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Black screens in Athens, blue ones in Marseille...

In the history of television it's a sad first: the sudden closure, by a government, of an entire public broadcasting service. On June 11th at 8.00 p.m. GMT the Greek national broadcaster, ERT, brought down the shutters.

Which just goes to show how much the **PriMed** discussion on June 21st, about public service broadcasting in the Mediterranean, will be at the very heart of what's happening in the Mediterranean Broadcasting Landscape. What's more, the discussion will be held in the presence of most of the chairs of the Mediterranean television companies, coming to Marseille for a summit meeting. What future, what ambitions for these public broadcasting companies?

Blue screens in Marseille: on June 17th we launch the 17th **PriMed** in Marseille: the Mediterranean in images and from every angle. You can watch it on primed.tv, so do not miss it under any circumstances: screenings and awards for the best documentaries, news films and web-documentaries.

Also in this issue, a report on the first PriMed event – the MPM Averroès Junior Award in partnership with Espaceculture_Marseille; an exclusive interview with **Rémy Pflimlin**, head of *France Télévisions*; a close-up on Films du Soleil; and all the usual items.

François JACQUEL
Managing director of the CMCA

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HEADLINES

GREECE

The state shuts down public radio and television



At 4.00 p.m. the announcement fell like a bombshell: the entire Greek public broadcasting system was going off-air! The country – like the whole of Europe – was stunned. The employees were in shock! On Tuesday, June 11th at 11.00 p.m. local time, the whole of Greek public TV and radio stopped broadcasting. The state decided to suspend every channel of the ERT group, making Greece the only country in the EU to have no public broadcasting. Between 2,500 and 3,000 employees made redundant. The Greek government made a commitment to its creditors to lose 2,000 civil service jobs this year.

A government spokesman, **Simos Kedikoglou**, said all employees affected by this closure would receive compensation. He also said that in September a new public broadcasting organization would be created, with a thousand employees.

Nikos Vrillakis, chairman of ERT's employees' union responded by announcing they would occupy the company's buildings "*until the government withdraws its decision.*"

The European Broadcasting Union (EBU) immediately asked the Greek government to reconsider. In its view, "*any major amendment to public media should only be decided after a full and open debate in Parliament, and not through a simple agreement between two ministers.*"

The ERT has 4 national channels (NET, ET3, ERT World and Vouli Tileorasi), 19 regional channels and six radio stations. In 2011, the group, already hit by the crisis, closed its main channel ERT1.

(Sources : Euronews, Le Figaro, Le Monde)

17th PriMed at Marseille, from June 17th to 22nd

It's happening! From June 17th to the 22nd **MuCEM (the National Museum of European and Mediterranean Civilisations)** and the **Villa Méditerranée** are hosting the 17th **PriMed, the festival of the Mediterranean in images!**

Here is the programme of a week rich in events:

Monday 17, Tuesday 18, Wednesday 19 and Thursday 20 June:
Free public screenings of the 26 documentaries and news films in the competition, at **MuCEM** and at the **Villa Méditerranée**.

Tuesday 18, Wednesday 19 and Thursday 20 June:
The two juries view the 31 documentaries, news films and web-documentaries in competition

Thursday 20 June:
2.00 p.m. at the Villa Méditerranée :

- Discussion

"Producing films in the Mediterranean"

in partnership with the CTC (*Collectivité Territoriale Corse*) and **France 3 Corse ViaStella**

- screenings of programmes and documentaries from **France 3 Corse ViaStella**

Friday 21 June:

- **10.00 a.m. at MuCEM: Discussion: "Public Service Broadcasting, a Mediterranean ambition"**, with speakers working in and concerned with broadcasting, in the presence of the chairs of many Mediterranean television companies.

- **5.00 p.m. at MuCEM : Awards ceremony**, with the directors, jury, broadcasting personalities and representatives of local and regional councils

The discussion and the awards ceremony will be **broadcast live on PriMed's web-site:**

(www.primed.tv)

and on **France 3 Provence-Alpes' web-site** : (<http://provence-alpes.france3.fr/>).

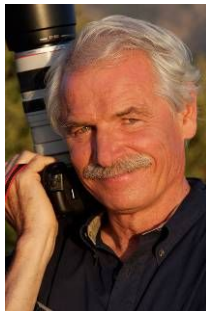
Saturday 22 June:

Free public screenings of the **PriMed 2013 award-winning films**, at **MuCEM** and at the **Villa Méditerranée**



**See the whole PriMed 2013 programme, hour by hour
by clicking here**

The first images of Yann Arthus-Bertrand's new film – exclusively at PriMed !



PriMed 2013 is privileged to have a renowned patron: **Yann Arthus-Bertrand**, the documentary-maker whose film "Home" was seen by more than 400 million viewers world-wide in 2011.

The man who also made "La Terre vue du ciel" will be present at the PriMed award's ceremony on June 21st.

He will show in exclusivity the first images of his new film: "*Méditerranée vue du ciel*".

An event not to be missed, Friday June 21st at 5.00 p.m. at MuCEM !

Follow the action at PriMed every day on video !

