



N°115
May 2013

Just a month before the 17th **PriMed** opens!

From June 17th to 22nd come and discover the 31 selected documentaries, current affairs films and web-documentaries in Marseille, at two prestigious buildings opened especially for Marseille-Provence 2013 – the MuCEM and the *Villa Méditerranée*.

On [page 3](#) you will find all the high-points of this 17th Primed – that way you won't miss anything of this major Mediterranean broadcasting event.

Also in this issue – an exclusive interview with the managing director of EPTV (Algerian public television), Tewfik Khelladi; a close-up on Rai; a look at Mediterranean productions at the Cannes Film Festival, as well as all the usual columns.

Happy reading !

Méditerranée Audiovisuelle-La Lettre. Dépôt Légal 29 janvier 2013. ISSN : 1634-4081. *Tous droits réservés*

Directeur de publication : François Jacquel

Rédaction : Valérie Gerbault, Julien Cohen

CMCA - 96 La Canebière 13001 Marseille Tel : + 33 491 42 03 02 Fax : +33 491 42 01 83

<http://www.cmca-med.org> - cmca@cmca-med.org

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.

CONTENTS

<u>LIFE IN THE CMCA</u>	3
<u>LIFE IN THE CHANNELS</u>	4
<u>QUESTIONS TO...</u> <u>Interview of the month: Tewfik KHELLADI, managing director of EPTV</u>	8
<u>PROGRAMMES</u>	11
<u>ECONOMY</u>	14
<u>CLOSE-UP ON... Rai – <i>Radiotelevisione Italiana</i></u>	15
<u>CINEMA</u>	18
<u>FESTIVALS</u>	19
<u>Festival of the month: the Cannes Film Festival</u>	19
<u>Other festivals</u>	20
<u>THE WEB-SITE OF THE MONTH</u>	22
<u>INDEPENDENT PRODUCERS' WAY</u>	23
<u>THE EURO-MEDITERRANEAN WAY</u>	26
<u>STOP PRESS</u>	26

LIFE IN THE CMCA

From June 17 to 22 in Marseille

PriMed 2013 is coming soon!

PriMed, the Festival of Mediterranean images, runs from June 17th to 22nd in Marseille, at the **Villa Méditerranée** and at **MuCEM** (the National Museum of European and Mediterranean Civilizations)!

PriMed, the International Award for Mediterranean Documentary and Reportage, is the place to see the best international broadcasting productions about the Mediterranean, giving you a better idea of its relevance, its history, its culture and its challenges...

Out of 440 films from 36 countries, **31 documentaries, current affairs films and web-documentaries** have been chosen to be shown in this final phase, when 2 international juries in Marseille will choose the best films.

The PriMed time-table

Free public screenings of the films in the official selection	June 17 – 22 (MuCEM, Villa Méditerranée)
Discussion "Produire en Méditerranée : l'exemple corse"	June 20 (Villa Méditerranée)
Programmes made by France 3 Corse-ViaStella and documentaries made in Corsica	June 20 (Villa Méditerranée)
Discussion "Valeurs, financement et avenir des télévisions de service public en Méditerranée" , in the presence of the chair-persons of Mediterranean television companies	June 21 (MuCEM)
Awards ceremony for the winners of PriMed 2013, with all the directors present	June 21 (MuCEM)
Free public screenings of the winning films	June 22 (MuCEM, Villa Méditerranée)

Also on the agenda:

Many programmes about Marseille during **France Télévisions' Mediterranean Weeks** starting June 17th.

As of now you can view extracts of the selected films as well as all the news about **PriMed 2013**:



On our web-site : www.primed.tv



On Facebook : <https://www.facebook.com/primed.cmca>



On Twitter : <https://twitter.com/Primedtv>

LIFE IN THE CHANNELS

ALGERIA	<u>3 private channels open their offices in Algiers</u>
TUNISIA	<u>Nessma TV now in three colours</u>
ISRAEL	<u>I24 News, a new news channel on air before this summer</u>
QATAR	<u>Al Jazeera announces the death of the Algerian President</u>
ITALY	<u>RAI presents a new export channel for its dramas</u>
SPAIN	<u>Court annuls job-cuts at Telemadrid</u>
FRANCE	<u>RFI and Monte Carlo Doualiya launch a temporary radio station in Marseille</u>



[ALGERIA / 3 private channels open their offices in Algiers](#)

Having receiving authorization from the Department of Broadcasting Media (as announced by the Ministry of Communications on April 6th), three private channels, Echorouk TV, Ennahar TV and El Djazairia TV, have temporarily opened offices in Algiers.

The authorization is valid until December 31st 2013, and “*may be corrected or withdrawn at any time.*”

“*It’s a sign of a real willingness to open up broadcasting,*” according to Ennahar TV’s director, **Anis Rahmani**. **Karim Kardache**, head of El Djazairia TV, also welcomed this step forward, while admitting “*it’s a transitional stage.*”

On April 18th the Minister of Communication, **Mohamed Said**, announced that the Algerian broadcasting bill would soon go before the Council of Ministers, before being submitted to Parliament. (Source : *Liberté Algérie.*)



[TUNISIA / Nessma TV now in three colours](#)

On April 22nd the Nessma group launched a bouquet of three channels on Nilesat and Hotbird, each tailored to a specific geographic target.

Nessma Rouge is for Tunisian and Libyan audiences, Nessma Verte offers a schedule suitable for Algerian and Moroccan viewers, while Nessma Bleue is for European (French in particular) and Middle Eastern audiences.

