean, 70km south of Tangier, in North Morocco. In the main parts : Touria Alaoui, Saïd Bey and Mohamed Merouazi. This is the filmmaker's second collaboration with 2M. This time, he tells the story of an ambitious journalist who discovers the illegal and fraudulent wrongdoings of a factory, following a reportage on its workers' strike.

[# "Abou Amal" a film by Hicham Aayne El Hayat](#)

The young Moroccan filmmaker and living in Switzerland, Hicham Aayne El Hayat is shooting his first feature film "Abou Amal". A drama-comedy telling the story of Hamid, a young 30 year old father, who finds himself obliged to take care and raise alone his daughter, after his wife's death during the delivery.

His life is turned up side down overnight ; caught in the whirl of events (feeding bottles, diapers, sleeplessness), he starts to hate his daughter, and unconsciously blames her for his wife's death.

But his love as a father will triumph...

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## ECONOMY

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[# France / One in seven French people will access Digital Terrestrial Television \(TNT\)](#)



[# Italy / Television on-demand website :Babelgum](#)

Silvio Scaglia, founder of the telecom operator Fastweb, has just launched the test phase of his website devoted to television on-demand, Babelgum, available to the public with 500 hours of (for now) TV programs in full-screen mode and of fine quality, provided amongst others by Reuters, BBC, Associated Press, but also by independent producers who had signed an agreement with Babelgum. Only reservation, contents must be made by professionals to whom the website assure an income of 5 dollars every 1.000 viewers.

The principle : net surfers are free to create their own programs and to share them. No advertising for the moment, but later on, each advertising slot will depend on the chosen programs.

In the end, it is planned that 100.000 hours of programs will be made available.

30 million EUR has been invested and about a hundred employees working for Babelgum.



[# France / One in seven French people will access Digital Terrestrial Television \(TNT\)](#)

By the end of July, 70% of the French mainland population, will access Digital Terrestrial Television. 12 zones remain to be covered by the end of the year to allow access to 80 to 85% of the mainland population.

Concerning the 15% left, the French Conseil Supérieur de l'Audiovisuel should fix an extension schedule in the weeks to come.

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## CINEMA

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[# Algeria / "Le rebelle et l'ironie du sort" \(the irony of faith and the rebel\)](#)

The fiction on Lounès Matoub's life (see photo), Kabyle singer and poet, who fought his whole life for Berber identity recognition, was screened at a private viewing on last June 25<sup>th</sup>, at the Tizi Ouzou House of Culture.

"Le rebelle et l'ironie du sort" starts with Lounès Matoub's childhood during the Algerian War. The film is punctuated by Nna Aldja's stories, the singer's mother who brings light and authenticates the facts. It ends with the announcement of the poet's death (murdered on June 25<sup>th</sup>, 1998 by the GIA

(Arab Islamic Group) who claimed responsibility for the attack on the Kabylie road that leads to his native village.

68 minutes long, the film was directed by Hemmar Mokrane and benefited from the financial support of the "Haut Commissariat à l'Amazighité" (HCA).



[# Algeria / Presentation of "Algérie : tours/détours" \(Algeria : tours/detours\)](#)

Leïla Morouche and Oriane Brun-Moschetti's documentary, "Algérie : tours/détours" was screened for the opening of the wilayah film festival 5<sup>th</sup> edition in Béjaïa House of Culture.

September 2004 : the filmmakers came to Algiers with René Vautier (see photo), French filmmaker and scriptwriter, founder and former Director of the "Centre Audiovisuel" in Algiers from 1961 to 1965 and Secretary General of the "Cinéma populaires". Considered as the father of Algerian cinema, witness of the war, of the birth and golden age of cinema in the country, through this documentary, he allows us to immerse again in history to better understand the present state of thing in Algeria concerning cinema. His point of view is combined to those of film professionals, past and present, and of a variety of viewers.

The film participated to the selection of the 12<sup>th</sup> International Prize for Mediterranean Documentary and Reportage, which took place in the Mediterranean Center for Audiovisual Communication (CMCA) from 22<sup>nd</sup> to 25<sup>th</sup> of last June.



### [# England / "Gaza" shooting preparation](#)

The shooting of a feature film by the scriptwriter Frank Deasy and the filmmaker Philip Martin entitled "Gaza" is being prepared. The location scouting for the shooting in the Gaza Strip has been interrupted after the abduction of the British journalist Alan Johnston. The team has at last decided to shoot in Jordan.

In the main part, the British actress Helen Mirren, (see photo) who was awarded an Oscar for her role in "The Queen". She will play the role of a Jewish journalist's mother, murdered right in the Gaza Strip, and whose love affair with a Palestinian is revealed after her death. The movie will deal with the relations between Israeli and Palestinian people from a human viewpoint, leaving aside the political aspect.



### [# Morocco / "Le cri de jeune fille des hirondelles" \(The swallow young girl's cry\)](#)

Moumen Smihi shot in Morocco "Le cri de jeune fille des hirondelles", considered as the second part of his film "Le gosse de Tanger" (Tangier's kid).

