



N°123
March 2014

This month's lead story is on the worsening situation in Libya: press freedom is threatened, with repeated attacks on local journalists during the last few weeks.

In an exclusive interview for "Méditerranée Audiovisuelle", the chairperson of Rai, **Anna Maria Tarantola**, brings us up to date on her work as head of the Italian public broadcaster.

Also in this issue, the appointment of Mathieu Gallet as head of Radio France, close up on INA, a presentation of the Luxor Festival for African Cinema, the final calls for candidates, including those for **PriMed (deadline: April 15th)**, and all the usual items.

Happy reading !

The editorial team

Méditerranée Audiovisuelle-La Lettre. Dépôt Légal 29 janvier 2014. ISSN : 1634-4081. *Tous droits réservés*

Directeur de publication : Valérie Gerbault

Rédaction : Valérie Gerbault, Julien Cohen, Justine Pignato

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.

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[LIFE IN THE CMCA](#)

Final weeks
to register your documentaries, news films and multimedia films
for the 2014 PriMed !

Deadline: Tuesday April 15th 2014



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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The CMCA and PriMed present at the 10th Babel Med Music Festival



Babel Med Music gets even better, with a selection of films and documentaries about world music, screened at Marseille's Archives et Bibliothèque Départementale Gaston Defferre.

Cultural diversity, dialogue of cultures, the preservation of our musical heritage, rare musical aesthetics, the current state

of world music are all to be found in these films.

Some of the programming is done in collaboration with the **CMCA (Centre Méditerranéen de la Communication Audiovisuelle)** as part of the advance publicity of **PriMed**, with two screenings:

Friday March 21st

16h45

MEDITERRANEA – Marseille, a film by **Panos KARKANEVATOS**, 2012, Greece, 52'.

A dive into the multi-ethnic musical universe of Marseille as seen by a Greek film-maker. We come across unbeatable musicians such as **Lo Cor de la Plana** and **Sam Karpiena**.

Saturday March 22nd

20h40

Aria Tammorra, a film by **Andrea GAGLIARDI**, Italy, 2011, 44'.

Andrea, searching for her own cultural roots, introduces us to Zi Giannino, Sabatino and Tonino in the Neapolitan countryside. All three are virtuoso singers in the farming communities around Vesuvius, personifying a musical tradition that has incredible vitality: the Tammurriata.

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LIFE IN THE CHANNELS

<u>LIBYA</u>	<u>Wave of violence against the Libyan media</u>
<u>FRANCE</u>	<u>Appointment of Mathieu Gallet as head of Radio France</u>
<u>SPAIN</u>	<u>Crisis intensifies at TV-3</u>
<u>TUNISIA</u>	<u>The owner of Hannibal TV threatens to pull out of the channel</u>
<u>BELGIUM</u>	<u>Maghreb TV launched on satellite</u>



[Libya / Wave of violence against the Libyan media](#)

On February 6th 80 gunmen tried to launch an attack on the headquarters of the private television channel *Libya Al Ahrar TV*. Having failed to destroy the main gate with a home-made bomb, they finally retreated, setting fire to one of the channel's vehicles.

The headquarters of the private television channel *Al Asema* was subjected to a double attack. On February 12th major damage (photo) was caused by a half-dozen masked men who used firearms and rocket launchers after evacuating staff. *Al Asema's* owner and channel presenters were taken hostage and then released a few hours later. On February 18th rockets were again launched against the channel's headquarters, causing additional damage but causing no injuries.

Al Ahrar and *Al Asema* (which had already been attacked in March last year) both take a critical editorial line towards the Muslim Brotherhood and the Islamists.

Also in February, three journalists working for the state television *Al Wataniya*, were kidnapped on the Tripoli airport road and held for ten days before being released unharmed.

These attacks came as the General National Congress (GNC), the transitional parliament, was debating a bill criminalizing insults against the government, and a few weeks after the application of sharia law in Libya was approved.

