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2013 has not spared the world of Mediterranean broadcasting. Whether fighting for its own freedom, a new lease of life, or simply for its survival, many of its key players have had to confront as best they can crises, revolutions, job losses, political choices... which have shaken the news in this troubled year.

2014 could well be a crucial year which will leave little respite, with its share of promises, uncertainties, disasters and hopes: deregulation of broadcasting in Algeria and Morocco, reconstruction of Greek public television and Spanish regional channels.

Challenges which will make cooperation between Mediterranean broadcasters more essential than ever. And thus the role of the CMCA, thanks to positive actions.

In this double issue, an interview with the chairman of URTI, Jean-Luc Hees, a close-up on APIMED, a presentation of the Pointdoc festival, and all the usual items.

Happy reading and happy holidays!

The CMCA team

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[LIFE IN THE CMCA](#)

New deadline: Tuesday April 15th 2014

**for registering your documentaries, news films and multimedia works
for the 2014 PriMed**



PriMed – the International Award for Mediterranean Documentary and News Film – is open to all writers, directors, producers and broadcasters who, through their programmes or films, contribute to a better knowledge of the Mediterranean countries, from the Atlantic coast to the Black Sea.

The broadcasting films presented deal with culture, heritage, history, societies and the lives of men and women in Mediterranean countries.

They must contain no element of advertising or propaganda.

Nine Awards will be given to the films in competition.

There are also Broadcasting Awards given by representatives of television channels.

**[Click here to consult the rules of PriMed 2014
and download the registration form.](#)**

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HEADLINES

Tunisian Television argues for an end to Al Jazeera's "monopoly" on TV sports



During the 71st AGM of the European Broadcasting Union (EBU) which was held in Geneva on December 5th and 6th, **Imen Bahroun**, head of Tunisian Television, called on the Union's members to work together to overcome Al Jazeera's domination of broadcasting rights for major sporting events.

She reminded her audience that in November the Qatari channel refused to negotiate with Tunisian Television over the broadcasting rights for the FIFA World Cup qualifying match between Cameroon and Tunisia. Tunisian viewers had to watch the game on Al Jazeera.

EPTV, Algeria's public television, supported Tunisian Television's argument. Indeed, it had had the same experience in October when Al Jazeera refused to share the broadcasting rights for the Burkina Faso – Algeria match.

Imen Bahroun claimed that one of the EBU's missions was to *"discuss its members' access to the broadcasting rights of sporting events,"* and felt it *"illogical that a national television channel should be unable to broadcast its own country's qualifying matches."*

Jean-Paul Philippot, EBU chairman, promised to *"continue efforts with international bodies"* to find solutions.

Al Jazeera is also the subject of discussion in France, where its channel Bein Sport, which has already acquired the rights to the French Football Championship and the Champions League, is well placed to obtain the rights of French Rugby Championship, formerly held by Canal Plus.

(Sources : TAP, AFP)

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LIFE IN THE CHANNELS

Tunisia	Several Nessma TV journalists resign
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Morocco	The broadcasting action plan for 2014 unveiled
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Tunisia / Several Nessma TV journalists resign

Two leading journalists left the private channel Nessma TV in early December. **Lina Ben Mhenni**, the famous blogger who joined the channel in October, resigned on the 2nd. She cited personal reasons, simply stating that she had “*tried to be the voice of those who suffer injustice.*”

The day before, **Zied El Heni**, a columnist on “Ness Nessma”, had also decided to leave Nessma, saying however that he had had an “*important and rewarding experience.*”

These two major departures follow those of **Sofiane Ben Farhat** and **Hamza Belloumi** in September, and **Elyes El Gharbi** last April.

(Sources : Ecofin, Business News)



Egypt / The senior editor of Misr 25 in custody

Hani Salahuddin (photo), Senior Editor of Misr 25, the TV channel of the Muslim Brotherhood, was held in custody for 15 days from December 1st. His imprisonment was ordered by the public prosecutor of the State Security Court. He is charged with “*spreading false information*” and “*incitement to violence.*” Salahuddin rejects these accusations, saying the charges against him were “*fabricated by the security services.*” He was arrested at Cairo airport on November 28th trying to flee the country.

(Source : AFP)



[Romania / A partnership agreement between TV5MONDE and RFI](#)

On November 29th the partnership between TV5MONDE and RFI Romania was strengthened when the two French-language channels signed a framework agreement. **Yves Bigot**, managing director of TV5MONDE, and **Marie-Christine Saragosse**, head of *France Médias Monde* which includes RFI, signed the agreement in the French Embassy in Bucharest. The idea is that the two channels will provide shared promotion for some of their programmes, and work together to encourage the French language in Romania. RFI România's programmes are taken daily by 60 radio stations across Romania and Moldova, while TV5MONDE, with nearly 3 million viewers a week, is also well established in the country.

