



N°126
June 2014

It was a beautiful, studious week in Rome. As guests of RAI and in the best conditions, the members of the jury were able to apply themselves to the extremely demanding job of selecting the films which will take part in the 2014 PriMed from December 8th to the 13th in Marseille. In pride of place this year, Mediterranean women, but also young people, those who have found a way of resisting, either through their music, as in Egypt, or like those Moroccans who hope to have a better future thanks to rugby football... Read these few pages and you will find all the synopses of the selected films. A sneak-preview before coming to see them in Marseille.

We would like to thank the 543 directors and producers who sent us their films. The quality was high right across the board, but we had to make a choice. And that was frankly very difficult...

Also in this issue you will find an interview with Paolo Morawski, general secretary of the Italia Prize, as well as news about life in the channels, the festivals and broadcasting economy in the Mediterranean.

Happy reading to all of you

The editorial team

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HEADLINE NEWS



[The 2014 PriMed selection revealed](#)

Thanks to our General Secretary, Maria Du Besse, RAI once again played host to the jury of the 18th PriMed awards.

So from May 26th to 30th, in the Rome premises of the Italian Radio and Television company, RAI, the films we are about to unveil to you were chosen.

This year the number of films submitted broke all records: 543 films from 39 countries:

- 99 in the Mediterranean Art, Heritage and Cultures category.
- 58 in the Mediterranean Memory category
- 105 in the Mediterranean Issues category
- 97 in the First Film category
- 36 in the Investigative Report category
- 136 in the Mediterranean Short category
- 12 in the Multimedia category

The 2014 selection jury were:

Bernadette CARRANZA, (producer)

Elisabeth CESTOR (MuCEM)

Gaëlle CUESTA (Villa Méditerranée)

Feten FRADI (URTI)

Nathalie GALESNE (babelmed.net)

Valérie GERBAULT (CMCA)

Marie Christine HELIAS (INA)

Dalila HIAUOI (poet and novelist)

Paola LANFRANCHI (CMCA)

Zouhair LOUASSINI (RAI)

Fabio MANCINI (RAI3 / Doc3),

Raffaella ROSSETTI (editorial and multimedia consultant)

Sami SADAK (Babel Med Music)

Carlo TESTINI (BJCEM - *Biennale des Jeunes Créateurs d'Europe et de la Méditerranée*)

[The jury's reactions](#)

After a week of selection, here are some of the jury's comments:

For **Marie-Christine HELIAS-SAAR**, the films of this 2014 edition were marked by “places of memory”, or to use the historian Pierre Nora's idea, by places impregnated with such strong emotion that it then becomes part of our collective memory.

Gaëlle CUESTA was a little apprehensive at first because it's not easy to judge others. But she found herself transported on a trip around the Mediterranean. The films offered are a real invitation to discover or rediscover the issues behind Mediterranean news.

For **Sami SADAK** this week reminded us that the Mediterranean of the vine, olive and sunshine is also a place of refined but endangered heritage and cultures. The Mediterranean has created a complex lifestyle both one and many, where contradictions and tensions reign but where nonetheless a sense of belonging remains.

Bernadette CARRANZA noticed in particular that France is present in many films this year. This again shows the special attention French institutions and broadcasters give to Mediterranean issues.

Faten Fradi enjoyed the composition of the juries, a mix of people from the broadcasting and cultural world.

Raffaella ROSSETTI enjoyed taking part in this "excellent selection", and in the name of all those who love and work both in and for the “cinema of reality”, expressed her thanks that this award exists.

PriMed 2014 - SELECTION

MEDITERRANEAN ISSUES

- DES MURS ET DES HOMMES by Dalila ENNADRE
- LES ENFANTS DE L'OVALE by Grégory FONTANA and Rachid OUJDI
- THE RENEGADE by Sofia AMARA and Bruno JOUCLA
- THIS IS MY LAND by Tamara ERDE

MEDITERRANEAN MEMORY

- L'ATTENTAT DE SARAJEVO by Nedim LONCAREVIC
- MURGE, THE COLD WAR FRONT by Fabrizio GALATEA
- SARAJEVO, DES ENFANTS DANS LA GUERRE by Virginie LINHART
- THE DIVISION OF CYPRUS by Andreas APOSTOLIDIS and Yuri AVEROF

ART, HERITAGE AND MEDITERRANEAN CULTURES

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FIRST FILM

- DELL'ARTE DELLA GUERRA by Silvia LUZI and Luca BELLINO
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- LA CONFRÉRIE, ENQUÊTE SUR LES FRÈRES MUSULMANS by Michaël PRAZAN
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MEDITERRANEAN SHORT FILM

- LA LARME DU BOURREAU by Layth ABDULAMIR
- RAMALLAH by Flavie PINATEL
- SAMAR by Mohammad RAHAHLEH
- SUNFLOWER by Nejla DEMİRCİ
- TWO AT THE BORDER by Tuna KAPTAN and Felicitas SONVILLA

MEDITERRANEAN MULTIMEDIA AWARD

The selection continues...