It is a deep and scheming film that prompts to introspection and makes the viewer travel in the nostalgic memories of Tangier's streets.

It benefited from an advance on the receipts allocated by the "Commission du fonds d'Aide à la Production Cinématographique Nationale" (FAPCN) worth 2.100.000 dirham. It is produced by Imago films Internationale.

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## FESTIVALS AND SYMPOSIUMS



**Focus this month the 18<sup>th</sup> International Documentary Film Festival (FID) held in Marseilles at the Théâtre National de La Criée from 4 to 9 July. With still the same dictates, offering previously unreleased films to the FID public, and a turning point for the festival: categories has been widened to fiction.**



To **Jean-Pierre Rehm**, general delegate who has just completed his 6<sup>th</sup> edition, this "passage" toward fiction, admittedly still limited in number but not in quality, is deciding for the FID. *"A project initiated last year but confirmed this year and considered a turning point for our festival. At a time when so many fiction film festivals schedule documentaries, we chose to go the other way round. A manner to reaffirm the strength of the documentary.*

*"Our dictates were to avoid scheduling fictions that had already been released in France ; therefore, for this first we had to use our networks ; we tracked the fictions we propose to the public ! The only condition for us, apart from the unreleased aspect, was that those films had to "bear witness to reality".*

This "appearance" of fiction in the FID, has also an effect on the choice of the jury members, as for instance the choice of the International Competition President, the Thai filmmaker Apichatpong Weerasethakul.

About a hundred movies will be screened during the six days of the Festival, among which 38 in official competition (International, French or 1<sup>st</sup> film). The "unreleased" gamble has once again paid off since, out of the 19 films in international competition, 12 are a world or international first release and 4 a French first release. The 13 films of the national competition are all previously unreleased !

The FID will also propose, in collaboration with « les Cahiers du Cinéma », an integral retrospective of Pedro Costa films, in the Portuguese filmmaker presence, who will propose a film selection (the Straub, Warhol, Chaplin, Dreyer...).

Four other parallel screens will complete the program of this 18<sup>th</sup> edition : « Presto ! », around music, rock, classical ; "Filmer dit-elle", a selection of films made by women; "Revolver", screen presented in collaboration with the Tübingen International French-speaking Film Festival ; and finally "Les Sentiers", a program for children.

As it was last year the CMCA will be present at the FID through a special showing, during which one of the International Prize for Mediterranean Documentary and Reportage winning film will be screened. We chose the film who won in the Reportage and Investigation category last December in Civitavecchia, "Gambit" by Sabine Gisiger, recalling Seveso disaster in Italy through the portrait of the Icmesa factory chemist, who was sentenced to five years in prison. A remarkable work on truth, lies and individual and collective responsibility, full of accounts and archive files.

[# Algeria / First edition of the International Arab Film Festival](#)

[# Turkey / Antalya Film Festival](#)

[# Spain / Cinema in Motion 3](#)

[# Algeria / First edition of the International Arab Film Festival](#)

From July 28<sup>th</sup> to August 3<sup>rd</sup> the first edition of the International Arab Film Festival will take place in Oran, within the framework of "Algiers, Capital of the Arab Culture ». Algeria second biggest city was chosen for its long-standing cultural traditions and the great fame it enjoys in the matter of art creation. This first edition will be presided by the ENTV Director, Habib Chawki Hamraoui.

The screenings will be held in the Oran film library and in the movie theater "Le Colisée" (formely Essaâda). The priority has been given to the most recent Arab films, full-length as well as short films. Actors but also filmmakers and producers from everywhere in the Arab World will take part to this first edition, like many distinguished guests coming from different foreign countries. The best films in competition will be awarded by a jury presided by the Egyptian actor Hoceïn Fahmi. A tribute will be made to Spanish cinema through the screening of a series of films. The dearly departed Egyptian actor, Ahmed Zaki as well as the Algerian filmmaker Mohamed Hamina, the only Arab filmmaker to receive Cannes Festival Palme d'Or, will also be paid a tribute for their whole career.



[# Turkey / Antalya Film Festival](#)

Antalya Film Festival co-organised by TURSAC (Turkish Foundation of Cinema and Audiovisual Culture) and AKSAV (Antalya Culture and Art foundation) is centred around three events : the Golden Orange Film Festival, the International Eurasia Film Festival, and the Eurasia Film Market .

The oldest, Antalya Golden Orange Film Festival is a traditional national festival. It celebrates this year its 44<sup>th</sup> edition.

The International Eurasia Film Festival for which it is the 3<sup>rd</sup> edition, focuses on films from Europe and Asia, with as its objective to open up to all cultures. This year, Russian cinema is in the place of honour.

These two festivals will be held from 19<sup>th</sup> to 28<sup>th</sup> next October, they usually receive 150 films per year, among which 12 to 14 films are

selected for the Best Film Award and Best Director Award.

As for Eurasia Film Market, which takes place in parallel together with the Eurasia Film Festival, will be held from 22<sup>nd</sup> to 25<sup>th</sup> October 2007. It is a place where artists and producers can meet, allowing filmmakers to find financing for their projects.

The deadline to participate to the two festivals is 7<sup>th</sup> September 2007.