(Sources : *Libya Herald*, *CNN*, *Magharebia*, *Liberté Algérie*)



[France / Appointment of Mathieu Gallet as head of Radio France](#)

On February 27th **Mathieu Gallet** was elected the new chairman of **Radio France** by a majority of the nine members of the CSA (*Conseil Supérieur de l'Audiovisuel*). He will take over from **Jean-Luc Hees** in mid-May, after a period working together.

“We have chosen someone young, in fact the youngest young chair in the history of **Radio France**,” said **Olivier Schrameck**, chairman of the CSA. Gallet’s application stood out from the six other candidates for its “originality, boldness and imagination.”

Currently chairman of **INA** (*Institut National de l'Audiovisuel*) since 2010 and **COPEAM** (*Conférence permanente de l'Audiovisuel méditerranéen*), M. Gallet has also worked with culture ministers **Christine Albanel** and **Frederic Mitterrand**. His application was chosen by the CSA partly because he took into account the challenge of digital for the French public radio group. As for Mathieu Gallet’s successor at **INA**, the Ministry of Culture will present a suggestion to his cabinet colleagues in the coming weeks.

(Sources : *Le Monde, Medialand, Satellifax*)



[Spain / The crisis at TV-3 intensifies](#)

On February 4th employees of the Catalan public broadcaster **TV-3** kidnapped members of their Board for 12 hours. The chairman of the **CCMA** (*Corporacio Catalana de Mitjans Audiovisuals*), the public authority which

oversees **TV-3**, was also held by the employees who were demanding an extension of the Collective Agreement, which expired on January 31st.

CCMA claims that as far as the law is concerned, when the collective agreement comes to an end, the sector agreement applies. A change which, according to employees, would allow **TV-3**’s board to cut wages by 13%.

With an average audience of 13.5% in 2013, **TV-3** has strengthened its leadership in Catalonia for its 30th year of existence. Despite an audience drop of 0.8% compared to 2012, it still is ahead of the major Castilian channels.

(Sources : *El Pais, La Clau*)



[Tunisia/ The owner of Hannibal TV threatens to withdraw from the channel](#)

The Palestinian **Tarek Kadada** (photo), majority shareholder (49%) of *Hannibal TV*, let it be known in early February that he might withdraw his shares in the capital of the private satellite channel.

This would be his way of protesting against the specifications currently being prepared for Tunisian media by the HAICA (*Haute Autorité Indépendante pour la Communication Audiovisuelle*). It is expected they will set a maximum rate of participation (10%) for foreign shareholders investing in a Tunisian media company.

Hannibal TV, the rest of whose shareholders are exclusively Tunisian, inaugurated a new graphic charter for its programmes on February 13th, the company's birthday. In January the channel's ratings placed it 4th, behind *Ettounsiya*, *Al Wataniya 1* and *Nessma TV*.

(Sources : *Tunisie Numérique*, *Business News*)



[Belgium / Maghreb TV launched on satellite](#)

Until now only available to residents of Belgium, *Maghreb TV* is now available in many parts of the world thanks to its new satellite transmission: *Maghreb TV-SAT*. Available on Nilesat and Galaxy 19 satellites, it can be accessed in

Europe, the Arab world and North America.

In a statement, the channel's board considers the channel now has a potential audience of 300 million viewers.

There are daily programmes about current affairs in every north African country. Political and north African entertainment shows complete *Maghreb TV-SAT*'s programme schedule.

(Sources : *La Nouvelle T*, *Tele Satellite Numerique*)

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QUESTIONS FOR...

Anna Maria Tarantola

Chair of Rai
(Radiotelevisione Italiana)



In June 2012 Anna Maria Tarantola was appointed chairperson of Rai by the government of Mario Monti. With a degree in business studies and economics, she had previously been deputy director of the Bank of Italy. With an expertise in issues relating to male / female parity and equality of opportunity, she has often denounced inequality in the workplace. She gives an exclusive interview to Jean- François Tealdi of the CMCA.