At a press conference, the channel head, **Nabil Karoui**, said the launch of the bouquet was because of the changes brought about by the Arab Spring, which have altered viewers’ expectations: “*Libya and Tunisia are in a transitional phase, they need a schedule supportive of their needs. The second audience (Algeria and Morocco) wants more entertainment.*”

With this strategy Nessma hopes to stay closer to its viewers, regardless of their country of origin, by adjusting to their time-tables and habits.

(Sources : *Maghreb Emergent, Liberté Algérie.*)



TUNISIA / The members of HAICA finally revealed

On May 3rd the members of the Independent High Authority for Audiovisual Communication (HAICA) were finally named, all chosen by the Tunisian government.

Nouri Lajmi, lecturer at the *Institut de Presse et des Sciences de l'Information* (IPSI), will be

the chairman, with eight fellow members to assist him: **Raja Chaouch** an examining magistrate, **Rachida Ennaïfer** a law professor, **Riyadh Ferjani** a lecturer at IPSI, the former head of Tunisian Radio **Habib Belaïd**, the former member of INRIC (National Authority for Reform of Information and Communication) **Hichem Snoussi**, a journalist **Radhia Saidi**, a lawyer **Mohsen Riahi** and **Mouna Ghariani**.

The creation of HAICA was formalized by decree in October 2012. Its role is to guarantee the freedom and pluralism of broadcasting communication.

Photo : les members of HAICA around the Tunisian President Moncef Marzouki.

(Sources : Leaders, Tuniscope.)



ISRAEL / I24 News, a new news channel on air before summer

Israel will soon have a privately financed international news channel.

I24 News, a project in development since October 2012 and headed by **Frank Melloul** (photo, former Director of Strategy at France 24) is financed by a group of Israeli investors, including **Patrick Drahi**, main shareholder of both *Numéricâble* in France and *Hot*, a cable network in Israel.

When it launches before the summer it will have a team of 150 journalists and a budget of €50 million. Its programmes will be broadcast in three languages: English, French and Arabic.

Although the bulk of its transmissions will be concerned with international politics, I24 News will also devote slots to the economy and culture. While dismissing the idea of an "Israeli Al Jazeera", Frank Melloul says he wants to "cover international news from a new angle – that of Israeli society and its various components." He says the "I" in I24 News refers to "the channel's values: International, Independence, Information."

Initially the channel will be available in Africa, Europe and the Middle East, before later attacking North American and Asian markets.

(Sources : Les Echos, Media+.)



[QATAR / Al Jazeera announces the death of the Algerian President](#)

On April 28th Al Jazeera broadcast the news that the Algerian President **Abdelaziz Bouteflika**, had died – a blatantly erroneous piece of information. The day before, Bouteflika had been admitted to a Paris hospital suffering from a stroke. APS (Algeria Press Service) quickly circulated the news that his health

“was progressing steadily” and there was “no irreversible damage.”

Algerian media have unanimously criticized this mistake. In 2007 Al Jazeera had already sparked controversy in Algeria by asking its viewers in a survey if they agreed with Al Qaeda attacking targets on Algerian soil.

(Sources : Almanar, Oumma.)



[ITALY / RAI presents a new export channel for its drama output](#)

During the recent MIPTV – in Cannes from April 8th to 11th – RAI World presented its new channel, RAI World Premium Channel. With this new

service RAI aims to export the best of its original dramas internationally.

RAI World Premium Channel has been available on satellite in the United States since late March, among other things transmitting successful series such as “*Incantesimo*”, “*GP Doctor*”, and “*Don Matteo*”.

Subtitled in English and Spanish, the channel should soon be available in Australia, Canada and South America.

(Sources : RapidTVNews, Satellifax.)



[SPAIN / Court annuls lay-offs at Telemadrid](#)

On April 9th the Spanish High Court declared Telemadrid's job cuts were "irregular" – they have led to the dismissal of 861 employees. The local channel is therefore obliged either to reinstate those sacked or to compensate them.

The news was greeted with relief by some 300 of Telemadrid's former employees waiting for the verdict in front of the Court – although the Works Council had hoped the lay-offs would be declared "null and void", forcing the company to reinstate all its employees. In January Telemadrid's Board of Directors approved a 34% reduction in the channel's 2013 budget and job cuts to shed 860 of the 1,160 employed by the group at that time.
(Sources : El Pais, VerTele.)



[FRANCE / RFI and Monte Carlo Doualiya launch a temporary radio station in Marseille](#)

At the request of the AEF (Audiovisuel Extérieur de la France), Marseille's CTA (Comité Territorial de l'Audiovisuel) has granted FIM (Radio France Internationale Méditerranée) temporary authorisation to broadcast

Transmission will begin in early June, coinciding with the inauguration of MuCEM (the Museum of European and Mediterranean Civilisations), of which RFI and Monte Carlo Doualiya, AEF subsidiaries, are partners. From midday to 6.00 pm, Monte Carlo Doualiya will offer its programmes in Arabic. During the rest of the day there will be a selection of RFI's programmes in French. FIM will mainly broadcast news bulletins and magazine programmes, "with a large place given to all cultures and every kind of music, in particular Mediterranean", according to an AEF press release.

It aims to offer "the sound of a Mediterranean open to the world [...] for everyone in Marseille and its many visitors." FIM will broadcast on 107.9 FM.

(Source : RadioActu, AFP.)

[Return to Contents](#)

QUESTIONS TO...

Interview of the month

Tewfik Khelladi,

Managing director of Algerian public television (*Etablissement Public de Télévision EPTV*)



Former reporter for the APS news agency (Algeria Press Service), between 1991 and 1992 Tewfik Khelladi was also managing editor of the weekly L'Observateur. Subsequently he worked as Director of Information for the Presidency of the Republic, then in 2008 managing director of the ENRS (Entreprise Nationale de Radiodiffusion Sonore). Appointed in February 2012 to run EPTV, he talks to the CMCA about the Algerian public television group's ambitions.