MEDITERRANEAN ISSUES

- DES MURS ET DES HOMMES by Dalila ENNADRE
- LES ENFANTS DE L'OVALE by Grégory FONTANA and Rachid OUJDI
- THE RENEGADE by Sofia AMARA and Bruno JOUCLA
- THIS IS MY LAND by Tamara ERDE

DES MURS ET DES HOMMES

83 minutes, 2013

Director: Dalila ENNADRE (France, Morocco)

Production Companies: Label Vidéo (France), France Télévisions (France), Télé Bocal (France), Djinn (Algeria), Dubai Entertainment and Media Organization (United Arab Emirates)

[CLICK HERE TO VIEW AN EXTRACT](#)



Like a spirit which refuses to die, Casablanca's old Medina, incarnated by a voice, leads us to its inhabitants. Taken in the midst of everyday life, the stories of their lives reveal a truly universal human tragedy, where the poetry of drama is always appreciated. Rejection, injustice, survival, muddling through since the dawn of time – all this is somehow in all of them or never far away. But there is something else: the beauty, the poetry of the place, the tremendous energy, joy and passion for life! This film is a story, one of many possible stories about the Medina, a way to rub recent social history and make it into cinema.

LES ENFANTS DE L'OVALE

55 minutes, 2012

Director : Grégory FONTANA (France) and Rachid OUJDI (France)

Production Companies: Comic Strip Production (France), Images Plus Télévision Vosges (France)

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The arrival of rugby football in a small Moroccan town caused a strange, oval revolution amongst its inhabitants. Forgotten by everyone, these men and women whose daily life is little more than a struggle to survive, found a dignity and even a hope for the future of their children in the sport. The area of cultivated grass, in the middle of nowhere, came about through the energy of local kids. All these efforts are due to the dynamism of Papa Ali and Papa Hassan, both former rugby players brought up in working class districts who teach children the values of living together though the rules of the sport. The film shows us the boys and the girls whose families have been able to overcome their prejudices so they can play together on the field. All now hope that the unique experience of “*Les Enfants de l’ovale*” will bring about a change in the Moroccan society.



THE RENEGADE

52 minutes, 2013

Director: Sofia AMARA (France, Morocco) and Bruno JOUCLA (France)

Production Companies: Magnéto Presse (France)

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"The Renegade" is about an exceptional life. Recruited by the Hezbollah as a child soldier when he was 13, Rami Ollaik rose through the ranks to reach the very top of the organization. When he discovered a more liberal Lebanon, offering all sorts of new horizons, he moved to the United States, the country of the enemy, to complete his university education. Back in Lebanon, considered a traitor, Ollaik decided to write about his experiences at the heart of the Hezbollah. His book caused a sensation. Defying death threats, Ollaik had the courage to re-think all his beliefs. Now he wants to reconcile himself with his past and prepare for the future.



THIS IS MY LAND

89 minutes, 2013

Director: Tamara ERDE (France, Israel)

Production Companies: Iliade & Films (France), Saya (France)

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How do Palestinian and Israeli school curricula tackle their country's history? "*This is my land*" follows several Israeli and Palestinian teachers throughout a school year. By looking at the various government-imposed programmes and everyday reality in the classroom, Tamara Erde offers a unique view on the Israeli-Palestinian conflict and its profound and lasting impact on future generations.

MEDITERRANEAN MEMORY

- L'ATTENTAT DE SARAJEVO by Nedim LONCAREVIC
- MURGE, THE COLD WAR FRONT by Fabrizio GALATEA
- SARAJEVO, DES ENFANTS DANS LA GUERRE by Virginie LINHART
- THE DIVISION OF CYPRUS by Andreas APOSTOLIDIS and Yuri AVEROF



L'ATTENTAT DE SARAJEVO

52 minutes, 2014

Director: Nedim LONCAREVIC (France, Bosnia-Herzegovina)

Production Company: Equipage (France)

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On 28 June 1914 the heir to the Austro-Hungarian empire, Franz Ferdinand, and his wife Sophie