During the whole week of PriMed, watch "**PriMed Info**", a 10-minute condensed video version of all the events which make news at PriMed 2013. Interviews, reports,...

Don't miss any of the key images of the 17th PriMed !

"PriMed Info" can be viewed each evening after 8.00 p.m. at www.primed.tv from June 17th to the 21st!



"PriMed Info" is made by Jean-François Téaldi (France Télévisions) with students from Marseille's Institut Européen de Journalisme: Rafik Aiouaz, Béatrice Cavailles, Ibtissam B. Sednaoui, Adrien Lazzerini, Laura Mauro, and Vincent Piredda.

The two PriMed juries



Documentary Jury (from left to right and from top to bottom):

Chairperson of the Jury: Hala ZUREIQAT – free-lance consultant in communication and media for Roya TV (Jordan)

Soudade KAADAN – Director

Jean-Emmanuel CASALTA – Director of France 3 Corse and France 3 Corse ViaStella

Bouزيد Ould HOCINE – Documentary director at Algerian television

Annick PEIGNE-GIULY – Chairperson of *Documentaire sur Grand Ecran* (Documentaries on the Big Screen)

Albert SOLE BRUSET – Producer, director and script-writer

Fabio MANCINI – Editor of "Doc3" on Rai3

News film jury (from left to right and from top to bottom):

Chairperson of the Jury : Samah SOULA – Senior reporter with *France Télévisions*

Ali OUDJANA – Senior editor at France24, head of magazine programmes

Mohamed KACI – Journalist with TV5 Monde

Malek SAHRAOUI – Writer-director

Benoît CALIFANO – Director of the Montpellier School of Journalism

Nedim LONCAREVIC – Journalist with France 3



The 31 films in the 2013 selection

Click on the links to access the synopsis and video extracts

MEDITERRANEAN ISSUES

- [DANCE OF OUTLAWS](#) by Mohamed EL ABOUDI (Finland)
- [FIVE BROKEN CAMERAS](#) by Emad BURNAT and Guy DAVIDI (France / Israel / Palestine)
- [ITALY : LOVE IT, OR LEAVE IT](#) by Gustav HOFER and Luca RAGAZZI (Italy)
- [LE THÉ OU L'ÉLECTRICITÉ](#) by Jérôme LE MAIRE (Belgium)
- [MAUDIT SOIT LE PHOSPHATE](#) by Samy TLILI (Tunisia)

MEDITERRANEAN MEMORY

- [GUERRE D'ALGÉRIE, LA DECHIRURE – ÉPISODE 1](#) by Gabriel LE BOMIN (France)
- [IN UTERO SREBRENICA](#) by Giuseppe CARRIERI (Italy/Bosnia)
- [TINGHIR – JERUSALEM, LES ÉCHOS DU MELLAH](#) by Kamal HACHKAR (France/Morocco)
- [TROUFIIONS](#) by Thierry DEMAIZIERE and Alban TEURLAI (France)

MEDITERRANEAN ART, HERITAGE AND CULTURES

- [A HOUSE FOR BERNARDA ALBA](#) by Lidia PERALTA GARCIA (Spain)
- [IN SEARCH OF OIL AND SAND](#) by Philippe L. DIB and Wael OMAR (Egypt)
- [LONE SAMARITAN](#) by Barak HEYMANN (Israel)
- [YASMINA & MOHAMMED](#) by Régine ABADIA (France)

FIRST FILM

- [ICH LIEBE DICH](#) by Emine Emel BALCI (Turkey/Germany)
- [LIVING SKIN](#) by Fawzi SALEH (Egypt)
- [SACRED STONES](#) by Muayad ALAYAN and Laila HIGAZI (Palestine)
- [WE ARE HERE](#) by Abdallah YAHYA (Tunisia)

NEWS REPORT

- [ISLAM RADICAL : LES DJIHADISTES EN EMBUSCADE](#) by Kamal REDOUANI (France)
- [LE MARTYRE DES SEPT MOINES DE TIBHIRINE](#) by Malik AIT-AOUDIA and Séverine LABAT (France)
- [MÉDITERRANÉE, UNE SOUPE DE PLASTIQUE](#) by Sophie LE GALL (France)
- [SARAJEVO MON AMOUR](#) by Frédéric TONOLLI (France)

MEDITERRANEAN SHORT FILM

- [BULAQ](#) by Davide MORANDINI and Fabio LUCCHINI (Italy)
- [GARBAGE](#) by Burak TÜRTEK (Turkey)
- [LIVING IN THE NILE](#) by Mohamad EL WASSIFY (Egypt)
- [RESTORED PICTURES](#) by Mahasen NASSER-ELDIN (Palestine)
- [THE BELL RANG](#) by Salah EL-GAZZAR (Egypt)

PRIX MULTIMEDIA DE LA MEDITERRANEE

- [17 OCTOBRE 1961, LA NUIT OUBLIÉE](#)
- [DANS LES MURS DE LA CASBAH](#)
- [HOMS, AU CŒUR DE LA RÉVOLTE SYRIENNE](#)
- [UN ÉTÉ A ALGER](#)
- [UNE JEUNESSE BOSNIENNE](#)

Pupils from Marseille's lycées start the PriMed ball rolling!