Jean-François Tealdi: Since February 2012 you have been in EPTV's executive director. First assessments and objectives?

Tewfik Khelladi: Difficult to make an assessment after 14 months. We are still restructuring: adapting our technology to the challenges of the future, to the new ways of watching television, working to improve the quality, a thorough review of our content and production methods, highly skilled.....given the staff's determination there is every reason to believe we are on track to make EPTV a major television company.

J-F T: EPTV is what is called an *Etablissement Public à caractère Industriel et Commercial (EPIC)*, created for a particularly social and cultural public service. What are your main responsibilities?

TK: They are no different from those of other public service television companies. The specification imposes obligations, we attach the utmost importance to making sure they are kept.

J-F T: You have been associated with drafting the broadcasting law which has ended 50 years of monopoly and must be approved by parliament (the *Assemblée Populaire Nationale*) before the end of this semester.

At what stage is this project?

TK: Since January 12th 2012, EPTV has no longer had a monopoly. The law has made significant changes: it establishes the principle of freedom of information, abolished the monopoly of programming and opened up broadcasting to private companies, it created an independent regulatory authority and provides for a law specific to broadcasting; the bill is being finalized. We were consulted, as were all professionals, now we wait for the debate in parliament.

J.-F. T: EPTV has five national television channels: the general interest terrestrial channel, broadcast on hertzian across the whole of Algeria; *Canal Algérie*, a French-language general interest channel broadcast on satellite; *A3 (Algérie 3)* a general interest satellite channel broadcast in Arabic; *Chaîne 4* in Amazigh, *Chaîne 5* dedicated to the Qur'an and religious programmes. Once the bill has been passed, are you going to create an "Algerian Television Group" in other words keep the channels with the same niches? Are you going to create new ones?

TK: Our governing texts are obsolete, they do not define our missions clearly, nor the editorial focus of each channel. The new law will certainly clarify the principles of what we do. We want to keep our status of EPIC, supplemented by a contract of targets and methods which should clarify development priorities, cost, the amount of public resources, own resources and opportunities for services.

We must have diverse programmes, both in type and number, catering to all audiences. The State has raised the possibility of creating channels which will complement public television, we believe the general interest channel must remain the backbone of public service television.

Second objective: develop as a multimedia organization with “adaptable content” on all platforms, modify working methods and structures, invest in new technologies, new formats, innovate, stay close to the viewer; the new tools should enhance the main channels while developing new services.

J-F T: EPTV produces its own programmes but also uses private producers (executive producer and co-production). Will you maintain, reduce or expand in-house production?

TK: Up to 2012 EPTV devoted 10 to 15% of its operating budget on external productions, but for historical reasons it maintained its heavy production structures. Approximately 15% of EPTV’s effort is in production.

If we add the technical staff, the figure rises to 25 or 30%, although of course those technicians also work for news and sport. The need for programmes is constantly increasing and will to grow even more with the growth of DDT.



'EPTV headquarters

The development of in-house production is an essential strategic option. Private production in terms of creativity, technical and capacity is limited.

The development of in-house production means a structural reorganization of programmes, of the channel, upgrading personnel, modernizing equipment.

External production will retain a significant share of drama, entertainment and documentary – though the partnerships will be reviewed to ensure quality and reasonable cost.

J-F T: EPTV buys Arab and Western programmes: do you plan to increase purchases from the Arab world while maintaining collaboration with Europe?

TK: EPTV is open to the world and its regional cultural environment. Algeria’s position at the cross-roads of Africa, the Arab region and the Euro-Mediterranean area means that content comes from different backgrounds. 67% of programmes are national productions.

27% of our programmes are bought on the Arab market – in fact two-thirds are dubbed into Arabic, the series and serials come from Latin America, India and Turkey, documentaries from Europe and America, cartoons from Asia. That reflects the downward trend of Arab production in recent years.


The rest (drama series, movies, television films) are from the U.S. market and dubbed into French. They represent 6% of programmes for the national terrestrial channel (due to the restrictions of broadcasting rights).

The satellite channels have to promote national programmes. EPTV wants to increase the share of Arab-origin programmes, which have decreased sharply in favour of programmes dubbed into Arabic, and we plan to expand our dubbing capacity so we can buy foreign programmes, particularly European. This will satisfy our needs for content and our concern for diversification.

EPTV (an active member of the EBU, CMCA, CoPeAM, ASBU and UAR/PSUs), works with European television by exchanging news and training. This must not only be maintained, but developed and extended to co-productions on topics of common interest.

JF T: EPTV has been a CMCA member since its inception, it is now the vice-chair. Results of this cooperation and expectations?

TK: The first production between EPTV and *France 3 Méditerranée*, initiated by the CMCA, goes back to 1993 – it was “*Le Naufrage du Banel*” for the documentary series “*Les Fantômes du Monde Sous-marin*”. EPTV participated in every season of “*Chroniques Méditerranéennes*”, co-produced and guided by the CMCA; at the CMCA’s request we sent (sharing the costs) a director and his team to Palestine, to help PBC produce an episode for the co-production “*Une mère pour tous*”.



The only time the CMCA has held its AGM outside Marseille was in 2006, at EPTV. There is PriMed, the Newsletter and some training in writing for documentary and news film – but it is less than we hoped for, particularly in terms of helping our staff with the new technology. We expect more dynamism and determination from the CMCA.

JF T: What do you hope from the meeting of the heads of Mediterranean public television companies in Marseille in June?

TK: This Summit will be an opportunity to discuss production, co-production, distribution across the Mediterranean – the exchange of programmes and expertise between the different countries. My greatest wish is that one day one of the northern Mediterranean companies will broadcast a quality programme produced by a southern company in prime time. This Summit will be a step towards our shared commitment to make “Mare Nostrum” a haven of peace, tolerance and dialogue between our cultures.