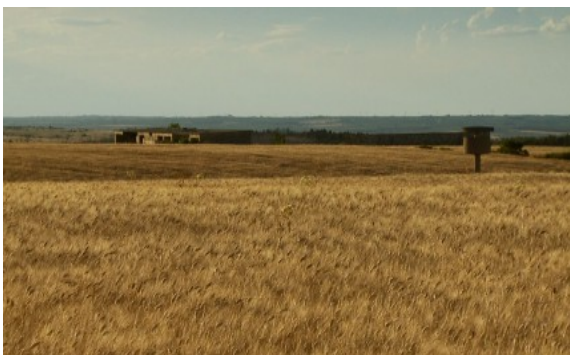
were assassinated in Sarajevo by Gavrilo Princip, a young Serbian nationalist.

A few weeks after the attack, the whole of Europe was at war and the police investigation was never really completed. Paul Gradwohl, a specialist in Central European history, decided to reopen an investigation begun a century ago.

He went to Sarajevo, visited the scene of the crime, appealed to colleagues in Sarajevo, Belgrade, Paris and Vienna, researched archives, confronted the different theories... working with many new or unknown images to reconstruct the murder.

Was the assassination a spontaneous act by young nationalist? Or was there a master-mind behind it? Who wanted war?

Return to the attack which was the first act of the Great War.



MURCIA, THE COLD WAR FRONT

53 minutes, 2012

Director: Fabrizio GALATEA (Italy)

Production Company: Zenit Arti Audiovisive (Italy)

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1962, the world is facing the biggest crisis of modern times: the Cuban missile crisis and the nightmare of nuclear war. Unexpectedly, the front-line moves to Murgia, a small, impoverished sub-region of Apulia in southern Italy. On these hills, the Jupiter missiles pose a threat to the farmers and shepherds who live there. This forgotten land becomes the theatre of the struggle between the USSR and the United States.



SARAJEVO, DES ENFANTS DANS LA GUERRE

53 minutes, 2014

Director: Virginie LINHART (France)

Production Company: Cinétévé (France)

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Vanja, Adnan, Nadja, Nijaz and Sejla were 9, 8, 2, 12 and 13 when war broke out in Sarajevo in 1992. Seriously wounded, they were sent to France to be looked after. They spent several years there, and during that time they recorded messages for their families who were prisoners of the siege of Sarajevo. 20 years later they look at those forgotten images and remember.



THE DIVISION OF CYPRUS

47 minutes, 2012

Director: Andreas APOSTOLIDIS (Greece) et Yuri AVEROF (Greece)

Production Company: Anemon Productions (Greece)

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Cyprus gained its independence from Britain in 1960 and three years later the island faced an outbreak of inter-community violence. In 1974, the Greek Cypriot military coup overthrew the legitimate government, which led to the Turkish invasion, in turn forcing thousands of Greek Cypriots on both sides of the Green Line to move. Today, the humanitarian, social and political problem still has not been resolved.

MEDITERRANEAN ART, HERITAGE AND CULTURES

- CHILDREN OF FLAMENCO by Katerina HAGER
- DÉSÉQUILIBRE by Julien GAERTNER
- ELECTRO CHAABI by Hind MEDDEB
- THE VENICE SYNDROME by Andreas PICHLER



CHILDREN OF FLAMENCO

66 minutes, 2013

Director: Katerina HAGER (Czech Republic)

Production Company: Bohemian Productions (Czech Republic)

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Amós and Abraham are two child prodigies of contemporary Spanish flamenco. The documentary is about these two boys: Amós is a virtuoso guitarist from Salamanca who performs around the world and composes his own music; Abraham is a singer from the Gypsy community in Madrid, who has remained in the family circle. Both approach Flamenco differently: one is searching for perfection, the other cultivates the tradition and philosophy of life attached to it.



DÉSÉQUILIBRE

54 minutes, 2013

Director: Julien GAERTNER (France)

Production Companies: Jem Productions (France), France Télévisions (France), 2M (Morocco)

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Like all his family, Younes was born an acrobat. Today the head of Tangier's *Groupe Acrobatique*, he prepares a new show, "Azimut", with the stage director Aurélien Bory.

But between his family life in the Tangiers medina and his responsibilities during the rehearsals, Younes begins to feel his career is reaching its end. So he looks for a new balance between these two worlds, a search which takes him on the traces of the legendary acrobat, Sidi Ahmed Ou Moussa.