5 classes from 4 lycées (**Marcel Pagnol, Marseillevreyre, Périer and Sacré Cœur**) plus their teachers agreed to view 6 films from among the 31 chosen to take part in PriMed 2013. They all came together on May 28th at Marseille Provence Metropole (MPM) to choose the winner of the first **MPM Averroès Junior Award**.

The name of the winner will be announced during the main PriMed award ceremony on June 21st at 5.00 p.m. at MuCEM. The lycée pupils themselves will give the trophy to the winner.

The idea of a **Averroès Junior Award** took shape during the summer of 2012.

For the past 5 years the CMCA has been a partner of *Espace Culture* for the *Ecrans d'Averroès*. It was while preparing these "Ecrans" at the **Institut National de l'Audiovisuel (INA)** last July that **France Irmann**, head of the Events Department at **Espaceculture_Marseille**, suggested that her organisation take part in PriMed, through their "**Averroès Junior**".

When it brought PriMed to Marseille in 2009, the CMCA created the *Prix Jeune Public*, thanks to the support of **MPM (Marseille Provence Métropole)**, its chairman **Eugène Caselli** and vice-chairman **Patrick Magro**.

The **Lycée Saint-Exupéry** was the first to agree to let its 6th form film-study pupils work on a category of the festival, so that young people from Marseille should have a place and a voice in a film event until then exclusively for professionals.

But we at the CMCA wanted to reach out to a wider selection of Marseille's pupils – convinced that the documentaries and news films shown at PriMed are a good way to help them discover the world around them, a world which tomorrow will be theirs, convinced too that these films about the Mediterranean will help them get to know Mare Nostrum better, the wealth of its history, the challenges it carries, its culture, its heritage.

PriMed at the Cannes Film Festival!



On May 24th the CMCA team was at Cannes, on the Provence-Alpes-Côte d'Azur stand.

All the new aspects of the 17th PriMed were unveiled during a press conference organised on that Friday.

LIFE IN THE CHANNELS

EGYPT	A new chairman for ERTU
SYRIA	An Al Ikhbariya TV journalist killed near Homs
MOROCCO	A member of parliament questions the impartiality of 2M
FRANCE	France 24 preparing to broadcast in Spanish
FRANCE	Cap Méditerranée, from June 15th to the 22nd on France Télévisions



EGYPT / A new chairman for ERTU

On May 20th Egyptian Prime Minister **Hisham Qandil** announced that **Ismail Al Sheshtawi's** mandate as chairman of ERTU (Egyptian State TV) would not be renewed. He did not wish to continue at the head of the organisation.

The government chose **Shukri Abu Emera** (photo) to replace him.
(Source : Egypt Independent)



SYRIA / An Al Ikhbariya TV journalist killed near Homs

Yara Abbas (photo), a correspondent for Syrian state television, *Al Ikhbariya*, was killed by a sniper on May 27th near Dabaa airport, not far from Homs. She and her team were covering the fighting between the army and Syrian rebels near the Lebanese border.

The Syrian Ministry of Information said the 26 year-old journalist was shot by rebels. The Syrian Observatory of Human Rights reported that several members of the crew were wounded.

According to Reporters Without Borders, she was the 24th journalist killed in Syria since the start of the civil uprising against **Bashar al-Assad** in March 2011.

(Source : AFP.)



[MOROCCO / A member of parliament questions the impartiality of 2M](#)

During a session of questions to the government in early May, **Abdessamad Hiker**, a member of the Justice and Development Party (PJD), was highly critical of the public television channel 2M, and more specifically its programme “Moubacharatoun Maakoum” (photo). Mr. Hiker particularly accused 2M of being “a tool to destabilize the country” following a story in which you could hear Moroccan investors complaining about “the shoddy management of **Abdelilah Benkirane’s** government.” M. Hiker even went so far as to demand a government investigation “to get rid of the demons in the channel responsible.”

The channel’s management replied in a statement denouncing “practices of defamation and humiliation against 2M’s journalists” and calling for “a climate of accountability, freedom of expression and peaceful atmosphere.” It reaffirmed its “unconditional support” for its journalists, who, it said, “for the past 25 years have shown proof of professionalism and neutrality.”

(Sources : Atlas Info, Le Mag, La Nouvelle Tribune.)



[FRANCE / France 24 preparing to broadcast in Spanish](#)

According to *Les Echos*, the *Audiovisuel Extérieur de la France* (AEF), which is currently negotiating with the government over its new contract for targets and resources, has officially suggested that the government consider a version of France 24 broadcast in Spanish.

The idea had already been raised in 2006, but was abandoned for reasons of cost – France 24 was at the time concentrating on an Arabic version, which helped build the channel’s reputation, particularly in North Africa.

Les Echos claims the idea is to transmit two hours of programmes in Spanish daily until 2015, transmitted live from France 24’s headquarters.

If the project comes to fruition it would allow France 24 to get a foothold in the Spanish and Latin-American markets.