JF T: Films made in Algeria or about Algeria have been selected for PriMed. Some show Algeria and France’s shared past (“Guerre d’Algérie, la déchirure”, “Troufions” about French conscripts during the war, “17 octobre 1961, la nuit oubliée”), is it important to you that both countries are addressing this common past? Others look at more recent Algerian issues (“Yasmina and Mohammed”, “Le martyr des sept moines de Tibhirine ” “Dans les murs de la casbah”, “Un été à Alger ”), do you know these films?

TK: I know these films and cannot remain indifferent. This terrible, dramatic part of Algerian history, which I lived through, is now behind us. Let the historians do their job and let us do ours, which is to build, to draw closer, in short to grasp the future with an open mind.

Interview by Jean-François Téaldi.

[Return to Contents](#)

PROGRAMMES

TUNISIA	3 new series made by ETT for Ramadan
PALESTINE	A reality programme to find the new president
ALGERIA	EPTV launches the first 100% Algerian series
FRANCE	The contents of Mediterraneo in May



TUNISIA / 3 new series made by ETT for Ramadan

On April 8th filming began for “Yaoumiet Aloulou”, a new sitcom to be broadcast by Tunisian Television during Ramadan 2013. It follows the misadventures of a retired father looking for a job in order to spend more time away from his wife, too

demanding and bossy for his liking.

Abdelhamid Gayes and **Ikram Azouz** have the two main roles in this series – which will not be the only novelty for Ramadan on Al Wataniya 1 and 2.

Two other soaps are being produced for broadcast on Tunisian state television: “Al Al Zawja Khamissa” (The 5th wife), which began shooting on March 25th and “Yawmiet Imra'a” (The daily life of a woman). The first is about things that happened before the Revolution of 2011, and tackles previously taboo subjects (customary marriage, sexual harassment ...). The second focuses on the life of a group of women, and shares their family and professional problems.

(Sources : Globalnet, Mosaïque FM, Tunivisions.)



PALESTINIAN TERRITORIES / A reality programme to find the new president

Maan TV has launched “El Rais” (The President), a TV reality show with a difference. One Thursday a month, a panel of three personalities chooses between 25 candidates aged between 20 and 35 who want to become...the new Palestinian

President.

“We’ve already made singers and other talented people... so we thought why not create something a bit more Palestinian?” the channel head, **Raed Othman**, said on France Info.

“Today’s Palestinian leaders are getting older; we need new faces, especially women,” said Hanan Ashrawi, a member of the jury and leader of the Palestinian Liberation Organization.

Maan TV hopes this programme will blow a new wind through Palestinian politics. *“Believe me, if I were Mahmoud Abbas I would look at “El Rais” and listen carefully to all the criticisms.”*

The show pushes the concept to the point of making the winner, man or woman, honorary President of Palestine.

(Sources : L'Essentiel Online, Algérie Focus, France Info.)



[ALGERIA / EPTV launches the first 100% Algerian series](#)

Broadcast on EPTV's three channels as from May 4th, "Switchers" is a series with a major innovation in the way it is made. Produced entirely in Algeria, it relies on marketing – bringing product placement into a drama. Samsung Algeria and the telephone

operator Mobilis together are financing the series, in which a student for whom everything is going wrong is given a smartphone, completely changing him and his life.

For the first season thirty 8-minute episodes were shot in Bejaia. According to the director, **Hamed Aksas**, season 2 is already in preparation.

The concept of "Switchers" is not new as it has been tried in other countries, including recently Morocco.

(Sources : Algérie Focus, La Tribune.)




[FRANCE / The contents of Mediterraneo in May](#)

Is the Mediterranean **eel-fishing industry** in danger? It is a vital source of income, especially for the 180 fishermen in the Languedoc-Roussillon region of southern France. But for them, the future looks bleak: stocks are declining and European regulations are becoming more stringent.

An emblematic tree of the Mediterranean, a bulwark against fire and an important means for economic development, the **cork oak** is farmed in North Africa and Southern Europe. Close up of two micro-productions, one thriving, in Catalonia, the other in decline, in the Var.

The remains of a memorable battle between the **British and Spanish fleets** were discovered in October 2012 off the coast of Sicily. Many pieces have been recovered, particularly from an English merchant ship and a Spanish galleon. To highlight the elements of these surprising findings, the most advanced techniques are being used by Italian specialists.

This year the Côte d'Azur celebrates the **40th anniversary of Pablo Picasso's death**. The artist died at Mougins on April 8th 1973. He had just spent 27 years working intensely in the region, painting of course, but also photography, film and ceramics. His Riviera career is told by his family, the artists who knew him and those who want to maintain an extraordinary artistic heritage.



Of Corsican origin, **the writer Jean-Noel Pancrazi** was born in Setif. Member of the Renaudot Prize jury, he is known particularly for his elegant writing. In his latest book, “*La Montagne*”, he looks at a tragedy that changed his childhood in Algeria. The author was filmed in Paris and Ajaccio.

Dedicated to Isis, begun in the 4th century BC and embellished by the last pharaohs, **Philae** is a complex of temples which attracts many lovers of Egyptian civilization. In the 1970's the island containing these temples was engulfed by water and the ruins moved to an adjacent area. An exciting site where environment and history come together.

The village Tamesloht, a few kilometres from Marrakech, is home to one of the most beautiful architectural ensembles in the region, but it is also known for its olive groves and craft-work. The craftsmen work throughout the year to make earthenware jars, knives and precious fabrics. Yet it is a tradition being undermined ...