(Sources : TV5MONDE, AFP)



[Spain / Television in the Valencia region goes dark](#)

On November 5th the Regional government of Valencia announced the closure of the regional public broadcaster, R.T.V.V. The courts had annulled the redundancy plan which included the sacking of 1,000 employees out of the 1,700 employed by the group because of “serious irregularities.” “Without a redundancy plan, we can’t continue,” said **José Ciscar** vice-chairman of the Valencian Regional Council. “We’ve studied every alternative, but we can’t keep a television company going with 1,700 employees,”.

In the hours following the announcement, journalists took over the programming, broadcasting special programmes about the channel’s situation. RTVV definitively ceased broadcasting on November 29th. On that day Canal 9, the group’s main channel, reached a peak audience of 36%, surpassing national channels such as *La 1* and *La Sexta*.

RTVV has accumulated an enormous debt exceeding one billion euros. The closure ends more than 24 years of broadcasting for the group created in 1989 .

See: [the five final minutes of Canal 9’s broadcast, November 29th](#).

(Sources : El Pais, VerTele, Le Matin, Telecompaper)



[Algeria / EPTV wins the Prix Falcone](#)

On November 28th EPTV, the Algerian public television, was awarded the Falcone Prize for Human Rights during the World Forum for Democracy in Strasbourg. The award was presented to **Khelladi Tewfik**, managing director, in memory of the 25 journalists and employees murdered between 1993 and 1997,

victims of terrorism.

The French Reporter **Karim Baila** was awarded the Falcone Prize for Democracy. An independent journalist working mainly for *France Télévisions*, he was given the award for all his work, mainly on organized crime and drug trafficking.

Established in 2012, the Falcone Prize is given by the City of Strasbourg to people working in the fight against criminal threats.



[Greece / The EBU remains firm over the situation of Greek broadcasting](#)

In mid-November **Jean-Paul Philippot**, chairman of the European Broadcasting Union (EBU), met the spokesperson of the former employees of ERT (the former Greek public broadcasting group), **Nikos Tsimpidas**, together with members of the European Federation of Journalists. He said that the use of police to evacuate the premises of the ERT, November 7th, was “*incomprehensible*” and that EDT, the provisional channel set up by the government (photo) “*would never be accepted as a member of the EBU.*” NERIT, the new public broadcasting organization, will probably not be on the screens before the beginning of 2014.

The Greek Minister for Public Broadcasting, **Pantelis Kapsis**, told an Australian programme that closing down ERT had been done against his will. In another interview with *Le Monde* he promised that “*the most competent*” employees would be hired to run NERIT, and that the recruitment process would be “*completely transparent*”.

(Sources : Tovima, Dateline, Le Monde)



[Spain / 9 DTT channels to close before the end of the year](#)

On November 14th **José Manuel Sori**, Spain's Minister of Industry (photo), said the government had to close 9 channels of Digital Terrestrial Television (DTT) by the end of 2013. The State's allocation of DTT frequencies in 2010 has been judged illegal by the Supreme Court since there was no tender for offers. Consequently the government has had to negotiate with the country's media groups to remove 9 channels. Although it is not yet known exactly which channels will be closed, according to Europa Press the private groups such as Atresmedia, Mediaset, Net TV and Veo TV will most probably be affected.

Closing the channels is also justified because of a need for frequencies to finalize the 4G network, which must be activated in Spain in January.

(Sources : Telecompaper, Europa Press)



[Morocco / 2M punished for broadcasting "Hercules against Hermès"](#)

On November 11th the public channel 2M was ordered by a Casablanca court to pay 80,000 dirhams (€7,000) in damages to the French entrepreneur **Patrick Guerrand-Hermès**. He had filed a complaint for "undermining respect for private life and damaging the image of his possessions" after broadcasting **Mohand Mohamed Ulad's** documentary "Hercules Against Hermes" (photo) in October 2012.

The film, which was later aired on the Franco-German channel Arte with blurred passages, is about the 10-year legal battle between members of a Moroccan family and the heir to the Hermès label who wanted to buy their land for a real estate project.

"I do not understand these repeated trials against me or my film. We now have ten," the director complained. In September 2012 a first complaint by Guerrand-Hermès before the Moroccan courts failed.

(Sources : Le Mag, Mamfakinch)



[Morocco / The broadcasting action plan for 2014 unveiled](#)

On November 13th **Mustapha El Khalfi** (pictured), Morocco's minister of communications, announced the government's action plan for broadcasting in 2014.