(Source : *Les Echos*)



[FRANCE / Cap Méditerranée on France Télévision from June 15th to 22nd](#)

As an official partner of Marseille-Provence 2013, France Télévisions is broadcasting specific programmes about the region throughout this year, and as part of this partnership **the group has decided to organize a special week dedicated to the Mediterranean and the countries surrounding it, Cap Méditerranée.**

From June 15th to 22nd 2013, the group's five channels, **France 2, France 3, France 4, France 5 and France Ô**, plus the regional offices of **France 3 Provence-Alpes** and **France 3 Corse Via Stella** will be working together to encourage the mixing and sharing of cultures between France and other Mediterranean countries.

Every evening, through **exclusive documentaries, entertainment, magazines and shows**, viewers will embark on a unique journey around the Mediterranean. Culminating in the **Festival of Music on June 21st live on France 2 from the Marseille's Vieux Port.**

Throughout the day, **the group's main programmes will also focus on the same theme**, whether games ("*N'oubliez pas les paroles*", "*Les z'amours*", "*Motus*", "*Tout le monde veut prendre sa place*" or "*C koi ta zik?*") or magazines ("*Les carnets de Julie*", "*Les p'tits plats de Babette*", "*Les escapades de Petitrenaud*", "*C à vous*", "*Météo à la carte*", "*Télématin*", "*Thé ou café*" or "*Midi en France*" broadcast from Marseilles).

A new series of 20 short programmes entitled **Cap Méditerranée** produced by MFP, a production subsidiary of France Télévisions, will complete the schedule. It will introduce viewers to every nationality of Mediterranean peoples (Spanish, Syrians, Greeks, Turks, French, Tunisian, Cypriots, Croats, Italians ...) whose common factor is they now live in Marseilles. These portraits will be broadcast on all the group's channels and on the web-site [Culturebox](#).

QUESTIONS TO...

The interview of the month

Rémy PFLIMLIN,
Chairman-managing director of France
Télévisions (FTV)



Rémy Pflimlin, a graduate of the prestigious HEC business school in Paris, began his career in 1985 at the weekly “Jours de France” before joining the “Les Dernières Nouvelles d'Alsace”. In June 1991 he was appointed deputy managing director of the Société Alsacienne de Publications, which publishes the newspaper “L'Alsace”, where he was the Chairman of the Board from 1993 to 1999. In November 1999 he was appointed managing director of France 3, a position he held until August 2005. In July 2006, he became managing director of NMPP (Nouvelles Messageries de Presse Parisiennes) which has since become Presstalis. He has been managing director of France Télévisions since August 2010. He gave this exclusive interview to the CMCA’s Jean-François Téaldi at a critical time for the French public broadcaster.

Jean-François TEALDI: What are the values promoted by FTV? Do you think they can be shared on both sides of the Mediterranean?

Remy PFLIMLIN: FTV’s values are universal:

- The need for public interest lies in presenting our values in a social perspective, a desire to bring together the national community;
- Independence, a key value to be maintained in the face of anything which may jeopardize the plurality of opinions or the diversity of programmes;
- Universality, the desire and duty to speak to everyone;
- Innovation and a sense of modernity, the need to evolve with a changing world;
- Reliability and credibility, the key to our news programmes.

J.-F.T. : You have been at the head of FTV since August 2010 and will be at least until 2015. Since your appointment, what strategies have you put in place? What are your goals for the next two years?

RP: Never has public television faced so many challenges at the same time:

- Economic, with unprecedented budget cut-backs;
- Competitive: with 25 free national channels, broadcasting is no longer the prerogative of a few players;
- Structural: faced with the flood of images and the proliferation of tools for watching and sharing them, we have to reinvent what a programme is. We know it should be social, open and independent. After music and the press, the digital revolution is affecting television. FTV must assert itself as a provider of content and broadcasting services.

J.-F.T. : FTV is 6 television channels, regional stations in France and French territories, multimédia... Is there a shared strategy and editorial line or programmes and news ? What synergies are there between them ?

RP: The focus should be a dynamic approach to programmes: at any moment every age group, every taste must be able to find something suitable, to inform, entertain, cultivate. FTV must be

“the television for everyone and every taste”. For news, the project “Info 2015” sets out its future, its content and its organization in the highly competitive environment of this digital revolution.

J.-F.T. : One of your priorities is diversity, is that to represent better the diversity of France today and help social cohesion?

R.P.: Addressing the entire national community means taking into account the diversity of the French, their tastes, their interests, their opinions, so that public television is a true reflection of our society. All subjects and all approaches must therefore have their place on our different channels.

J.-F.T. : Do you feel that FTV’s finance is secure, despite the loss of earnings since the end of advertising after 8.00 p.m.?

R.P.: We must not confuse a reduced budget with abandoning our ambitions: we must meet the community’s high expectations for its television. The return to a balanced budget, a necessary pre-condition for sustainability, will come first of all from prioritizing our spending according to content. At this stage I do not have all the assurances that these ambitious targets will receive adequate and sustainable funding, but I hope the discussions initiated by Government and Parliament on how to ensure the economic independence of public broadcasting will make that possible.