[Return to Contents](#)

ECONOMY



[ISRAEL / Endemol buys Kuperman, a production company](#)

In late April the Dutch company Endemol specializing in producing television programmes, acquired a controlling stake in the Israeli company Kuperman. It acquired the shares previously held by **Ynon Kreiz**, Kuperman's founder and former CEO of Endemol from 2008 to 2011.

Following this acquisition Kuperman has become *Endemol Israel*, a wholly-owned subsidiary of Endemol headed by **Elad Kuperman**, Kuperman's co-owner.

Kuperman is one of Israel's leading broadcasting producers. Besides the local adaptation of the TV reality show "*Big Brother*", the company has launched several successful concepts such as the magic show "*The Successor*" and the series "*Traffic Light*", both of which have been adapted in the United States.

The new Endemol Israel will continue to produce for the Israeli market, while enhancing Endemol's international offering.

(Sources : *La Lettre de l'Audiovisuel*, *The Hollywood Reporter*.)

[CLOSE-UP ON...](#)

Rai – Radiotelevisione Italiana



Each month, Méditerranée Audiovisuelle offers you a portrait of a television company which is a member of the CMCA. Presentation, organisation, key programmes.....this month a close-up on the Italian public broadcaster, Rai.

Since 1954 RAI – Radiotelevisione Italiana – has had the exclusive concession for Italian national public service broadcasting. The group covers the national, regional and international broadcasting market with a wide range of channels: **17 television channels** (including the Euronews channel, in partnership with other European public service broadcasters), **7 radio stations** and a lot of **content for the internet and mobile devices**.

RAI is mainly financed through **public resources** (a licence fee) and **advertising revenues**. It also makes money from commercial resources (film production and distribution, distribution of rights and content, licensing and merchandising, publishing and home video).

RAI in facts and figures



The news studio TG1 (Photo ANSA for Rai).

RAI is:

- a large and varied **news** service, with an **all-news channel** and **5,000 hours a year** of televised news, reports and debates on the general interest channels.
- a **regional news service** provided by 750 journalists in 23 local bases, with more than 8,500 hours produced each year (including 500 for minority languages).
- it re-broadcasts, unscrambled, the main **sporting events of national interest**. RAI also provides financial support and air-time for minor sports.
- it has **4 production centres** (Rome, Milan, Turin, Naples) focussing on news, entertainment, culture, sport and youth-orientated programmes.
- it is the country's largest investor in **drama production** and Italian **animation programmes**.
- it provides around 12,000 hours of **programmes sub-titled for the hard of hearing**, and more than 300 hours a year of **audio-description for the partially-sighted**.
- it runs 132 campaigns for social causes, 100 campaigns to raise awareness and 67 money raising initiatives.
- it provides a regular **teaching service**, with two themed channels (*Rai Storia* and *Rai Scuola*), and more than 400 hours a year of programmes on general interest channels.
- **RAI TECHE**, is the biggest Italian collection of broadcasting archives with a million hours of broadcast content – the second largest in Europe after the BBC.
- The **CRIT (Centre for Research and Technological Innovation)** is an internationally recognised player for developing radio, television and multimedia.

The television channels

Rai has **the highest national audience figures** at group level, for its channels and among the publishers of “digital native” channels. In 2012 it averaged **39 million viewers a day** (67% of Italians). The **Teletext Service (teletext)** has about 20 million monthly users.



"Commissario Montalbano" on Rai1

- **Rai1, Rai2, Rai3:** the group's three historical general interest channels.
- **Rai4:** a choice of content (films, series) which caters for the new television habits.
- **Rai5:** the cultural entertainment channel – with documentaries, educational programmes, cultural programmes, talk shows and major events of classical music, theatre and dance.
- **Rai Movie:** offers a choice of Italian and international films.
- **Rai Premium:** focussing on Italian drama, showing the best of Rai's output, both new and old.
- **Rai Yoyo:** for young children – an offer based on growth through play.
- **Rai Gulp:** for children – a range of intelligent entertainment with positive values.
- **Rai Sport 1 / Rai Sport 2 :** the channels dedicated to sport. Enthusiasts can watch major sporting events live, 24 hours a day, with minority sports as well as the most popular ones.
- **Rai News:** the news channel. Reports, in depth studies and reports on the major events of national and international news.
- **Rai Storia:** a range of cultural programmes with a historical approach.
- **Rai Scuola:** the Rai Educational channel, created to facilitate communication with the world of teaching, the young, families and students of all ages.
- **Rai HD:** launched during the 2010 soccer World Cup, a showcase for the latest technology.
- **Rai Italia:** A world-wide satellite channel. It can be received directly off satellite or via local operators. Distributed by RAI WORLD, it is aimed at a foreign market. There are four programming variants: America (Rai Italia 1), Australia (Rai Italia 2), Africa / Asia (Rai Italia 3) and Europe (Rai Italia 4).

The radio channels

Rai is the Italian market leader in radio:

- **3 national radio channels:** Rai Radio1, Rai Radio2, Rai Radio3.
- **An institutional channel:** Rai GR Parlamento
- **2 cable radio channels:** RaiRadiofd4 and RaiRadiofd5
- **A traffic information channel:** Isoradio (with Autostrade Italia).

The RAI radio channels offer:

- A lot of time for new musical talent, independent music and the most popular Italian artists.
- Coverage of the major sporting, cultural and musical events.
- More than a million archived radio programmes.
- A rich offer in terms of news, including regional.

Rai on the internet

Rai's web services are developing rapidly and attract more users every day, especially the **video portal Rai.tv**, which has apps dedicated to smartphones, tablets and connected TV's.

Rai.it is the access portal for Rai content on the web, showing everything on offer on Rai's channels and all the group's news programmes.