For further information : <http://altinportakal.tursak.org.tr>





### [# Spain / Cinema in Motion 3](#)

Donostia-San Sebastian International Film Festival, Amiens International Film Festival and Friburg International Film Festival, have launched in September 2005, Cinema in Motion, a yearly professional gathering for filmmakers from North Africa and from Portuguese-speaking African countries.

The 3<sup>rd</sup> edition of Cinema in Motion will take place on Monday 24<sup>th</sup> next September in San Sebastian. Two novelties this year :

- The schedule will only be composed of feature films at the end of their shooting or already in post-production.
- This edition will welcome new cinematographies : indeed from now on Egyptian, Jordanian, Lebanese, Palestinian and Syrian filmmakers will have the opportunity to present their films in the same way as filmmakers from Algeria, Morocco, Tunisia and lusophone African countries.

Cinema in Motion is an opportunity to explore news ways of completing unfinished films and to serve as a bridge between the professionals, the companies and the institutions of these African, Middle-Eastern, Latin American countries.

Cinema in Motion proposes concrete assistance : finance, technical help, post-production, copying in 35 mm, subtitling...

For further information : [www.sansebastianfestival.com](http://www.sansebastianfestival.com)

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## THE PRODUCERS' WAY



### AMILCAR FILMS, TUNISIA

Amilcar films have just finished the shooting of a 26 minutes feature film produced by Lotfi Layouni and directed by Sonia Chamkhi.

An impossible love affair between a building site guard in near Tunis, and a young woman from inland Tunisia, freshly arrived in the capital to work for a rich family. This film is at the moment in editing, the title is "**Borderline**".

In parallel Amilcar Films are looking for a complement to financing for his feature documentary film project about Arab horses entitled "**Chevaux de guerres chevaux de paix**" (War horses, peace horses) which will be directed by Khaled Barsaoui. It is a historical film which tells through legends and true stories, the epic of thoroughbred from the East to the West.

Next October, Amilcar Films will shoot a fiction for children entitled "**Les oiseaux de la médina**" (the Medina's birds) which will be directed by Ikbal Chakchem, and produced by Lotfi Layouni.

**For further information, please contact the APIMED :**

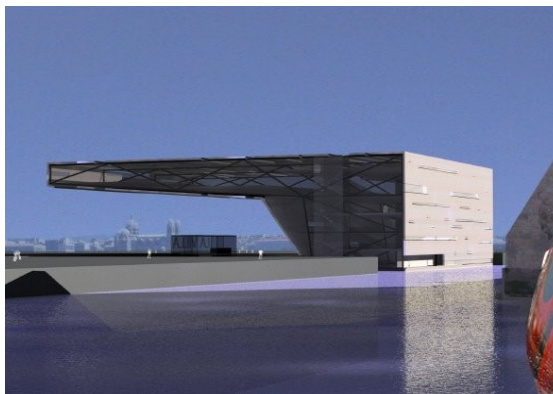
**Tel. : + 34 93 244 98 50 / Fax : + 34 93 247 01 65 / [info@apimed.org](mailto:info@apimed.org)**

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## TELEGRAMS...

- **Alain Belais** was appointed France Télévisions International Relations Director on the 15<sup>th</sup> of last June, in place of François Ferrus, retired. Alain Belais made his whole career in International or National Public Institutions. He worked at the European Parliament from 1981 to 1984, in local authorities (City of Paris 1984-1993, City of Nice 1997-2002), at the National Assembly (1993-1995), and at the Foreign Office, International Cooperation Office (1995-1997 et 2002-2004). He was also a diplomat (Cultural Attaché) in Los Angeles French Consulate from 2004 to May 2006. From June 2006, he used to work as International Relations Assistant Manager for France Télévisions.
- **Ahmed Reda Benchemsi** won the Samir Kassir Prize for Press Liberty (worth 15.000 EUR) in the category Journalists, for his article "**Le culte de la personnalité**" (personality cult), published on July 29<sup>th</sup> 2006, in the Moroccan weekly newspaper *TELQUEL*. This Prize was created as a tribute to the Lebanese journalist Samir Kassir, murdered during a car bomb attack in Beirut in 2005. It is awarded every year by the European Commission and Samir Kassir Foundation.

### **This is a first, the building of the forthcoming Regional Centre for the**



**Mediterranean** ( already presented in April 2007 Newsletter together with an interview of Bernard Millet, the Director) which will be built on the docks of the Joliette in Marseilles. The architects competition was won by the Milanese architect Stéfano Boéri. in the Docks of Marseilles, from September, a prefigurative exhibition will be opened in which the architect project will be presented, as well as the missions of the Centre

with screenings of photo and video works, presentation of magazines and researches, revolving around a great variety of issues linked to culture, society, economy, people, art, in the Mediterranean. This first exhibition is realised in collaboration with « Plan Bleu pour la Méditerranée », the INA Méditerranée, the CMCA, the Maison Méditerranéenne des Sciences de l'Homme de l'Université de Provence, the Mediterranean Institute of Marseilles, and the CIHEAM in Montpellier.

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