J - F.T . : On January 18th Rai celebrated 60 years of television and 90 years of radio. You made a speech in which you said that the company is “*in the process of change*” which you described as “*difficult and critical*”, could you enlarge on that?

Anna Maria Tarantola: Any process of change is complex and delicate. Rai wants to become a media company at the cutting edge of technology, while maintaining economic balance and focusing on programme quality. These are goals which demand significant technological and human investment, vision, and good governance. All this in a context of increasing market competition and reorganization of financial resources, especially from advertising. This is why I speak of a “*difficult and critical*” change, because we must achieve our objectives while taking into account our economic and cultural obligations. I remind you that being a media company means you have to be present on radio, television and every form of transmission. Our goal is to use all the communication tools available to us to talk to all sections of society, so as to contribute to the development of a conscious and active citizenship, without barriers and without exclusions.

J-F. T.: I was in Tangier in February 2013 for a seminar on “*Public broadcasting in the Mediterranean*”. The General Secretary of the FNSI (*Fédération nationale de la presse italienne*) claimed that Rai was facing two problems: tax avoidance, which according to him meant few are paying their licence fee, and a drop of 35% in advertising over 5 years. Is that a reality?

A. M. T. : Yes, it's true. Although the licence fee is cheaper in Italy than in France, Germany or England, we face more than 27 % evasion (as oppose to an average of 5 to 10% in other countries). This creates a shortfall of about €500 million, and reduces the possibility of investing in products and technologies. It's essential that RAI remedy this situation, but that's the government and parliament's remit. It is essential for the independence of public services to have financial resources.

As far as advertising is concerned, it's true the market has undergone a drastic decline, which has reduced all media revenues. Rai tried to compensate this drop by reorganizing

our advertising and changing our business strategies. In 2013 we managed to increase our market share slightly. We also aim to strengthen our identity as a public service. The Rai quality label is a guarantee for the advertising investors.

J -F. T. : You seem very concerned about the international aspects. You said you wanted to “improve drama, animation and documentary productions with high definition” and you have created a channel to export your drama, Rai Premium World Channel. Is the international market the future of Rai?

AMT: The evolution of our public service mission requires a new and even greater care at the international level, and the demands to measure oneself against an “open” society. Our aim is to be a public service open to Europe, the Euro-Mediterranean and multiculturalism. This is why we re-launched our subsidiary, Rai World: to take Italy into the world, and bring the world to Italy. We want to distribute our products abroad, and reactivate European co-productions.



Europe is a truly creative continent, with extraordinary talents which we must develop, within our borders and around the world.

J -F. T. : In a speech delivered in the presence of the Pope, you said that public service broadcasting should “provide the elements necessary for a citizen to forge his or her opinions and actively, consciously participate in the life of the country by developing critical thinking skills” and “work towards a more inclusive society, respecting differences and minorities,” That must have appealed to journalists?

AMT: To continue to be an instrument of knowledge and interactivity, as the public service remit demands, Rai needs creative input and the involvement of all our employees and all professionals. Journalists have a particularly delicate responsibility: they have to be a credible point of reference amidst the plethora of information, sometimes confused, sometimes unverified. Accuracy, verification, exhaustive detail and total objectivity. Not forgetting they should also be critical of our time, without being afraid to tell success stories, signs of values and positive messages.

During the audience you’re referring to last January, it was not by chance that Pope Francis warned us to: “avoid disinformation, defamation and slander. Each of us in his own job, is called to remain vigilant to maintain a high level of ethics in communication.” Each, he added, must render “service to truth, goodness and beauty.”

J-F. T. : You're fighting vulgarity, and you have been very critical of your predecessors by stating that "in the recent past, the ratings war and vulgarity were priority," what you call "the evil of banality"; and you are very sensitive to the image of women presented in the media -- you have removed the re-transmission of Miss Italy and at a debate in the Italian Senate last September you said "as a public service, RAI must lead by example and offer a different image of women, fighting against gender stereotypes." Are you succeeding?