Rai.tv is the multimedia portal providing free online access to Rai's television and radio output, both extracts and full programmes, available on demand and / or downloadable as podcast. It also offers exclusive content, and **the Rai Replay service** which enables you to (re)view programmes over the last 7 days on Rai1, Rai2, Rai3 and Rai5. A selection of videos on demand is also available on **the official YouTube channel of Rai.tv**.

There are **28 applications** (including Rai.tv, Radio Rai and Euro 2012) for smartphones and tablets, and four applications for connected TVs (Rai.tv, Replay Rai, Rai TGR, Euro 2012).

In addition...



- With **Rai Cinema**, Rai has helped produce more than 350 films and distributed 275 to cinemas. It works with more than 200 Italian production companies and 320 directors (including shorts and documentaries), with the masters of Italian cinema as well as emerging filmmakers.

- With **Rai Way**, Rai has set up broadcasting digital television. It provides an infrastructure for third-party operators as well as broadcasting services.

- **The RAI Symphonic Orchestra** (*photo*) was created in 1994. Georges Prêtre and Giuseppe Sinopoli conducted the first concerts. The orchestra has since been joined by some of the most gifted instrumentalists of the present generation.

Organisation

Anna Maria Tarantola has been **Chairperson** of Rai since July 12th 2012.

Luigi Gubitosi has been the **managing director** since July 17th of the same year.

Rai is a **founder member of the CMCA**. **Maria du Bessé**, of Rai's International Relations department is the association's present **general secretary**. As well as **Maria du Bessé**, **Alessandra Paradisi**, head of Rai's International Relations, is also on the CMCA's board.

Contact

RAI - Radiotelevisione Italiana
Viale Mazzini, 14 – 00195 Roma, ITALIA
Tél : 0039 0638781
www.rai.it

CINEMA



ALGERIA / A project for an Algerian action film in preparation

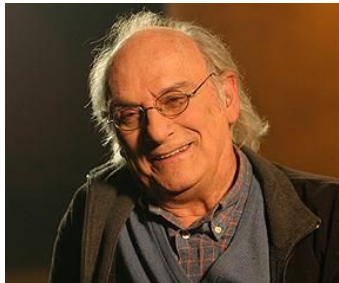
Starting in August, director **Jean-Marc Minéo** (photo) plans to film “a 100% Algerian production” in Oran. According to the director, “*Algérie pour toujours*” is an action film with “a lot of stunts and martial arts”. Twenty Thai stuntmen have come to Algeria for two months to train Algerian stunt-men.

Smaïn will probably be the film’s leading actor – and according to the actor himself it is a “more severe, less sympathetic” role

than usual. Producer **Zakaria Ramdane** has said that **Linda Hardy** and a Hollywood actor should also be the cast.

“It’s about Algerian patriotism, and will be to the glory of Algerians and security services,” says Jean-Marc Minéo, who hopes the film will bring greater “awareness of Algeria”.

(Source : Liberté Algérie.)



SPAIN / The creation of “Guernica” seen by Carlos Saura

This summer Spanish director **Carlos Saura** (“*Cria Cuervos*”, “*Salome*”) will shoot a film about **Pablo Picasso**, “*33 Dias*” (33 days), focussing on the 33 days it took the painter to create *Guernica*.

Antonio Banderas is expected to play Picasso, while American actress **Gwyneth Paltrow** will play his muse, the French woman **Dora Maar**.

Carlos Saura will be working again with the Italian director of photography Vittorio Storaro. Their previous collaboration was in 1999, also about Spanish painting – “*Goya*”.

(Source : AnsaMed.)

[Return to Contents](#)

FESTIVALS

Festival of the month:

The Cannes International Film Festival, From May 15th to 26 2013



Mediterranean production is only represented in the parallel sections of the 66th Cannes Film Festival. Indeed, there are few Mediterranean films in the official selection this year.

There are a number of French productions and co-productions, with 8 French films in competition: **Roman Polanski's** "*Venus in Furs*", **François Ozon's** "*Young and beautiful*", **Abdellatif Kechiche's** "*Adele's Life*", "*Grigris*" by **Mahamat Saleh Haroun**, **Asghar Farhadi's** "*The Past*", "*Jimmy P.*" by **Arnaud Desplechin** "*Michael Kohlhaas*" by **Arnaud Despllières** and **Valeria Bruni-Tedeschi's** "*A Castle in Italy*". Italy is also represented with **Paolo Sorrentino's** "*La Grande Bellezza*".

For the first time Palestine is competing for a *Palme d'Or*: with **Mohammed** and **Ahmed Abu Nasser's** "*Condom Lead*" in the Short Film category – about the sex life of a Palestinian couple traumatised by the 2008 military operation Cast Lead.

There is also a Palestinian film in the *Un Certain Regard* category. **Hany Abu-Assad's** "*Omar*" ("*Paradise Now*" 2005) is the first feature entirely produced in Palestine. It's about three childhood friends and a young woman fighting for freedom.

Israel is represented with two films in the *Quinzaine des Réalisateurs* category: "*The Congress*", **Ari Folman's** latest film ("*Waltz with Bashir*" 2008) and "*A Strange Course of Events*" by **Raphael Nadjari** ("*Avanim*" 2004).

Finally, the Tunisian **Nouri Bouzid's** latest film "*Millefeuille*" is in the *Ecrans Juniors* section for secondary school pupils. This controversial film is about the issue of the veil in Tunisia.