France Télévisions’ headquarters

J.-F.T. : At the moment you are working on the Agreement on Objectives and Means (AOM) with government offices (Ministry of Culture and Ministry of Economy), how does that look?

R.P. : I’ve noted with satisfaction the broad convergence between FTV and its shareholder on the group’s strategic objectives. So the coming weeks will be used to move forward together, developing and drafting a contract document, including a reformulation of the original AOM’s objectives and indicators. Our aim is for it to be signed before the end of summer or in the autumn, after consultation with parliamentary committees and the Central Works Council. The AOM must give everyone concerned a clear roadmap for the coming years to ensure the independence and cohesion of the company of which I am the care-taker.

J.-F.T. : How do you see the future of public television in the French Broadcasting Landscape, faced with private competition and DTT?

R.P.: More than ever, public television must emphasise its differences and values to remain the leader as far as viewers are concerned. Our channels cannot be defined or reduced to the targets they’re striving for. Each channel is a reflection of a certain vision of society which is expressed in its editorial line.

- **Outremer 1ère** is about the attractive proliferation of identities;
- **France 2** is the channel of events, collective emotion, social matters and live broadcasting;
- **France 3** is the channel of the regions and living together;
- **France 4** is for new generations, it’s geared to their ways, their tastes with new writing, and devotes a lot of space to children and youth;
- **France 5** is the channel of useful knowledge and intelligent discovery;

- **France Ô**, is about mixing cultures, encouraging openness to the world.

J.-F.T. : Is a reform of the broadcasting law in the pipeline? What do you expect from it ?

R.P. : A strengthening of the independence and neutrality of the public service, which are the basis of our democracy.

J.-F.T. : FTV provided technical assistance to Tunisian television for the 2011 elections. At the end of 2012 you signed two memoranda of understanding with the Algerian and Moroccan television companies. Collaboration with North Africa seems to be a priority?



Rémy Pflimlin and Tewfik Khelladi
(EPTV), in November 2012

R.P.: I worked hard to strengthen the North/South relationship in the first collaboration agreement signed with Algeria – various ways are being discussed to support the development of digital channels for Algeria’s EPTV, bringing it closer to our advertising system or sharing our expertise in regional television – and, separately, the first collaboration agreement signed with Morocco – productions and journalistic support have been initiated with the Moroccan group SNRT.

J.-F.T. : You have been a member of the CMCA since it began in 1995, what are your feelings about it and what are your expectations?

R.P.: The CMCA fulfils extremely well its role as interface and facilitator between the two sides of the Mediterranean. Their work is part of our strategy for the basin which we share.

J.-F.T. What do you hope for from the summit of the heads of public Mediterranean television companies in Marseille?

R.P.: In these very difficult economic and financial times it’s vital for the major public service broadcasting companies to get together, for their leaders to meet for a moment of shared reflection to define the intangible values of public service and its specificities. And this event of cultural importance is the ideal moment.

J.-F.T. 3 French films in competition for the PriMed evoke our shared history with Algeria*. Do you think one of the roles of public television is to impart knowledge about the past to help the future?

R.P.: Again, it’s essential that public television, both with documentaries and dramas, does useful work for the national community, in the broadest sense of the word, by helping to illuminate the past so as to better understand it – thereby providing an opportunity for stronger mutual relations in the future.

* "Guerre d'Algérie, La Déchirure", "Troufions", "19 Octobre 1961, La Nuit Oubliée"

PROGRAMMES



[TUNISIA / Politicians take the taxi for Ettounsiya TV](#)

Since May the private satellite channel Ettounsiya TV has been offering a new kind of political programme. In “Taxi Show”, broadcast every Tuesday and Friday night, actor **Hatem Karoui** (photo) drives a taxi through the streets of Tunisia, with one of the country’s political figures on board. During the trip,

the personality discusses the political situation and is confronted with other “clients”, members of other parties or just ordinary citizens.

This 20-minute programme, mixing politics and entertainment, is produced and directed by a British NGO, the Institute for War and Peace Reporting (IWPR), which since 2011 has been in Tunisia helping support the country's media in the transition to democracy.

[Click here](#) to view the episodes of “Taxi Show” already aired.

(Source : Tuniscope.)



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

War and Peace in the Middle East: A two-state solution in the Middle East, that's what President **Barack Obama** called for when he visited the West Bank. He particularly criticized the new settlements, stating that the issue should be settled in peace talks and not by a construction freeze as the Palestinians want. Obama said that the Palestinian people deserve

an end to the occupation and the humiliation that comes with it. Last autumn a “Mediterraneo” team went to the West Bank during a visit by members of the European parliament, to find out how the people living there feel about their daily lives.

The Palm Sunday procession: Every year in Jerusalem it attracts thousands of Christians from around the world. But fewer and fewer Palestinians can go because of traffic restrictions. So the night before many of these faithful are on the other side of the wall in the town of Al Eizariya, where the cult of Lazarus survives anyway.