TN : We have taken some steps in this direction, even if there is still a long way to go. We have improved the way women are shown, increased the number of female journalists and presenters. Our dramas have many female characters in realistic roles. I remind you that Rai was the first European public television station to implement the Council of Europe's recommendation about the Convention to prevent and fight violence against women and domestic violence by adopting a policy of actions on gender issues.

J-F. T. : Rai is a founding member of the CMCA. Maria du Bessé, head of international relations at RAI, is the General Secretary. Alessandra Paradisi is a member of the Board of Directors. How do you assess the activity of the CMCA and what do you expect of it?

AMT : First of all, I would just like to underline that you've just mentioned three women. Parity is one of Rai's goals.

Rai is particularly attentive to the Mediterranean region because it believes in the Mediterranean and its potential. Our involvement in broadcasting co-operation follows from that. In recent years we have favoured a multilateral approach, in practical terms that means co-development. A modality which has enabled us to achieve important goals, and is now recognised as successful.

I believe the shared work in broadcasting associations such as the CMCA, COPEAM and ASBU could bring about a new era of Mediterranean co-operation. These associations -- each with its own field of activity - have created invaluable initiatives. I'm thinking of the work the CMCA does supporting documentaries with PriMed, a very important cultural genre and an instrument of social knowledge.

Starting from a firm foundation, together we shall always be most effective.

J-F. T. : During PriMed 2013 there was the first international summit of the heads of Mediterranean television companies, what did you learn from that? In fact there were two public discussions: "Public service television a Mediterranean ambition" and "Producing in the Mediterranean", what did they bring you?

A. M. T. : Although I personally could not attend the discussions, Rai provided a support, significant I think, in the light of the Euro-Mediterranean scenario which is evolving.

It was a moment for major exchanges, allowing us to share the need for a new vision of cooperation. This, I repeat, needs a new impetus, a new courage to regain its effectiveness. "Re-focussing on the human aspect" in my opinion can be the basis of a true new beginning. These are all fascinating ideas which will help the Mediterranean region flourish.



J-F. T.: The films to which Rai gave awards, “Five Broken Cameras” (pictured) and “Ich Liebe Dich” and the Italian films which won PriMed awards – have they been or will they be shown on your networks?

A. M. T.: Most have been shown already, they are important films which make you think: “*In Utero Srebrenica*” on Rai Educational and “*Italy: Love It Or Leave It*” on Rai3, like “*Five Broken Cameras*” which won the Rai3 Broadcast Award and was shown on DOC3.

I would like to say a few words about this award, which symbolises our efforts to give the documentary an important place. It’s an award which means a lot to me because it’s an important element of PriMed.

J.-F. T.: When he gave you the *Légion d’honneur* in December, the French ambassador emphasized the excellent state of cooperation between France and Rai since you took over the chair eighteen months ago. You said : “*I receive this recognition as a spur, to continue working in partnership with other public media and in particular with those of France.*” In what areas?

A. M. T. : Mostly it’s Rai’s involvement in multilateral European projects with other public media, often in close collaboration with our French partners. Projects of bilateral cooperation with several countries, particularly France, are also important. I’ll just mention two instances: “*Mediterraneo*”, co-produced with *France Télévisions* for over 20 years, and “*Mediterradio*”, co-produced with Radio France. But we are working to find other areas of common ground, for example on drama co-productions.

The broadcasting market is increasingly difficult because of the increasing competition from other platforms, changes in demand and the lack of financial resources. The way to become stronger is through cooperation between the public service broadcasters.

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PROGRAMMES

2014, la **rtbf**  aux couleurs de la diversité



[Belgium / RTBF pays tribute to the Moroccan community](#)

Until June every RTBF television channel and radio station (Belgian public broadcasting) will be making special programmes about Moroccans living in Belgium. This year the

country celebrates 50 years of Moroccan immigration in Belgium.

Documentaries, drama, plays and shows, are all on the schedule. An appeal was launched on the RTBF website for people to talk about their experiences, as part of a series of short pieces about immigration.

Between March 11th and 16th *La Trois* channel is offering a special week on this theme, during which first-generation immigrants will be given the chance to speak.