Two new public channels will be launched during the year: a parliamentary channel and a channel for children. It is also expected there will be a new contract-programme for SNRT and 2M, and new specifications for Média TV.

Lastly there will be a study on "The Moroccan broadcasting outlook for 2020."

(Sources : MAP, Medias 24)



[Lebanon / A comedy show attracts the wrath of Hezbollah](#)

On November 8th members of the Lebanese Islamic party Hezbollah expressed their anger against the private channel LBC after it broadcast a sketch mocking their party leader **Hassan Nasrallah** in the comedy show "Basmal Watan".

Hezbollah supporters have taken to the streets of several Lebanese towns burning tyres and blocking roads. Similar incidents took place in 2006, for the same reasons, and caused by the same programme.

Charbel Khalil, the show's producer, told the Lebanese press he would not apologize, explaining that "*an objective media has the right to criticize and make fun of any political or religious figure.*"

(Sources : Yalibnan, Jpost)



[Turkey / TRT prepares for its 50th anniversary](#)

Founded on May 1st 1964, TRT (the Establishment of Turkish Radio and Television) will turn 50 in 2014. Preparations have begun for its fiftieth anniversary, with programmes from January 31st to the end of 2014.

TRT wants to make this event a huge party, celebrating with the support and participation of viewers, listeners and partners. The programme of events will be announced on TRT's website (www.trt.net.tr) during the year. TRT now has 14 TV channels, 7 national radio stations, six regional and two international, programmes on the Internet in nearly 35 languages and dialects, teletext programmes.

(Source : communiqué)

QUESTIONS TO...

Jean-Luc HEES **Chairman of URTI**



A former journalist with ORTF (Office de Radiodiffusion Télévision Française) and France Inter, Jean-Luc Hees has been the managing director of Radio France since 2009, at the same time as being chairman of URTI (Union Radiophonique et Télévisuelle Internationale). He gives an exclusive interview to Jean-François Téaldi for the CMCA.

Jean-François Téaldi: At its recent AGM in Paris, did URTI reaffirm its priorities are programme exchange, training and co-productions between the 66 members?

Jean-Luc Hees: Founded in 1949 with the support of UNESCO, URTI was the first international broadcasting organization, and the only one with global reach. URTI's 65th AGM, at the France Télévisions headquarters on October 17th, re-stated URTI's values and founding principles, based on exchanges between broadcasting operators in all the fields you mention. URTI also runs the first international broadcasting prize, this year with 86 countries represented (for the fifth consecutive year a new attendance record). Moreover, URTI has developed a highly innovative Web platform: ECT (Exchange, Coproduction, Transmissions) on which all cooperation activities are organized (www.urti.org).

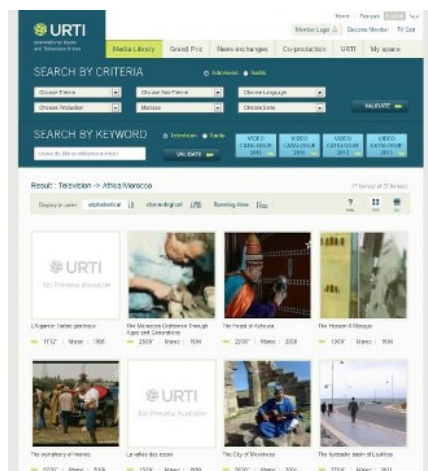


J-F T: You wanted to use the AGM “to strengthen the cultural links between the members.” Did you succeed? and if so, how?

JL H: The eighty or so participants at our AGM showed there is a need, through “their” Union, for a professional body for multilateral cooperation in which everyone has a place. URTI is anything but an organization for North/South cooperation. The African vice –chairmanship of URTI, fulfilled by **Amadou Vamoullé** (DG of CRTV Cameroon) likes to remind people that investing in URTI is like investing in a bank: everyone takes their turn in the governance and reaps dividends. To answer your question specifically, diversity is something we live simply, naturally between URTI members.

J-F T: In the AGM you said that “in the context of financial pressures, new digital platforms will increase the need for content.” Do you think that, more than ever the future is about exchanges on these media ?

JL H. : Exactly, it's this context which has caused URTI's spectacular growth since 2009 with broadcasters from 34 countries joining us. In every region of the world our members see their financial resources diminishing while at the same time they're having to look for more content to feed their new channels, since they're in a world either already digitized or becoming so. The future is now in exchanges and URTI offers the largest catalogue of copyright-free programmes for its members – who add to it each year.



JF T: URTI offers a free bank of 6,000 radio and TV programmes, how many programmes from Mediterranean countries are in it?