ELECTRO CHAABI

77 minutes, 2013

Director: Hind MEDDEB (France, Tunisia)

Production Companies: IPS (France), Studio Masr (Egypt)

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In the slums of Cairo, young people dance to electro chaabi, a new music blending folk song, electro beats and freestyles chanted as rap. The idea is to merge the sounds and styles in a chaotic manner. A single guiding principle: wreak havoc!

Victims of corruption and social segregation, kids from the working class districts get all that out of their system by partying. Freedom to move and speak, break the religious taboos – much more than just a musical phenomenon, electro chaabi is a healthy outlet for a young generation harassed by the restrictions Egyptian society imposes on them.



THE VENICE SYNDROME

78 minutes, 2012

Director: Andreas PICHLER (Italy)

Production Companies: Filmtank (Germany), Golden Girls Filmproduktion (Austria), Miramonte Film (Italy)

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Portrait of Venice, one of the most visited cities in the world. Marked by the erosion of its infrastructure, but also by tremendous architectural, economic and social problems, the city of the Doges is witnessing its own slow decline, accelerated by mass tourism.

FIRST FILM

- DELL'ARTE DELLA GUERRA by Silvia LUZI and Luca BELLINO
- LA FEMME À LA CAMÉRA by Karima ZOUBIR
- L'ESCALE by Kaveh BAKHTIARI
- QUIVIR by MANUTRILLO



DELL'ARTE DELLA GUERRA

85 minutes, 2012

Director: Silvia LUZI (Italy) and Luca BELLINO (Italy)

Production Company: Kino Produzioni (Italy), Indieair Films (Italy), TFilm (Italy)

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Milan, August 2009. Four workers are perched on a crane swaying twenty metres above INNSE, the last factory still active in Milan. They are trying to stop the closure and demolition of the factory. The building is surrounded by dozens of police and supporters from all over Italy.

This is not a simple fight. The workers have a clear strategy. They are an organized army. They know their territory and enemy.

The rules are clear: it's a war, and a possible model for every form of struggle.



LA FEMME À LA CAMÉRA

60 minutes, 2012

Director: Karima ZOUBIR (Morocco)

Production company: Les Films de Demain (Morocco)

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“*La Femme à la caméra*” is the bittersweet story of Khadija, a young illiterate Moroccan divorcee who, despite strong resistance from her family and her environment, is determined to ensure her independence by working as a videographer for weddings.

With the wedding season in full swing in Casablanca, we follow Khadija in her comings and goings between the family's flat, where the tension is palpable, and the world of hope and light – the wedding parties she films.

A tale full of risk, “*The woman with the camera*” takes us into the world of these young divorced women who want to forge a social space of their own, without hurting or offending anyone. But can they?



L'ESCALE

100 minutes, 2013

Director: Kaveh BAKHTIARI (Switzerland, Iran)

Production Company: Louise Productions (Switzerland), Kaléo Films (France), Radio Télévision Suisse (Switzerland)

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In Athens, the modest flat of Amir, an Iranian immigrant, has become a transit point for migrants who, like him, have chosen to leave their country.

But Greece is only a stepping stone, all of them want to go to other Western countries.

But they find themselves stuck there, in Amir's flat, waiting for papers, contacts and the smuggler to whom, maybe, they'll have to entrust their destiny ...



QUIVIR

58 minutes, 2014

Director: MANUTRILLO (Spain)

Production company: MANUTRILLO (Spain)

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Some are Andalusian, others Moroccan, these two communities of cork producers are separated by 150 km, and the Strait of Gibraltar. On one side Europe; on the other Africa. But despite the miles and the cultural differences there are many more similarities than they imagine. They share an identity derived from a vital relationship with these Mediterranean forests, without which such spaces would be in serious danger of disappearing.

REPORTAGE

- LA CONFRÉRIE, ENQUÊTE SUR LES FRÈRES MUSULMANS by Michaël PRAZAN
- LE DROIT AU BAISER by Camille PONSIN
- LE SIGNAL PERDU DE LA DÉMOCRATIE by Yorgos AVGEROPOULOS
- TRAQUÉS by Paul MOREIRA



LA CONFRÉRIE, ENQUÊTE SUR LES FRÈRES MUSULMANS

81 minutes, 2013

Director: Michaël PRAZAN (France)

Production company: Kuiv Productions (France) with the participation of France Télévisions

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In most of the Arab Spring countries the Muslim Brotherhood are either in power or about to be. But who are they really? Created in 1928 as part of a return to religious fundamentalism and armed struggle against Western occupation, the Brotherhood has developed an ideology that some might describe as obscurantist.