Click on the links below to find the full festival programme.

www.festival-cannes.com/

<http://www.quinzaine-realisateurs.com/>

<http://www.semainedelacritique.com/>

THE REST OF THE FESTIVALS

FRANCE	The 10 finalists of the URTI International Grand Prix
TUNISIA	Call for films for the Rencontres de Hergla
QATAR	A Palestinian director wins at the Al Jazeera Festival
FRANCE	Aflam organises the 1st Rencontres Internationales des Cinémas Arabes



[FRANCE / 10 finalists of the URTI International Grand Prix](#)

The pre-selection jury of URTI's International Grand Prix for Creative Documentary deliberated in Paris between April 22nd and 25th. The 10 finalist documentaries have been announced.

Mediterranean television companies are well represented, with “*Les oubliés des oubliés*” by **Carles Caparros**, submitted by TVE (Spain), “*Little land*” by **Nikos Dayandas**, from ERT (Greece), and “*I am. Bondage stories*” by **Barbara Cupisti**, submitted by RAI. APIMED (Association des Producteurs Indépendants de la Méditerranée) is also present with **Irit Gal's** Israeli film “*White night*”. A French film, “*Monsieur et Madame Zhang*” by **Fanny Tondre** and **Olivier Jobard**, submitted by the CNC (Centre National du Cinéma), is also in the final selection. Germany, Japan, Poland, Senegal and the Yemen complete the list of finalists.

From June 8th to 10th, as part of the Monte Carlo Television Festival, a final jury chaired by the Senegalese singer **Yousou N'Dour**, and made up of the heads of public television stations, will decide the Grand Prix, worth \$5,000.



[TUNISIA / Call for films for the Rencontres de Hergla](#)

Every year the Rencontres Cinématographiques de Hergla (near Sousse) is an opportunity to see a selection of African and Mediterranean short films and documentaries at outdoor screenings. There are also training workshops for younger people, debates and exhibitions in this ninth version of these Rencontres, which will take place from August 16th to 21st.

The call for entries is open until June 30th. Any short films (under 30 minutes) and documentaries produced after 2011 and made by African or Mediterranean film-makers are invited to participate.

[Click here](#) to consult the rules and the registration file.



[QATAR / A Palestinian director wins at the Al Jazeera Festival](#)

The German-Palestinian director **Pary El Qalqili** won the Golden Prize at the Al Jazeera Documentary Film Festival. Her film study, “*The Turtle's Rage*” shot in Palestine, Germany, Egypt, Jordan and Israel, won the jury over with a very personal story. The film-maker

tries to understand why, when she was 12, her father left her to go to Palestine.

In the other categories, the Freedom and Human Rights Award went to the Italian film “*In Utero Srebrenica*” by **Giuseppe Carrieri**, selected for this year’s PriMed. Egypt won two awards at Doha: the Al Jazeera Documentary Channel Best Long Film Award for **Mai Iskander’s** “*Words of Witness*”, and Best Medium-Length Award for “*Eyes of Freedom Street of Death*” by **Ahmed and Ramadan Salah**.



[FRANCE / Aflam organises the 1st Rencontres Internationales des Cinémas Arabes](#)

From May 28th to June 2nd the Association for the Distribution of Arab Cinema (Aflam) is presenting the first *Rencontres Internationales des Cinémas Arabes* in Marseille.

50 films will be screened over 6 days in four venues (Villa Méditerranée, the Cinéma Les Variétés, the Maison de la Région and the Centre Régional de Documentation Pédagogique).

The selection gives a lot of space to films by young Arab filmmakers, such as **Haifaa Al Mansour’s** “*Wadjda*”, the first feature film produced in Saudi Arabia, or “*Hold Back*” by **Rachid Djaïdani**.

After each screening there will be a meeting with the director or a member of the film crew. Roundtables – one on the documentary – and discussions are also planned. [Click here](#) for more information.

The list of all the May Festivals is on our web-site:

<http://www.cmca-med.org/fr/festivals-et-marches/>

[Return to Contents](#)

[WEB-SITE OF THE MONTH](#)

Web Movies, on RAI Cinema Channel

(<http://www.raicinema.rai.it/dl/RaiCinema/site/homeRaitv.html>)



Since November 2012, the web-site of the RAI Cinema Channel hosts Web Movies, a project dedicated to drama produced for the web.

Each month, a new film can be streamed by users free of charge. After the free period, each feature film is placed on the download platforms, then distributed in home video formats

before being finally broadcast on the RAI Movie channel.

This unique method of delivery, which by-passes traditional distribution channels, allows the site to highlight genre films, for example horror films such as **Ascanio Malgarini** and **Christian Bisceglia's "Fairytale"** and **Giorgio Amato's "Circuito Chiuso"** (photo), or the thriller *"True Love"* by **Enrico Clerico Nasino**.

The film for May is no exception – **Claudio Di Biagio's** psychological thriller *"Andarevia"*, in which a man in his thirties who cannot control his anger takes a course of therapy on a boat full of other people with behavioural problems. During the coming months six new films will be released.

The Web Movies project has been in the pipeline since 2010, and in the medium-term should be a serious test of the profitability of distributing a film on the Internet, compared with the cinema.

[Return to Contents](#)

INDEPENDENT PRODUCERS' WAY

APIMED

Association internationale de producteurs indépendants de la méditerranée

CALL TO TAKE PART IN MEDIMED – Sitges, October 11th – 13th 2013



MEDIMED is the professional market for Euro-Mediterranean producers. It provides a launching forum to help independent documentary producers from Europe and the Southern Mediterranean, together with their business partners, find co-finance on the international market. For buyers, the formula provides 25 pre-selected projects which are in development and production, and a selection of over 400 films available at the market's Vidéotheque.

MEDIMED focuses mainly on documentaries and factual projects with a social, cultural or political theme. Producers with non-fiction subjects about history, the environment, science or similar areas, who are looking for additional partners, will be eligible to try MEDIMED's unique format and promote their projects before an audience of international buyers.