JL H: URTI has 66 broadcasters mainly in Africa, the Arab World and Europe, both east and west. We began growing in Asia and Latin America, with the recent accessions of Vietnam's public broadcasters (VOV and VTV) and Brazil's (EBC). Most public broadcasters north and south of the Mediterranean are members of URTI. Mediterranean programmes represent around half of our trade catalogue but this proportion will drop as new members arrive.

JF T: URTI is certainly a tool for synergies and exchanges between members, which helps them make significant economies, but also share values and content. Are there common values across all public broadcasting services?

JL H: I can assure you that all URTI's members want to work within a public service mission. Today, we have to admit this goal has not yet been achieved, but we must differentiate the issues between the expected development of the organizations and the aspirations of the staff, including the key management, who are placed at the same level in every region of the world. Values shared by URTI members have allowed us to introduce a project recently which has been shortlisted by the EuropeAid programme under the name "From serving the State to serving the public: a civic revolution?" If successful, this project will allow our European members to support public broadcasters in the southern Mediterranean with their development strategies.

JF T: France Télévisions actively contributes to the catalogue, making nearly 500 programmes available in 2013. How are they appreciated by member televisions ?

JL H: France Télévisions' expertise in broadcasting is universally recognized and therefore programmes offered by this founding member of URTI are obviously very popular. But our goal is to harmonize the broadcasting exchanges to ensure the most balanced representation possible along geographical and cultural lines. For example, when RTBF orders an African series from our catalogue, this is not an act of cooperation – it's because the footage URTI has made available really interests Belgian audiences.

JF T: You recently signed a memorandum of agreement with UNESCO to strengthen cooperation. The Director-General of UNESCO, Irina Bokova, said that “cooperation through radio and television leads to exchange and dialogue for peace, promotes mutual understanding and bridges the gaps around the world.” Does this seem to you one of the tasks of public broadcasting?

*JL H: URTI carries UNESCO's values in broadcasting across the world. The recent signing of the Memorandum of Understanding will strengthen this partnership because our Union is the only broadcasting organization awarded “corporate status” with UNESCO. In her opening speech of our 65th AGM, **Irina Bokova** simply recalled the principles on which URTI was created in the aftermath of the Second World War: to prevent another global conflict we must help people know each other better by circulating educational and cultural works (1947 UNESCO Conference in Mexico). Today it is on the basis of these values that URTI helps its members make significant savings by exchanging programmes.*

JF T: During your AGM there was discussion about the subscriptions to URTI, especially after France Télévisions decided to halve its financial contribution to URTI. An AGM will be convened in January to set the 2014 budget. Is that a challenge to broadcasting cooperation?

JL H: Rémy Pflimlin , head of France Televisions , and myself as head of Radio France (and chairman of URTI) have clearly signalled – along with many other CEOs who have spoken to our Executive Office – our commitment to URTI. It has become an indispensable organization for many of our members. For a long time France Télévisions, Radio France and RAI have willingly provided more money than other members to help URTI's development. With our Union's growth and the consequent considerable increase in new members, the logical decision was to lessen these three members' financial participation. I personally see in that proof of our Union's vitality, with some members spontaneously proposing to double or even triple their contributions.

In addition, our Grand Prix for radio and television has acquired great international reputation, in 2014 we will open the sponsorship to two large companies which will contribute to the financing of our Union.

JF T: URTI, led by Roland Faure (photo), one of your predecessors as chairman of URTI and Radio France, was behind the creation of the CMCA. What is your interest today in broadcasting cooperation across the Mediterranean and in particular through the actions of the CMCA ?

*JL H: Thank you for acknowledging **Roland Faure's** invaluable contribution. He carried URTI for many years, particularly with **Jacques Matthey-Doret** (whose name was given to the Radio award discovery), **Martine Filippi** and many others. URTI is a founder member of CoPeAM and the CMCA, which has long been its Mediterranean arm. Mediterranean broadcasters represent almost 25% of our Union's members. In recent years we have organized our committee meetings and our Grand Prix juries in Albania, Algeria, Egypt, France, Greece, Italy and Tunisia. URTI provides a window for international cooperation to Mediterranean broadcasters, particularly by a wide dissemination of their programmes which thus contributes to a better understanding of this region. •*



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PROGRAMMES

Italy	<u>Rai 3 invents literary TV-reality</u>
Italy	<u>Rai adapts one of France Télévisions successes</u>
France	<u>The contents of "Mediterraneo" in December and January</u>



[Italy / Rai 3 invents literary TV-reality](#)

On November 17th RAI 3 broadcast the first episode of a new TV reality show, “Masterpiece”. The Italian public broadcaster is breaking new ground with a talent competition for... writers.