More than 80,000 people of Moroccan nationality are currently living in Belgium, according to Eurostat figures.

[Click here](#) to find the issues already broadcast in the short programme “50 ans d’immigration”.

(Sources : RTBF, Lemag, Eurostat)

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CLOSE-UP ON...

INA (Institut National de l'Audiovisuel)



Every month Méditerranée Audiovisuelle presents a portrait of one of the members of the CMCA. Presentation, organisation, flag-ship programmes. This month: close-up on INA.

INA, a cultural organisation of French broadcasting, spreads its knowledge, expertise and skills in France and around the world.

Since 1974, INA's primary remit has been to collect and preserve the television images and radio sounds on which our collective memory is based, to give them meaning and to share them with the greatest number of people. World leader in digital archiving and the dissemination of that archive, INA has become a benchmark for technological innovation in both areas. Today its expertise can be found on every continent. (www.institut-national-audiovisuel.fr)

Since 1992, INA, running the central radio and television archive, has collected, documented and preserved French public and private television and radio broadcasts, making them available to students and researchers.

Since 2006, the central archive has been extended to the web. Archiving websites which link to the media, INA had recorded nearly 11,000 web-sites by the end of 2013.

Developing internationally is the Institute's priority. **The aim is to make that a growth area in terms of both sales, prestige and positioning in emerging markets .**

A global benchmark in broadcasting heritage

INA continues to strengthen and build on its reputation as **leader and global benchmark in the field of preservation and digitization of broadcasting heritage.**

INA's worldwide presence benefits from the support of multilateral organisations such as **Fiat (Fédération internationale des archives de télévision)** which makes it easier to set up partnerships for training, expert missions, mandates and supporting projects.

Collections and productions which export well

INA's presence internationally continues to grow. The company's leading showcase, **INA MEDIAPRO**, has been very well received by customers (the only website of its kind in the world, it gives professionals remote access to INA's sounds and images: <http://www.inamediapro.com/>).

INA works with thirty-three countries, its activity based primarily on two markets, Europe and North America, which alone constitute 90 % of its sales, led by the United States, United Kingdom and Germany.

The INA MEDIAPRO web-site in a few figures:

1,000,000 hours of television and radio
4,700,000 documentary records in French and English
11,000 accredited professionals, a third outside France
500 corpus by theme

As far as **INA's broadcasting productions are concerned (about 60 hours produced per year)**, there is a long list of foreign partners who fund most of its films on a regular basis (YLE, RTBF, RTS, RSI, NRK, Autentic, MDR, Radio Canada, Rai Educational, AVRO, VPRO, Al Arabiya News Channel, BBC, SBS, Sundance Channel...). INA has created a true place for itself in the international market.



Research and training: spreading knowledge

The company's international reputation is also based on **consulting. More and more countries are asking the Institute for help preserving and publicising their archives.**

For over twenty years, **in partnership with the BBC and RAI**, INA has been working on research projects partly funded by the **European Commission**. They are intended to advance the technology of long-

term safe-guard and preservation of broadcasting content.

Through **INA EXPERT** INA has become **THE international centre for expertise in media and digital content**. It is also **the leading European centre for training in broadcasting and digital**. The Institute is increasing the number of training and awareness seminars about broadcasting archives, their preservation and documentation methods to policy makers, donors and practitioners: as part of the 2012 France / Africa Season in **South Africa**, in September 2011 in **Cuba** (San Antonio de los Baños), in December 2011 in **Moscow...**

On top of that there's the multi-annual programme, **Balkans' Memory**, created in 2012 with COPEAM (Permanent Conference of the Mediterranean Broadcasting Operators) and until this year chaired by Mathieu Gallet.

An ambitious programme to which several **fact-finding missions** have been added.

In addition, **Masters in broadcasting production and broadcasting heritage management** attract students from many countries which are partly recruited through partnerships like the one with the **University of Communication of China or the network Campus France**.