Syrian refugees in Lebanon: the civil war in Syria has direct consequences on its neighbours, especially the influx of refugees. Lebanon, a country of 4 million people, has welcomed a million Syrians fleeing the regime of **Bashar Al Assad**. A difficult situation, compromising the balance of this fragile area. In the Bekaa region, Ersal (population 40,000) has one of the highest concentrations of Syrian refugees. This Sunnite city is regarded as a rear base of the Free Syrian Army.

Political chaos in Tunisia: Many Tunisians today are concerned about the lack of state since the revolution and the departure of **Ben Ali**. Despite the 2011 elections and the installation of a transitional government, the situation remains unstable: the economy is slowing; the tension between the Salafi groups and the authorities has increased; security is a major issue since the murder of **Chokri Belaïd** in February. The Constituent Assembly has just drafted a new constitution, which should be debated by members in July.

Mediterranean Broadcasting: What is the role of the broadcasting media in the political, social and economic context after the revolutions in the Arab countries and confronted with the changes in the Mediterranean? Journalists, heads of radio and television met last spring during the annual meeting of CoPeAM in Sardinia, to reflect on these issues. A “*Mediterraneo*” team from RAI was there.



Montenegrin royal family: He trained as an architect, but in 1989 his life changed. Nikola Petrovic (pictured) is French and Montenegrin – and is heir to the throne. In 1915, after the defeat of the Austro-Hungarian army, his great-grandfather was forced into exile, then annexation by Serbia finally buried the royal status of this small territory. Nikola Petrovic had never heard of his royal ancestry until a telephone call propelled him to the heart of his family history.

ECONOMY



EGYPT-TUNISIA / Naguib Sawiris invests in Quinta Communications

On May 15th Egyptian billionaire **Naguib Sawiris** (pictured), former owner and founder of the private satellite channel ONTV, formalized his 30% stake in Quinta Communications Italia, led by the Tunisian **Tarak Ben**

Ammar.

Both men have announced the start of a “strategic alliance” to invest €100 million in the production of films, television programmes and multimedia content for the Arab world. A film project initiated by this alliance is already in preparation: “*Beretta*” is a thriller directed by the Qatari, Sophia Al Maria, and will start shooting in September in Cairo and Tunisia.

Messrs. Sawiris and Ben Ammar have announced their plan to acquire other “*companies operating in the media sector*” across the world.

(Source : Tunivisions, Le Temps.)

[CLOSE UP ON...](#)

Les Films du Soleil



Each month, Méditerranée Audiovisuelle offers you a portrait of one of the CMCA's members. Presentation, organisation, channels... This month, close-up on the Marseille production company Les Films du Soleil.

History



Les Films du Soleil, a production company specializing in capturing and archiving the news, has been going in Marseille for 60 years. It was founded in 1952 by **Jean Hubinet** and it is his son **Jacques** who has run it since the death of his father in 1964. Its success and longevity are due to the decision-makers keeping pace with technology, providing the latest equipment, best suited to a continually evolving demand.

Jean Hubinet arrived in Marseille in 1940 as a reporter on “Eclair Journal”, driven there by the German invasion. Like the other 25 reporters / filmmakers employed by the news companies *Fox*, *Gaumont*, *Eclair*, *Pathé* and *Les Actualités Françaises*, his job was to film, in 35mm, everything that was news in Marseilles, its region and the Mediterranean Basin. His rushes were sent to laboratories in Paris, developed, then edited and mixed before being released in cinemas across the country. This was the “news”, always projected before the main feature. In 1952 he founded Les Films du Soleil with **Rose**, his wife.



In the years 1960-1970, Jacques Hubinet continued the company's activity by making what were then called “industrial” or “corporate” films. It was the period of the “30 Glorieuses” and major companies, proud of their success, wanted everyone to know about their working methods and achievements.

Les Films du Soleil, which already had high-quality equipment and a real know-how, carved the lion's share, making a reputation in this new market – and in the process amassing a collection of invaluable films showing the changes across the region during these years of improvement: the development of the Durance and the Verdon rivers (EDF, CEA ...), the coal mines in Provence, major works on the Rhone, development of the port at Fos-sur-Mer, building the motorways, consolidating Marseille’s public hospitals.



In the 1980's, just as cinemas stopped showing the news, broadcast-quality video recording equipment developed. Les Films du Soleil reacted to this new situation the moment a compact camera appeared on the market: the Betacam. They then worked for national and international television companies: TF1, La 5, M6, Arte, France 2, United Press, etc.

Professionals of the immediate, they developed production trucks for television companies and scanners for live transmission, first in terrestrial then by satellite. Today they are equipped with a fleet of 16 DSNG vehicles (*photo*), of which 3 in HD multicams. Since 1994 they have had a contract with France 2 to be available 24 hours-a-day, 7 days a week.

Films du Soleil's web-TV: **Mativi-Marseille-Provence** (<http://www.mativi-marseille.fr/>)

This is Films du Soleil's new challenge: an independent television channel, **Mativi-Marseille-Provence** is a window on the world broadcasting everything except the news: culture, information about the economic, tourist and social projects initiated by the men and women of Provence and the Mediterranean.