70 participants were selected from among 5,000 applicants who submitted a manuscript. They will have to write a text, live, based on what happens during the programme – while being judged by a panel of three professional writers. They also have to convince viewers, who influence the programme by giving their opinion on each candidate’s texts.

At the final, which will be broadcast in late February, the winner will sign a contract to publish 100,000 copies of a novel in 2014. “Masterpiece” is co-produced by Rai 3 and Fremantle, and broadcast late every Sunday evening.

(Sources : Libération, Le Figaro)



[Italy / Rai adapts one of France Télévisions successes](#)

According to TéléStar, Rai 1, with the production company Elephant, is preparing an adaptation of the drama “Fais Pas Ci, Fais Pas Ca” about two families from different social backgrounds whose parents are constantly trying to find the best way of educating their children. Since it began in 2007 the series has been one of France 2’s most popular.

As yet two episodes are being written for the Italian adaptation. The production is being done by *Elephant Italia*, the new Milanese branch of the French *Elephant*, responsible for creating programmes for the Italian market.

(Sources : Télé Star, Europe 1)

[France / The contents of "Mediterraneo" in December and January](#)

Tunisian jihadists

Last October a suicide bomber blew himself up on a beach in Sousse, Tunisia, after unsuccessfully trying to enter a hotel. Since May dozens of battles have taken place between jihadists and security forces across the country right to the gates of Tunis, causing casualties on both sides. The extremist movement seems to be reorganizing itself in the region, while hundreds of young Tunisians are fighting a holy war in Syria, together with French and nationals from thirty countries.

Roma in Romania

In France and many other European countries, Roma occupy an important place in the news. Often victims of prejudice, these European citizens are not accepted anywhere, even in their own country. A team from "Mediterraneo" went to Romania to see what happens to them there. They are treated there as second-class citizens and have but one goal, coming to Western Europe.

The crisis in Lebanon

The Lebanon is being shaken by a political crisis, in particular because of the Syrian conflict, but the country is also facing an economic crisis: falling growth, tourism and foreign investment. What are the reasons for this situation?

The Salamanca Papers

"The Salamanca Papers", a mysterious collection of documents which had to be transferred to Barcelona, hundreds of thousands of files on Catalan Republicans amassed during the dark period of Franco. A small part of the documents stored in the "Archives of the Spanish Civil War".

Bear and farmers in Slovenia

Last summer the Bear War raged in the Pyrenees. Sheep farmers accuse bears of causing considerable losses to their flocks. Bear supporters reply with statistics: 1% of sheep deaths are caused by the vegetarian bear. There are twenty of them across the whole range, all from animals reintroduced from Slovenia. How do the Slovenes, and especially their farmers, live, close to the largest concentration of bears in Europe?

Corsican mountain lakes

There are some 40 mountain lakes in Corsica, one of the island's treasures – for tourism but also for the quality of their water. They contain great biological diversity, a richness inspected every 5 years by the Office of Environment and the University of Corsica.

Photography in the Mediterranean

A look at photography around the Mediterranean: in spring 2013 the Photomed festival in Sanary, southern France, fulfilled its promise. For this edition, the Slovenian photograph was honoured. Meeting between two artists from different worlds.



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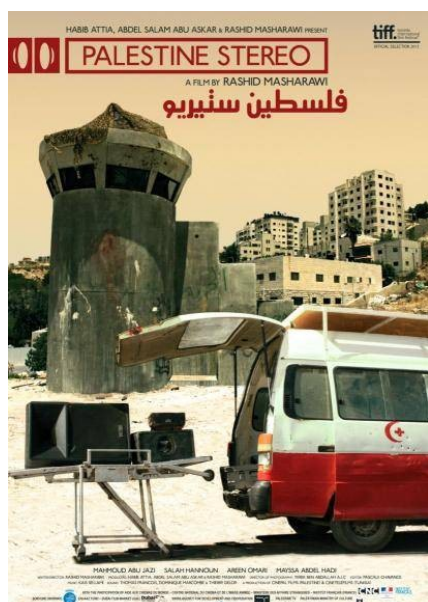
CLOSE-UP ON...

APIMED

(Association Internationale des Producteurs Indépendants de la Méditerranée)

Each month, our Newsletter presents a portrait of a CMCA member. Presentation, organisation, key strategies... This month, close-up on APIMED, the market-place of Euro-Mediterranean documentary.

Created in Montpellier in 1997, the International Association of Independent Mediterranean Broadcasting Producers now represents more than 400 independent film and television producers, from most of the countries bordering the Mediterranean.