Long hounded by secular Arab nationalist dictators, the Muslim Brotherhood came to power in Egypt, Tunisia, and partially in Morocco. But are the Muslim Brotherhood of today digging the grave of the democratic revolution which gave them power in the first place? Or are they, as they claim, really in favour of a “moderate Islam”, in tune with modernity and compatible with democracy?



LE DROIT AU BAISER

52 minutes, 2013

Director: Camille PONSIN (France)

Production company: Electrick Films (France)

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Without headscarf or taboo, “*The right to kiss*” addresses sexuality in Turkey. Through this issue, as essential as it is trivial, we see the fundamental question of women’s status in Mediterranean countries and the younger generation’s thirst for freedom.

Inspired in its approach by Pier Paolo Pasolini’s “*Comizi d'amore*”, the story strangely echoes the recent events in Turkey and the new issues raised by the Arab Spring.



THE LOST SIGNAL OF DEMOCRACY

52 minutes, 2014

Director: Yorgos AVGEROPOULOS (Greece)

Production company: Small Planet Productions (Greece)

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On June 11th 2013 the Greek government announced the immediate closure of the public broadcaster, ERT. That same night, after 75 years of continuous broadcasting, all radio and television frequencies were silenced. There was only a black screen, shocking Greek citizens and causing a wave of international indignation.

“*The Lost Signal of Democracy*” shows what happened from within: from the announcement of the shut down to the creation of an illegal channel and the evacuation of the premises by riot police. The film analyzes the decision’s implications in the political and economic world. It reveals how this shut down, while temporarily satisfying the demands of the troika to reduce public broadcasting expenditure, gave the Greek government political control of the media just before it took the presidency of the European Union. The film also shows how the shut down helped a commercial television consortium, hand in glove with the state. Above all, it questions the dark, uncertain future of all European public broadcasting networks and public services in general, especially in those countries affected by the crisis.



TRAQUÉS

60 minutes, 2012

Director: Paul MOREIRA (France)

Production Company: Premières Lignes
Télévision (France)

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The Arab revolutions could not have been won without the Internet. It was the first horizontal insurrection, with no real leader, where information flowed rapidly through networks, twitter and cell phone, where abuses of power were systematically filmed and published on the web, creating international emotion and making it harder than ever for the Western democracies to remain indifferent.

MEDITERRANEAN SHORT FILM

- LA LARME DU BOURREAU by Layth ABDULAMIR
- RAMALLAH by Flavie PINATEL
- SAMAR by Mohammad RAHAHLEH
- SUNFLOWER by Nejla DEMİRCİ
- TWO AT THE BORDER by Tuna KAPTAN and Felicitas SONVILLA



LA LARME DU BOURREAU

26 minutes, 2013

Director: Layth ABDULAMIR (France, Iraq)

Production company: Orok Films (France)

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The death penalty still applies in some countries. Ashmawi, Egypt's executioner is convinced he is the hand of God on earth, a painstaking perfectionist of legal murder. The condemned men talk about the suffering and their insupportable wait for death.



RAMALLAH

28 minutes, 2013

Director: Flavie PINATEL (France)

Production companies: Flavie PINATEL (France), Catalogue du Sensible (France), Films de Force Majeure (France)

[CLICK HERE TO VIEW AN EXTRACT](#)

By making portraits – funny, serious or unlikely -- of Ramallah's inhabitants, Flavie Pinatel tries, for the length of a film, to bring this town out of its drama and show it like a beating heart, a 21st century city.



SAMAR

22 minutes, 2013

Director: Mohammad RAHAHLEH (Jordan)

Production company: RSICA The Red Institute for Cinematic Arts (Jordan)

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Samar is a young 15 year old Bedouin girl who lives with her family in a tent near the Jordan river. Every day she has to make a difficult four hour journey to school, then when she gets back, do jobs around the home, as an example to her younger sisters. Because of this demanding daily routine, Samar discovered she is particularly fit and is very well prepared for sporting competitions.



SUNFLOWER

30 minutes, 2012

Director: Nejla DEMİRCİ (Turkey)

Production : Nejla DEMİRCİ (Turkey), Ney Reklam ve Film Yapim (Turkey)

[CLICK HERE TO VIEW AN EXTRACT](#)

The documentary “*Sunflower*” is about the destruction of the ecological balance of the river Ergene in Turkey. It shows the industrial development which is destroying this fertile plain, and how the community is trying to preserve the wild fauna and flora. It also addresses the issue of social, cultural, economic and environmental changes all around the river Ergene, home to over a million people.