INA's membership to the **International Centre of film schools and television liaison** is a sign of its openness to the rest of the world.

INA around the world

From creating a digital library in the Vietnam Film Institute to expert missions in Algerian, Saudi, Swiss, Belgian, Colombian or Cuban television, among others, INA helps many companies or institutions which want to start preserving their broadcasting heritage or set up a central radio and television archive.

INA abroad in 2012:

28 foreign delegations received;
collaborations with more than 50 countries;
195 foreign clients.

And particularly in the Mediterranean

Moroccan public radio and television (SNRT), Algerian television (EPTV), the Tunisian Centre for information about training in documentation and studies in communication technologies (Cifod'Com), the Lebanese Academy of Fine Arts (Alba) are among INA's Mediterranean customers and partners.

Finally, the regional delegation, **INA Mediterranean, based in Marseille**, develops its activities in Provence Alpes Côte d'Azur and Corsica.

In particular the team helped the players and events during "Marseille Provence 2013, European culture capital": Mucem, the Villa Méditerranée, the Musée d'Histoire de Marseille, the season of Pier Paolo Pasolini's films, the Le Corbusier exhibition...

Committed to the Mediterranean, the regional delegation co-organises with the CMCA open training workshops for Mediterranean journalists: "Writing using archives".

In particular it spear-headed **Med-Mem's "Mémoires audiovisuelles de la Méditerranée"** project (photo opposite): the very first video library of Mediterranean broadcasting archives, offering more than 4,000 films from the major Mediterranean public television companies. www.medmem.eu. The *Médiathèque*, an area set apart for Med-Mem at Mucem, gives the public a special chance to discover its images.



ECONOMY

FRANCE [France Télévisions soon to separate from Gulli](#)
TUNISIA [Nessma not yet paying its way](#)
ITALY [3 DTT frequencies auctioned](#)



[France / France Télévisions soon to separate from Gulli](#)

Barring a bombshell, *France Télévisions* should sell its 34% stake in the capital of the youth channel *Gulli*, available on DTT. At the end of 2013, the group reached an agreement with *Lagardère Active*, the channel's other shareholder. The *France Télévisions* Board of Directors gave final approval on

February 15.

Now the France's television watchdog, the CSA, have to validate the deal, which came to just under €25 million. The verdict must be made in the coming weeks.

(Source : *Le Figaro*)



[Italy / 3 DTT frequencies auctioned](#)

On February 12th the Italian Ministry of Economic Development published a tender for three new frequencies on Digital Terrestrial Television (DTT). Each bundle has a starting value of

between 29 and 32 million euros.

The terms of the tender deliberately encourage new entrants and small operators – indeed, groups with more than two multiplexes on DTT are excluded from the auction. However, media companies making more than 50% of their market share in pay-TV are allowed to bid for a bundle, which would allow *Sky Italia* for example to take part.

Cairo Communication, *Prima TV* (Tunisian *Tarak Ben Ammar's* company), and the American group *Discovery Networks*, which owns a dozen channels broadcast in Italy, have already expressed interest, according to the newspaper *Milano Finanza*. The auction is open until mid-April.

(Source : *Telecompaper*, *Dday.it*, *Milano Finanza*)



[Tunisia / Nessma not yet paying its way](#)

Although the main shareholder (46%) of Nessma TV, **Tarak Ben Ammar** (photo), hoped the private channel would make “€2 million profit” in 2013, the results finally reveal a loss of €900,000.

According to Ben Ammar, “the murder of the opposition MP **Mohamed Brahmi** in July 2013 completely upset the advertising market during Ramadan”, a crucial period for Arab television in terms of ratings.

The businessman also talked about the triple programme schedule created in April to adapt to the Algerian and Moroccan markets “in Algeria we have invested approximately €2.5 million, and the budget is balanced” he said, without elaborating on the ratings.

However he remains confident about the future of Nessma in France. “The channel is available on the bouquets of Free, Orange and SFR. Reception is very good. [...] There are between 6 and 7 million North Africans in France and nobody addresses them.” €1.3 million was invested in the 2013 French programme schedules.