The lack of a representative body of broadcasting producers was a major issue at the COPEAM meeting in Marseille, 1997. There were independent producers from different Mediterranean countries, isolated, fragile, by and large unrepresented compared to the major institutions. Because of this the producers present decided to create APIMED, which was constituted at the Congress of Montpellier in November 1997.

In September 1999, APIMED established its permanent offices at the headquarters of the European Institute of the Mediterranean (IEMed) in Barcelona, thanks to the interest and support of Catalan public institutions, including the Government of the Generalitat de Catalunya and private broadcasting companies.

"Palestine Stereo" by Rashid

*Masharawi, produced by CinéTéléfilms,
APIMED member*

The association brings together the widest possible range of independent Mediterranean producers to represent and help them. An association such as this, tangible and solid, is the best way to foster collaboration between various partners. Everyone gains from this collaboration – European institutions, trans-Mediterranean organisations, broadcasters and their organizations.

Thus APIMED is present wherever the politics of Mediterranean broadcasting are being thrashed out. Wherever decisions are being made, it tries to represent producers.

The aims are to develop joint reflection between professionals from both shores of the Mediterranean, to represent independent producers, encourage exchanges and collaboration between producers, to initiate training, co-production and information. In this way APIMED fosters Mediterranean broadcasting and cinema.

For the association, broadcasting must be close to the reality of the Mediterranean people. For this, there must be cooperation between all partners of the broadcasting world to strengthen their own productions with measures to produce and show their films. They have to consolidate production structures, improve access to the market and strengthen the market itself.

Professionals and broadcasting production companies of every Mediterranean country can join APIMED. Cinema associations, broadcasting producers and any person or group interested in the film world are also welcome.



MEDIMED, the Euro-Mediterranean Documentary Market.

Since its creation by APIMED in 2000, the MEDIMED market (Sitges, Barcelona) has successfully proved its value by promoting Euro-Mediterranean documentary projects and programmes. MEDIMED is a specialised market which wants to increase the distribution and thus the audience of Euro-Mediterranean productions across the world.

MEDIMED presents projects and documentary productions to selected professionals (buyers, commissioning editors, distributors, investors). It is an opportunity for producers and potential customers to meet in a friendly environment. It offers real benefits to independent producers who don't necessarily have a big budget to develop their projects. Finally it allows buyers, distributors and publishers to save time, and stimulates the essential network between buyers and producers by providing a basis for collaboration which lasts years.

The MEDIMED balance-sheet since its creation is positive: more than 4,000 documentaries have been selected, more than 200 projects initially pitched at MEDIMED have been completed and then purchased by television companies and international distributors.

Today the Catalan producer **Isona Passola** is the association's chair.



Since 1980 she has produced many films and documentaries for cinema and television through her production company, *Massa d'Or Produccions*, based in Barcelona. Among many others, she has produced **Agustí Villaronga's** feature films "*El Mar*" (Manfred Salzberg Award at the Berlin Festival in 2000) and "*Pa Negre*", winner of nine Goyas at the Spanish Cinema Academy in 2011. She herself made the documentary "*Catalunya España*" in 2009. Very committed to defending producers, Isona Passola was vice-chair of the Spanish Federation of Producers (1994-1999), and chair of the Association of Catalan Producers (1997-2001). Since April 2013 she has been the chair of the Catalan Film Academy.

APIMED's Board of Directors is made up of:

Olga Abazoglou (*Les Productions du Cyclope*, Greece), **Dima Ahmad** (*Collage Productions*, Palestine), **Boualem Aissaoui**, vice-chair (*CIM Audiovisuel*, Algeria), **Dima Al Joundi**, vice-chair (*Crystal Films*, Lebanon), **Mohamed Habib Attia** (*Cinetelefilms*, Tunisia), **Abdellatif Ben Ammar** (*Dumar Video Film*, Tunisia), **Mohamed Charbagi**, vice-chair (*Alif Productions*, France), **Nadia Cherabi** (*Procom International*, Algeria), **Paule Héradès** (*Stella Productions*, France), **Patricia Hubinet** (*Les Films du Soleil*, France), **Nurit Kedar** (*One Shot Productions*, Israel), **Dominique Le Pivert** (*Grenade Productions*, France), **Carles Vivancos** (*Tasmania Films*, Spain), **Sibel Voskay** (*BBA*, Turkey).

Since it first started APIMED has been a member of the CMCA Board (*Centre Méditerranéen de la Communication Audiovisuelle*), and of the Anna Lindh Foundation's Spanish branch.