Each year, projects are short-listed by **an international committee** from proposals created in the Euro-Mediterranean region.

Conditions for taking part:

The projects must all...

- *be for a single film in the domain of social, cultural or political documentary as well as other non-fiction subjects.*
- *have a partner working in the industry (broadcaster, distributor) who will come and co-present the project with the director.*
- *have at least 25% of the project finance in place.*

Transmedia projets are welcome.

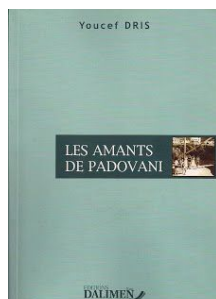
As far as completed documentaries are concerned, they must be recent (2012 or 2013) and from a European or southern Mediterranean country. They can be of any length or type as long as they are documentaries.

Registration Deadline to send in free of charge a Project and/or a completed programme: SUNDAY JUNE 30th.

For all additional information:

www.medimed.org

EM: medimed@apimed.org / FB : MedimedDocsMarket / Twitter : @medimedmarket



The Algerian producer Hadj Fitass is preparing a drama film for television and theatrical release – an Algerian-style “Romeo and Juliet” set during the War of Independence.

“The star-crossed lovers of Algiers” is the story of an impossible, all-consuming passion between an Algerian boy and a French girl, daughter of an influential lawyer from the top drawer of French colonial society in the 1950’s.

The film is adapted for the cinema by **Youcef Dris** from his own novel, “*Les Amants de Padovani*” and is the true story of his half-brother. The dates have been changed from the 1930’s and 40’s to the 1950’s and 60’s to place it within Algeria’s war for independence. The target audience is young Algerians who know little about their immediate history. It is also a new way of writing history by showing the lives of men and women who have experienced the horrors of colonialism and war ...

Hadj Fitass has been an independent producer-director since 1990 when he created the **VIDEO PRO** agency and its subsidiary **VP FILMS**. VIDEO PRO has made documentaries for Algerian television, France2, France3, TV5 and Radio Canada.

VIDEO PRO

Email: hadjfitas@yahoo.fr

Téléphone: + 213 557 05 37 48




Twenty six men and women from the southern Mediterranean took part in the first module of “Access to Markets in the Digital Era 2013” (Access), in Ronda, Spain.

Access is a residential and online training scheme aiming to make a tangible difference to the participants’ projects (feature films and documentaries).

To achieve this, Access’ tutors and other experts, all working in the industry, look at issues such as project positioning and “branding” in documentary and drama films, the segmentation of the audience, the international digital landscape and the development of digital strategies. In the first module, participants spent much of their time with their tutors, defining their projects and the audiences they hope to reach.

According to **May Odeh**, a Palestinian filmmaker and Access trainee, the difference between this workshop and others is that “Access has given us models from the Arab world, which are different to European models. I’ve been to lots of producers’ workshops, and each time the Western model is used as the standard, but at Access we used experiences and examples from the region.”



The next stage of the programme will focus on positioning projects in the market. It will be online, using podcasts, audio-casts, online presentations and a discussion forum.

Dima Al Jundi, a Lebanese producer and Access tutor, said: *“It’s a good thing to begin by meeting the students face-to-face before starting the online module. In our culture, it’s essential to make verbal contact.... Meeting others, interacting with them is very important. Sometimes you can take a project to a different level by looking the other person in the eye and asking him to go in one direction rather than another.”*

The third and final module of Access will be held on September 23rd – 28th in Beirut.

Access is an initiative of the Media Business School (MBS) created in collaboration with the Red Sea Institute of Cinematic Arts (RSICA), the International Association of Independent Mediterranean Producers (APIMED), *Sud Ecrisure* and *Tanweer*. Access is funded by the European Union’s Euromed Audiovisual III programme.

For more information about Access 2013, please contact **Sergi Doladé**, programme co-ordinator (access@mediaschool.org), or visit the web-site www.euromed.mediaschool.org.

[Return to Contents](#)

THE EURO-MEDITERRANEAN WAY



[EGYPT / The Anna Lindh Foundation gives awards to Mediterranean journalists](#)

The Euro-Mediterranean Anna Lindh Foundation for Dialogue between Cultures officially launched the seventh Anna Lindh

Mediterranean Journalist Award. Journalists working in the printed press, television, radio and new media are invited to submit their work on intercultural issues in Euro-Mediterranean societies.

This year's special award is on the theme "Arts for Democracy and Social Change".

Awards will be given to 5 works at a ceremony whose place and date are yet to be announced. Each of the winners will receive a sum of money and be invited to participate in the Foundation's activities over the coming year.

The deadline for applying is June 30th. [Click here](#) to consult the rules and to download the registration document.

STOP PRESS



[FRANCE / Death of Philippe Chaffanjon, deputy managing director of Radio France](#)

On April 24th **Philippe Chaffanjon**, deputy director of Radio France and head of the *France Bleu* network, died from a heart attack in Paris. He was 55.

Having graduated from the *Centre de Formation des Journalistes* in Paris, he began his career at *France Inter* in 1982. In 1987, he joined RTL, another radio station, covering several conflicts in Rwanda, Chechnya and Kosovo as a senior correspondent. He became the station's chief editor in 2000, and then deputy managing editor in 2004. In 2007 he returned to public broadcasting at *France Info* and was appointed managing director in 2009. Since the summer of 2012 he had been with the *France Bleu* network.

Jean-Luc Hees, managing director of *Radio France*, paid tribute to his collaborator in a statement. "Radio France is in grief and mourning [...] We loved everything about this boy, his talent as a journalist, his way of running the ship, his kindness, his concern for others and his sense of humour."

Translated from the French by Tim King