TWO AT THE BORDER

30 minutes, 2013

Director: Tuna KAPTAN (Germany, Turkey) and Felicitas SONVILLA (Austria)

Production company: HFF University of Television and Film Munich (Germany)

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Two young men, a Syrian and a Palestinian, secretly smuggle refugees into Europe. Based in the Turkish city of Edirne, they help illegal immigrants move across to Greece. Although the Turkish side of the border is porous, EU support means the Greek side is better controlled: heat-seeking cameras, fences, coastguard vessels. The young people group together, move – sometimes they succeed, sometimes they don’t.

QUESTIONS TO...

Paolo Morawski General Secretary of the Italia Prize



JFT: The Italia Prize benefits from the patronage of the President of the Italian Republic and is under the umbrella of the President of the RAI. The 66th edition will be held in Turin from 20 to 25 September. Why did you choose the title "laboratory of innovation"?

Paolo Morawski: Maybe because the very nature of the Italia Prize, its strength for 66 years, has been its capacity to keep innovating, changing, experimenting. And also because the issues facing professionals in the field of communication today are always basically associated with innovation: technology, languages, style, content, editorial process as well as how to interact with the public. Innovations must be caught on the wing, understood, applied. There are all sorts of innovations, some more important than others, shaping the world we know today: mass digitization, convergence of media, the proliferation of messages, how they are received and transmitted, changes in consumer habits. The result is that our business has been transformed.

JFT: The question that all professionals are asking is how to use new tools to innovate effectively and creatively?

PM: That's precisely the question at the heart of the 2014 edition: How can we use technology to increase our capacity to create, to express, to communicate? How can we enrich the quality of our radio and television and our content and services online? How can we improve our relationship with the audience, an audience of all ages and social conditions? How improve our ability to detect and read the changes in society? How, efficiently and reliably, can we spread culture, values, the socially relevant messages which characterize us and make us different?

The common denominator to all these questions is the desire to find out where and how technology, creativity and every subject intersect. These three elements are the basis of broadcasting excellence and they are also the three areas which the Italia Prize is committed to discovering, studying, giving awards to and highlighting. That's what makes this event so unique in the world.

JFT: And you don't find the idea of the laboratory a little too scientific?

PM: No. If we take the example of the invention of printing during the Renaissance. A literary revolution began as a silent revolution in "laboratories", which is what the craft workshops were. This innovation carries on today and has helped change attitudes and the way culture is spread. So what interests us in this Renaissance innovation is the idea of the workshop, the toolbox. What attracts us is the ingenuity, the creative and constructive spirit (as in the manual craft of working iron) to ask what can we best achieve, and how, for our contemporaries? This means, pragmatically speaking, building projects and taking objects apart to analyse how they are made – "software, websites,

production processes, communication experiences.” Who are they made for, for what purpose, to what end? It means providing good information tools about new things and providing thought about current trends. This is where personal inventiveness and passion, shared curiosities open up and mix when people get together, talk and exchange ideas and experiences. It is hoped that in September everyone will leave enriched by this experience, thanks to this laboratory, with two, three or thirty good new ideas.

JFT : Can you tell us a little bit about the September programme?

PM: Yes. It will be very specific, focussing on international professionals. In fact we are asking participants to provide examples of something successful whose creative process we shall analyse. Specifically, we’re going to explore the use of social media in investigative journalism. We’ll focus on the emerging phenomenon of fiction on the web – that’s something born in the United States but which stimulates the creative fibre of Europeans. This phenomenon particularly interests traditional television channels since it helps them capture the interest of young people.

We’re also going to look at the innovative language of advertising applied to the positive messages of social awareness campaigns: one can communicate in seconds. We’ll pay particular attention to the social impact of technological innovation, or how technology stimulates creativity and enriches the audio and pictorial content.


Ease of use and accessibility to various media makes the user’s experience richer. The week will end with a reflection about the quality of new online content, each of the ten finalists for the Italia Web Prize will present and defend his or her web-site and multimedia project. Finally, we will certainly look at what our digital future may become.

JFT: But doesn’t innovation sometimes mean simply changing perspective, or combining content differently?

PM: Yes it’s true. On the Saturday afternoon, the 20th, in Turin, we shall devote three hours to thinking about the dramatic and current issue of refugees, migrants, and immigration. We’re going to try to capture – from the stories told by producers from the south, the Mediterranean, Africa and the Middle East, other sensibilities – a different way of seeing this issue from our European way. On this point, I would also add that we can innovate by digging into recent history or technologically revisiting ancient oral traditions. Using this, the Italia Prize and RAI Radio 3 will produce on Wednesday, September 23rd a multilingual polyphonic event entitled "United Radio Voices of Poetry".