(Sources : Jeune Afrique)

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CINEMA



Italy / Grants available for filming in Tuscany and Puglia

With a budget of €850,000 Tuscany opens its Cinema Fund 2014 for any second film, made for cinema or broadcasting, which shows off this region of central Italy. At least 50% of the exteriors must be shot in Tuscany, and to make the project eligible, the money

already invested must be more than the grant. [The offer is open until April 30th.](#)

The [Puglia Film Commission](#) (Southern Italy) is also opening its various support funds for the new year, both for local productions (Regional Fund) and for foreigners wishing to come and shoot scripts in the region (hospitality Fund).

(Source : *Giornale dello Spettacolo*)



Algeria / A feature film about Ahmed Wahby in preparation

Since the beginning of the year Algerian producer **Salim Ait El Hadj** has been preparing a film about the life and work of the singer **Ahmed Wahby** (photo), who was born in Marseille in 1921 and died in 1993 in Algiers.

The script, written by the young **Tarek Boughrara**, looks back on the career of the man who was one of the most famous representatives of the Oran *chanson*, but also a militant of the

FLN (National Liberation Front).

Filming will take place during the year in Oran, Algiers, Tunis and Marseille. According to the producer, negotiations are in progress with “an Egyptian filmmaker and a Franco-Algerian” about making this feature film.

(Source : *Le Courrier d'Algérie, El Moudjahid*)

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FESTIVALS

Festival of the month

The 3rd Luxor Festival of African Film from March 16th to 24th 2014



79 films from 41 African countries are entered for this third festival created in Egypt in 2012. Films from North Africa are well represented in the three categories of the official competition.

The feature film category includes **Nejib Balkadhi's** Tunisian film “*Bastardo*”, “*Les Terrasses*”, the latest film by the Algerian **Merzak Allouache**, the collective Egyptian project “*The Mice Room*”, and the Moroccan films “*C'est eux les chiens*” by **Hicham Lasri** and **Laila Marrakchi's** “*Rock The Casbah*”.

Documentaries are not left out, with **Ahmed Jlassi's** “*Emirs au pays des merveilles*” (Tunisia), and “*El Oued El Oued*” by **Abdenour Zahzah** (Algeria).

Of the 36 short films selected, 12 come from Algeria, Morocco, Tunisia or Egypt.

3 awards to a total value of \$12,000 (€8,700) will go to the winners of the feature film section, and 3 awards totalling \$6,000 to the best short films. The public chooses the best animated film, while a special award is given to a film about freedom.

The festival is organized by the independent Shabab Foundation, an NGO founded in 2006. It launched the Luxor Festival to provide Egyptians with a decentralized festival in a country where the majority of cultural events are concentrated in Cairo or Alexandria.

More information: <http://www.luxorafricanfilmfestival.com/>

**Find the list of all the March festivals
on our web-site:**

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

OTHER FESTIVALS



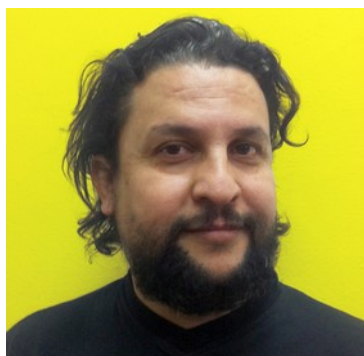
Morocco / Le cap Spartel has its own film festival

From March 20th to 23rd, the *Observatoire marocain de l'image et des médias* is organizing the first Cap Spartel Film Festival in Tangier.

Through partnerships with cultural institutions and foundations, screenings have been organized for the inmates of the local prison and in schools.

The public can obviously also take advantage of a rich programme, with screenings, a round table about “Cinema and the other” with Moroccan and foreign filmmakers taking part, and a tribute to

Ammour Hammadi, a major figure of Moroccan television and theatre



Algeria / The Béjaïa Rencontres Cinématographiques in danger

Organized by the *Project'Heurs Association* every year since 2003, this year there may not be a *Rencontres Cinématographiques* at Béjaïa. On January 30th, **Abdenour Hochiche** (photo) made a statement to the Algerian press that the Ministry of Culture has not given a subsidy for last years' *Rencontres*. In 2012 the Association received only 300,000 dinars (less than €3,000) to organize the event .