It's a unique concept: to develop and expand a French-language distribution network internationally while highlighting the characteristics and specificities of everyone. Thus, **Mativi-Marseille-Provence** adapts to a nomadic population always on the move.

Today with hundreds of themed subjects, **Mativi-Marseille-Provence** is also an innovative communication media, part of the new landscape of digital technology, reaching a very diverse population, on five continents, a kaleidoscope of nations united by a common language.

Its off-centre and original editorial line has been built thanks to the collaboration and drive of a team of enquiring, inventive directors.

Films du Soleil are members of the CMCA. Jacques Hubinet, chairman of Films du Soleil, is the organisation's present treasurer.

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CINEMA

LEBANON	<u>"L'Attentat" banned in the Arab world</u>
CROATIA	<u>A co-production agreement with France</u>
FRANCE	<u>Tunisia split over the Palme d'Or for Abdellatif Kechiche</u>
FRANCE	<u>A new Robert Guédiguian film being made in Marseille</u>



[LEBANON / "L'Attentat" censured in the Arab world](#)

Ziad Doueiri's Franco-Lebanese film "L'Attentat", partially shot in Tel Aviv, has been banned in the Arab world.

Adapted from **Yasmina Khadra's** novel, the film received a distribution license from the Lebanese authorities in 2012,

which was then retracted at the end of April, prohibiting the release of the film in Lebanon.

According to the film's director, the Arab League has banned "L'Attentat" from being shown in the 22 member countries. **Doueiri** has been accused of "setting foot in Israel and working with Israeli actors." The Arab League's Central Boycott Office bans any film made in whole or in part on Israeli soil.

On May 15th the French Minister for Francophonie, **Yamina Benguigui**, announced she will intervene "first of all by talking to the Lebanese authorities." According to her, "this is the first time a Lebanese filmmaker has infringed the taboo on filming in Israel with Israelis." Under Lebanese law Lebanese citizens are forbidden to come into contact with an Israeli or go to Israel.

"L'Attentat", which is about a doctor's quest for the truth after his wife becomes a suicide bomber in Tel Aviv, is already being shown in French cinemas. It should open in the United States on June 21st and in Israel on July 13th.

(Sources : L'Orient Le Jour, France 24.)



[CROATIA / A co-production agreement with France](#)

During the Cannes Film Festival the Croatian minister of culture **Andrea Zlatar Violic**, and her French counterpart, **Aurelie Filippetti**, signed an agreement to help co-productions between film-makers of the two countries.

"The agreement provides a basis for collaboration between directors and producers from Croatia and France. It will allow us to receive French and foreign aid, show films in French cinemas, and participate in French and international festivals," Ms. Violic announced.

The CNC (Centre National de la Cinématographie et de l'image animée) and its Croatian equivalent Audiovizualni Centar Hrvatski have been chosen to supervise projects which come under the new agreement.

(Source : Cineuropa)



[FRANCE / Tunisia split over the Palme d'Or for Abdellatif Kechiche](#)

On May 26 the jury of the 66th Cannes Film Festival, chaired by **Steven Spielberg**, awarded the Palme d'Or to the Franco-Tunisian director **Abdellatif Kechiche** for his latest film, “*La Vie d’Adèle*” (Blue is the Warmest Colour) which addresses the issue of female homosexuality.

However in Tunisia, where the director was born, the award has not been unanimously welcomed, since homosexuality is a sensitive topic.

So at present it’s uncertain the film will ever be shown in Tunisian cinemas, although **Brahim Chioua**, one of the producers, claims a Tunisian distributor has already bought the rights.

Selim Abdesselem, an MP affiliated to the Democratic and Social Way Party, said he fears “another *Persepolis*”, referring to the scandal provoked when Nessma TV showed the film “*Persepolis*” in 2011.

Although **Mehdi Mabrouk**, the Tunisian minister of culture, has congratulated Abdellatif Kechiche, his opinion of the film’s subject-matter was nevertheless qualified, describing it as “*particular*” and “*could raise concerns among some Tunisians*”.

“*La Vie d’Adèle*” is due out in France on October 9th.

(Sources : Nawaat, France TV Info, Mosaique FM.)



[FRANCE / A new Robert Guédiguian film being made in Marseille](#)

In May **Robert Guédiguian** began shooting his 18th feature film, “*Le Fil d’Ariane*” (Ariadne's Thread). As usual he chose to film in Marseille, using his favourite actors **Ariane Ascaride**, **Jean-Pierre Darroussin** and **Gérard Meylan**, for an eight week shoot which will also go to Martigues and Fos-sur-Mer.

Described by its director as “*funny and light*”, “*Le Fil d’Ariane*” is co-written by Guédiguian and **Serge Valletti**. It’s about the tribulations of Ariane, who, since none of her friends show up at her birthday party, takes to the open road.

The film is produced by Agat Films & Cie / Ex Nihilo, in collaboration with Chaocorp and financed by, among others, the PACA region.

Meanwhile the Alhambra Cinema and the *Théâtre de la Criée* in Marseille are organizing a Robert Guédiguian retrospective from June 19th to 30th. Guided tours of the places where his films were shot are also programmed (registration necessary) – on June 15th, 22nd and 29th, then on July 6th.