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ECONOMY



Tunisia / 90% of Hannibal TV's capital given to new buyers

Larbi Nasra (photo) has sold nearly 90% of his stake in his own company *Tunimédia*, which has the broadcasting rights of Hannibal TV, a satellite channel. The new majority shareholder is *Gaia Equity*, a Saudi company based in Ireland and associated with several Tunisian businessmen. The transaction was formalized on November 25th.

It will be accompanied very soon by remodelling the channel. **Tarek Kadedda**, new head of Hannibal TV, explains that working techniques and programming must be modified with the support “*of Tunisian media skills*”, since it is expected that several Tunisian journalists currently working abroad will be drafted into the channel's team.

Recently chosen to head a new political party, Larbi Nasra retains a seat on the channel's Board of Directors, but if elected at the election in 2014 might sell his remaining shares to avoid a conflict of interest, according to Business News.

(Sources : Business News, Investir en Tunisie, Kapitalis)

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CINEMA



Tunisia / The revolution continues to inspire film-makers

On November 25th the Tunisian director **Raja Amari** (photo, "Satin Rouge", "Les Secrets") completed shooting a drama film in Tunis produced by Arte France and Telfrance Séries.

This film for television, "*Une Jeunesse Tunisienne*", looks at the Jasmine Revolution through the lives of four young Tunisians. The story starts a few weeks before the fall of **Ben Ali**, and shows how the country's youth mobilised to unleash this historic revolution, though some paid a heavy price...

Bilel Bikri, **Bahram Aloui** ("*Millefeuille*"), **Hicham Yaacoubi** and **Anissa Daoued** ("*Tristesse du Loup*") play the four principal characters.

Mehdi Hmili, another Tunisian director, has begun filming a script set just after the revolution. "*Avanti*" is about 5 women students prey to all sorts of questions and doubts in the after-math of January 14th.

After the shorts "*La Nuit de Badr*" and "*Li-La*", this is Mehdi Hmili's first feature. "*Avanti*" is co-produced by Street Production (Tunisia) and Les Films de l'Atalante (France).

(Sources : communiqué, Tekiano)



Morocco / The Arab world in 50 years, by Nabil Ayouch

The Moroccan director **Nabil Ayouch**, acclaimed at international festivals since 2012 for his film "*Les Chevaux de Dieu*", is currently working on a pretty ambitious project.

For his next film, written by **Jamal Belmahi**, he wants to move into science-fiction, by imagining the Arab world 50

years from now. "*We are working with architects to make the town [in which the film takes place] a mixture of traditional buildings and high-tech,*" says the director.

As Belmahi and Ayouch see it, the Arab world in 2060 will be an oligarchy in which a minority of privileged people live in ultra-protected domains, separated from the ordinary masses: "*with the wake up of the Arab Spring, we think that the Arab world is going to focus on this question [the class struggle], and that in the next few decades it will be more difficult to use Islam to dominate people.*"

Nabil Ayouch hopes that the nomination of "*Chevaux de Dieu*" for an Oscar in 2014 for Best Foreign-Language Film will help his new project find enough backers.

(Source : Variety)

FESTIVALS

Festival of the month

The 4th Pointdoc Festival

on the Internet, from January 12th to February 12th 2014



Pointdoc is the first festival to take place exclusively online. Created in 2011 by two young French women filmmakers, it attempts to make people aware of documentary films ignored by television.

Every year some 20 documentaries are made available on the festival's website. After a month people can vote on them. 4 "Coup de coeurs" are awarded: the jury and the public choose their favourite documentaries in each of two categories

"First Creation" and "Film Never Released".

The selection is demanding and gives us insights into life across the Mediterranean, as with **Ferhat Mouhali's** Algerian short "*Heureusement que le temps passe*" (Luckily time passes) and **Yaël Perlman's** film "*The Plain of Sodom*" shot in Israel.

Every day a different film is featured, and every evening there is an on-line chat with that film's director. Web-users can vote for a maximum of 3 films in each of the festival's categories. The winning films are given a public screening a few weeks after the festival.

[Click here](#) for more information about the festival.

Read the list of all the December and January festivals on our website:

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

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THE OTHER FESTIVALS



[Libya / The Libya Movie Awards festival ends... 7 months after it began](#)

Libya's Movie Awards, the first festival for young Libyan filmmakers since the overthrow of **President Muammar Gaddafi**, ended on November 9th. The festival began in April, but was cut short prematurely by a bomb threat, then postponed indefinitely. The 8 films in competition reflect a new freedom of tone in the country's young directors, with themes such as torture, revolution, street art, or women's voices.

The first prize went to a young woman director, **Naziha Aribi**, for her documentary about boxing, "*Between The Ropes*".