“We're not sure whether there will be another edition.

Meanwhile, we are supported and strengthened by a constant mobilization from industry professionals, as well as the public,” Hochiche said in an interview with *reporters.dz*. However, he explained that *“the papers have not yet been filed”* for last year's edition, and that people supporting *Rencontres* will be kept informed of the progress of the grant application, mainly by Facebook.

(Sources : El Watan Reporters.dz)

Candidate calls

[Qabila Short Film Festival](#) (Egypt) – Deadline: April 4th

[PriMed](#) (Marseille, France) – Deadline: April 15th

[Festival International du Film Archéologique](#) (Rovereto, Italy) – Deadline: April 15th

[Festimaj](#) – Deadline: April 15th

[Cinémed](#) (Montpellier, France) – Deadline: July 15th

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THE EURO-MEDITERRANEAN WAY



[Belgium / Candidate call for the Made in Med competition](#)

The European Union Euromed Broadcasting programme is launching the second competition for short Mediterranean films, Made in Med.

It is open to any short film from between two and ten minutes long, produced after November 2010 in one of the following countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria and Tunisia .

Three winners will be selected and invited to the Cannes Film Festival in 2014, where they will receive publicity in the Short Film Corner.

There will also be a public vote on an honorary award for one of the candidates.

[Click here](#) to consult the rules and [click here](#) to fill-in the registration form.

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STOP PRESS

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TRANSMEDIA 2. 13-14 [France / The PACA Region and PRIMI launch a transmedia project appeal](#)

Provence-Alpes-Côte d'Azur (PACA) and PRIMI, Transmedia Mediterranean Pole, have opened their fund supporting transmedia projects. The aim is to help projects offering innovative writing of multi-media content, or work done basically for the internet and mobile media.

A grant is awarded to selected projects, and an optional accompaniment is offered by PRIMI.

Applications are open until March 31, like those for other PACA region grants for cinema or broadcasting creation and production (cinema features, short dramas, documentary and documentary series).

[Click here](#) to download a registration package.



[Lebanon / The Beirut Screen Institute Film Fund is open](#)

The Beirut Screen Institute has just opened its Film Fund, which every year provides grants for Middle Eastern documentary makers, whether beginners or experienced.

Priority is given to well-defined teams (directors, producers, cinematographers, editors, sound engineers), to help strengthen independent production in the region.

The deadline for candidates is March 31st. [Click here](#) to consult the rules and download the registration files.



[France / TV5MONDE receives the 2014 webdocumentary award](#)

At the ceremony for the *Lauriers de la Radio et de la Télévision* on February 17th, TV5MONDE was given an award for its web documentary “*Photo de Classe*”, one of the channel’s 2013 transmedia projects, on-line since November 19th. Directed by **Estelle Fenech** and **Catherine Portaluppi** and produced by Narrative, it's main characters are the pupils in a Paris primary school who worked with their teacher on their origins and family histories, racism, emigration and living together. An educational kit is being prepared so other school can set up the same experience. [Click here](#) to view *Photo de Classe*".



[France / A new Director General for URTI](#)

The *Union Radiophonique et Télévisuelle Internationale* (URTI) held its 66th Annual General Meeting in Paris on February 10th. The Chairman, Jean-Luc Hees, announced the appointment of John Maguire (pictured) to succeed Alain Massé as DG. Currently Maguire is head of International Relations and Cooperation at *France Médias Monde*. Two deputy DG’s were also appointed: Bärbel Moser, head of Development Europe at *France Médias Monde*, and Daniel Brouyère, RTBF (Belgian public broadcasting), who was already chairman of URTI’s Television Commission.
(Sources : Satellifax, ASBU)

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