JFT : Are young people the focal point of the Prize ?

PM: The issue of this year's Prize, and those to come, is to increase the participation of young people. They are attracted by the web and all forms of hybridization between the media. They are comfortable with mobile communication. What’s more, digital convergence has stimulated a wave of creativity. This can be seen in the increased number of quality independent productions made by young people – who then take advantage of the Web to make their work known. This year the Italia Prize is creating two initiatives for these young people on our website (<http://www.prixitalia.rai.it/>). One in



connection with the Web Competition, and the other in connection with the Special Award Expo 2015 for young talents.

For the first time the Web Contest is open to producers of audio-video content on the internet who are not members of the Prix Italia. This is to give them the opportunity to compete outside the conventional media, and also to give an opportunity for new web players: multimedia creation companies, cultural institutions, online newspapers, freelance writers of cross-media projects and trans-media stories on the internet. In short, to anyone who can offer outstanding audio-video content.

One category of web competition will reward internet projects with "*the best trans-media experience aimed at an audience of young adults*". This category will become a strategic showcase developed by producers for young audiences. It's a start, but which will grow in importance because international broadcasters are increasingly open to the web.

This year for the first time the Special Expo 2015 Award is open to young independent directors who are not members of the Prix Italia. The theme is hunger, energy and environment, and it's organized by the Prix Italia in collaboration with Expo 2015 and RAI Expo. So by participating in this contest, young people up to 29 years with a production of four minutes maximum will contribute to the debate on world hunger and sustainable development which will be held in Milan during the 2015 Universal Exhibition.

Interviewed by Jean-François Téaldi

Life in the channels

Tunisia	<u>Appointment of a new head for the national channels</u>
Greece	<u>Nerit's director leaves 24 hours after the channel's launch</u>
France	<u>Media du sud heading towards bankruptcy</u>



[Tunisia / Appointment of a new head for the national channels.](#)

Rached Youness and Abdessater Sahli were both vying for the post of Director General of the National television. Having been interviewed by the *Haute Instance Indépendante de la Communication Audiovisuelle* (HAICA), Mr. Abdessater Sahli eventually got the job.



[Greece / Nerit's director leaves 24 hours after the channel's launch](#)

Giorgos Prosopakis has resigned, having been director of the new Greek public television company for less than 24 hours. Disagreements between him and the Supervisory Board were the reason his mandate was terminated so abruptly, and he has already been replaced by Antonis Makrydimitris, a teacher of Administrative Sciences at the University of Athens.

(Source : le blog de Jean marc Morandini)



[France / Media du sud heading towards bankruptcy](#)

The *Media du sud* group, owner of the local channels LCM, TV Sud Montpellier, TV Sud Camargue-Cévennes and TV Sud PO, could file for bankruptcy at the end of June. According to the group's director, Christophe Musset, who announced this sad news, this decision is caused by the Languedoc-Roussillon Regional Council withdrawing its financial support. At the end of last year the regional authority, which until now has financed 15% of the group's budget, planned a drastic cut in funding from €750,000 to €200,000 for 2014. At present, promised finance has not been paid. However a solution may be found: a public order from the regional authority would be enough to extend the deadline. In the present difficult economic context, though, this kind of tender is increasingly uncertain. If the funding is cut, 80 jobs will be threatened.

(Source : Midi Libre, marsactu.fr)

ECONOMY

Algeria

[A new association to relaunch training in theatre skills](#)

Italy

[Third Venice film market](#)



[Algeria / A new association to relaunch training in theatre skills](#)

At the beginning of the month a new association was created in Algiers by filmmaker and musician Athman Tadjenante. The brain-child of artists such as Djahida Houadef, the photographer Kais Djilali, architects including Fella Khellif and former officials from the Algerian Ministry of Culture, Cit'arts aims to promote culture by “providing training for careers in theatre and cinema.” The association has emerged from a group called Arts'Battoir and continues the same activity: to classify the city’s former slaughterhouse as a “historical monument, a witness to Algeria’s industrial past” so as to be able to convert it to a home for culture. Having already contacted European schools of theatre and film, the association wants to revitalize the cultural sector by offering training workshops on theatre arts (sound, lighting, special effects, set design), something very rare in Algeria.