The Libya Movie Awards are organized by the European Union's Libya Delegation, the Italian Cultural Institute and the NGO 1Libya. It has not yet been announced whether there will be a second edition in 2014.

(Sources : Libya Herald, Libya Independent, Euromed Audiovisuel)



[Turkey / Candidate call for the 6th TRT Documentary Awards](#)

TRT (Turkish public radio and public television) has launched an call for entries for the 6th TRT Documentary Awards.

As every year, the aim is to support professional and amateur documentary filmmakers and encourage the documentary genre by giving it more exposure.

The TRT Documentary Awards are open to all documentary makers. **Applications must be submitted before January 31st 2014.**

After the pre-selection phase, the final jury will meet in Istanbul from May 8th to 11th, and the results will be announced on May 12th at a special evening broadcast on TRT's channels. Awards worth €22,500 will be given to the winners in the international competition, and 90,000 Turkish liras to the winners in the national competition.

More information on www.trtdoc.com.

Other candidate calls

[Ljubljana Festival of Migrant Film](#) – Deadline: January 15th 2014

[Tetouan International Festival of Mediterranean Cinema](#) – Deadline: February 10th 2014

[FID Marseille](#) – Deadline: March 10th 2014

[Cinemambiente, Festival of Film about the Environment](#) – Deadline: March 15th 2014

[Thessalonika Documentary Festival](#) – March 14th - 23rd 2014: Deadline November 15th 2013

WEB-SITE OF THE MONTH

CSA Education & Media (<http://education-medias.csa.fr/>)



In early November the *Conseil Supérieur de l'Audiovisuel* (CSA – the French TV watchdog) put on-line a new educational platform for the general public to raise awareness of the media and the system that governs it in France.

French broadcasting is analysed formally, the site helping you become familiar with each element. Private and public channels, satellite, ways of transmitting programmes, current legislation, history, professions...

Each topic is tackled in such a way as to answer any questions people might have in a simple, clear way, with texts accompanied by graphics, video and real examples.

To create the website CSA went to public and private television and radio companies. Several personalities from French broadcasting contributed, **David Pujadas** (France 2) explaining how the main evening news works or **Evelyne Dhéliat** (TF1) showing how a TV weather forecast is put together. Institutions such as INA (*Institut National de l'Audiovisuel*) also helped create the website's content.

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THE EURO-MEDITERRANEAN WAY



[Croatia / “Anima – Hotel Europa”, HRT’s new multimedia project](#)

On November 23rd HRT (Croatia’s public broadcaster) launched a project called “Anima - Hotel Europa”. An HRT journalist, **Ivana Dragicevic**, and a graphic designer,

Dinko Cepak, set off on the 2,000 km journey to Lampedusa. Starting in a car, they took the ferry to Agrigento before reaching the Pelagie Islands. They will return using the same route, bringing back with them stories of illegal immigrants who, in search of a better life, either paused a while in Croatia or stayed there for good. The project will also show how the Croats react to the arrival of immigrants.

You can follow their journey in real time on a dedicated website, through daily updates and the social networks: articles, videos, photos. At the end of their journey, a documentary will be made using all the elements of this project – which is a foretaste of HRT’s new use of multimedia.

[Click here](#) to access the website “Anima – Hotel Europa”.



[Europe / The European Parliament approves the Creative Europe programme](#)

The new cultural programme of the European Union, Creative Europe, was adopted in plenary session by the European Parliament on November 19th in Strasbourg. It runs

from 2014 to 2020, replacing older Culture programmes, MEDIA and MEDIA Mundus. The overall budget for the seven years is €1.4 billion. The broadcasting strand alone needs €818 million.

Besides the culture and broadcasting aspects, the overall budget also includes finance for the European Capitals of Culture and the European Heritage Days. An important new feature of the programme is a mechanism to guarantee loans – so people with projects should be able to obtain loans from European banks.

The first tenders should be put out from mid-December at the earliest, subject to the European Council’s approval of the programme.

(Source : communiqué)

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STOP PRESS



Morocco / A documentary to make people aware of sexual harassment

A group of 24 Moroccan women aged between 17 and 22, trained in journalism by the American NGO *Global Girl Media*, has made a 30-minute documentary interviewing victims of sexual harassment in the country.

The goal is to “get rid of some received and

patriarchal ideas which constantly make sexually harassed women feel guilty,” says **Rajaâ Hammadi**, one of the journalists involved in the project which lasted a whole year.

The release of the film coincides with the Moroccan government debating a bill on violence against women.

[Click here](#) to see the documentary.

(Sources : Yabiladi, Telquel)

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