Find all the details of the programme [by clicking here](#).

(Source : Cineuropa, Maritima)

FESTIVALS

MONACO	A Spanish documentary wins the URTI Grand Prix
TURKEY	The winners of the 5th TRT Documentary Awards
GREECE	Call for projects for the Crossroads market in Thessalonica
BELGIUM	Call for films for the Brussels Festival of Mediterranean Cinema



MONACO / A Spanish documentary wins the URTI Grand Prix

On June 10th the winners of the 32nd URTI Grand Prix for Creative Documentary (*Union Radiophonique et Télévisuelle Internationale*) were announced at a

ceremony in the Monte Carlo Television Festival.

The Grand Prix - Arman Trophy was awarded to **Carles Caparros'** film "*The Forgotten of the Forgotten*", submitted by TVE (Spanish public TV) – about the way the mentally ill are marginalized in several African countries.

The Silver Medal went to **Kotaro Koike's** Japanese documentary "*Last Smiles, Gentle Partings*".

Fanny Tondre and **Olivier Jobard** won the Bronze Medal for their French film "*Monsieur et Madame Zhang*", submitted by the CNC (*Centre National du Cinéma et de l'image animée*).

Finally, the Martine Filippi Discovery Award was given to **Khadija Al-Salami's** Yemeni documentary, "*The Scream*".

317 documentaries from 83 countries participated in this year's URTI Grand Prix



GREECE / Call for projects for the Crossroads market in Thessalonica

Organised as part of the Thessaloniki International Film Festival, Crossroads is a market for co-productions. Every year fifteen projects for feature-length drama films from the Mediterranean, the Balkans and Central Europe are pitched

to an audience of finance people and broadcasters.

All submissions must have a connection with one of the above regions and must be produced or co-produced there. Finally, those with a project must have a producer and a finished scenario.

Crossroads will be held from November 5th to 9th this year, while the Thessaloniki Film Festival will take place from November 1st to 10th.

The deadline for applications is July 31st. [Click here](#) to consult the rules and fill-in the registration form.



[TURKEY / The winners of the 5th TRT Documentary Awards](#)

On May 13th the managing director of TRT (Turkish public television), **İbrahim Şahin**, personally presented trophies to the winners of the 5th TRT Documentary Awards. This year there were 431 documentaries from

54 countries in the competition.

The International Section award was won by **Lidia Duda's** Polish film “*Entangled*”.

In the National Professional category, the Award went to **Halil Aygun's** “*Dom*” (photo), which shows the daily life of the “*Dom*”, a community living on the border of Turkey and Syria.

Omer Gunes' “45 Days” won the National Amateur competition. It is about the women and children who work harvesting hazelnuts every summer in remote regions of Turkey. There were also several awards of honour, including one for the Turkish film-maker **Hasan Ozgen**.



[BELGIUM / Call for films for the Brussels Festival of Mediterranean Cinema](#)

From December 5th to 10th the Belgian capital will host the 13th Mediterranean Film Festival. In 2012, the jury gave awards to **Nabil Ayouch's** “*Les Chevaux de Dieu*” (photo), **Aida Begic's** “*Children of Sarajevo*” and “*Parade*” by **Srdjan Dragojevic**.

The call for entries for the 2013 edition is already open, and is for drama films and documentaries about Mediterranean subjects. Films submitted must have been produced after January 1st 2012, if necessary be subtitled in French or English and have a DCP copy (digital copy of projection).

The deadline for applications is September 27th. [Click here](#) to consult the rules and download the registration form.

Find the list of all the June festivals on our web-site :
<http://www.cmca-med.org/fr/festivals-et-marches/>

THE EURO-MEDITERRANEAN WAY



FRANCE / Euromed Audiovisuel publishes its 2013 catalogue of films

On May 18th the Euromed Audiovisuel programme, funded by the European Union, issued a catalogue “Springtime of the Southern Mediterranean Film”. It includes 130 technical data-sheets of feature films and documentaries made in the Southern Mediterranean between

2011 and 2013.

As **Laura Baeza**, Head of EU Delegation in Tunisia, announced: “our aim is to give greater visibility, both regionally and internationally, to all these Arab films which have to travel to be seen.”

Each data-sheet contains general information about a film, as well as details of the production company, distribution and who to contact.

The catalogue can be consulted [by clicking here](#).



FRANCE / FIDCampus brings together young Mediterranean directors in Marseille

FIDCampus is part of the Campus 2013 programme, co-produced by Marseille-Provence 2013, European Capital of Culture, offering young Mediterranean artists the chance to attend a series of master-classes.

In July FIDCampus is inviting 11 film and art school students to a training session, during which they can talk about their final-year films with professionals, including directors **Yousry Nasrallah** and

Tsai Ming-Liang. Many of these sessions will also be open to the public.

On July 7th the eleven students will have the privilege of seeing their film projected at MuCEM during a special session of the FID Marseille festival which will close with a panel discussion on the part festivals play in training young film-makers.

[Click here](#) to find the complete FIDCampus 2013 programme.

Translated from the French by Tim King