(Source : Algerie Presse Service)

[Italy / Third Venice film market](#)

MOSTRA
DE VENISE
27 | 08 - 06 | 09 | 2014
VENISE

This year once again, in parallel with the 71st International Venice Film Festival (August 27th to September 8th) there will be six days (from August 28 to September 2) looking at the financial side of the profession. Given the success of last year’s Film Market, with many of the industry’s key players present – 1,400 of them in fact, including 246 distributors, 86 sales offices, as well as producers, exhibitors, festivals, institutions – Venice is going still further. Indeed, in 2013 it created “the final cut” to help in post production. Last year’s workshop helped finance *The Cat*, a Franco-Egyptian film directed by the Egyptian Ibrahim El-Batout. This year they’re exploring a new way of financing: “the Venice European Gap Financing Co-production Market”. This platform will enable 16 selected projects (8 European and 8 Italian) to balance their budget by meeting a panel of international donors selected for the occasion. To participate in this somewhat special competition, a production must nevertheless have found 70% of its total budget.

(Source : Cineuropa)

FESTIVALS

Algeria	First Setif short film festival
Jordan	20th Franco-Arab film festival
Algeria	Festival of North African cinema (Fcmc)
Morocco	Casablanca Festival of Student Film
France	Awards at the 33rd URTI International Grand Prix of Creative Documentary



[Algeria / First Setif short film festival](#)

The local Office of Culture and Tourism is the origin of this festival for "creative cinema." Although this cultural event hopes to dig out young talent, its main aim is to get the public in Algeria's north eastern highlands back into the habit of going to the cinema. The operation seems to be working: on the opening night a large and youthful crowd eagerly turned up to the screening of documentaries and dramas.

[For more information click here](#)



[Jordan / 20th Franco-Arab film festival](#)

From June 15th to 21st, under the patronage of Princess Rym Ali and in partnership with the Jordanian Royal Film Commission, the French Institute of Jordan is organising the twentieth edition of this event in Amman. Once again there will be a competition for short Jordanian films. For the opening night not a new film but a restored classic – David Lean's "Lawrence of Arabia", followed by Leila Marrakchi's "Rock the Casbah".

[For more information click here](#)



FESTIVAL
CULTUREL
MAGRÉBIN
DU CINÉMA

[Algeria / Festival of North African cinema \(Fcmc\)](#)

For its second year, the FCMC (June 4th to 11th) had the same aim as before: "to make a wider public aware of the latest North African film productions" and "promote the closeness of creative people from the sub-region". Thirty eight films were presented in three categories: long drama, short drama and documentary. Eighteen of them were first showings in North Africa. This year Libyan and Mauritanian films enriched the selection. Alongside the event a "panorama of Algerian films" was shown at the Algiers *Cinémathèque* and in a travelling "Cine-bus".

[For more information click here](#)



[Morocco / Casablanca Festival of Student Film](#)

The theme of the seventh event organized by the Association Art et Métier was “I is another”. From May 7th to 10th the organizers put together a diverse programme highlighting tomorrow’s stars. The large audience which comes every year were offered screenings, debates, meetings, master classes, and workshops. The festival remained true to its principles: to highlight the wealth and quality of student productions and their importance in the country’s socio-cultural development.

[For more information click here](#)



[Awards at the 33rd URTI International Grand Prix of Creative Documentary](#)

Grand Prix - Trophée ARMAN : “Le Journal de Schéhérazade”

Lebanon - Catharsis Lebanese Centre for Drama Therapy - 80'

Director: Zeina Daccache

At the Baabda Prison in the Lebanon, a group of women prisoners stage a production showing their personal stories, interspersed with life’s breakages and casualties. Their questions, doubts but also the rediscovery of their femininity drive this very moving story

Silver Medal : “Rwagasore: Vie, Combat, Espoir”

Burundi - RTNB - 65'

Director: Justine Bitagoye & Pascal Capitolin

Using a historical but poetical approach, this documentary looks at the life of Louis Rwagasore who in 1960 mapped out the democratic, pacifist lines of Burundi’s independence. Murdered in 1961, his tragic death lifted this humanist into myth and even today he symbolises all the hope of the Burundi nation.

Bronze Medal: “The Voice of Peace”

Germany - NDR - 90'

Director: Eric Friedler

Based on the biography of Abie Nathan, the story of a mad dream: the “Voice of Peace”. A pirate radio station on a boat, transmitting “somewhere in the Mediterranean” and which, from 1973 to 1993, preached peace amongst the people of the Near East by broadcasting the message of "Peace and Love" to the backing of all the music of the time.

Martine Filippi Award for Discovery: “Mohamed et le pêcheur”

Italy - RAI - 54'

Director: Marco Leopardi

The miraculous story of two men, brought together in the immensity of the Mediterranean. One an illegal immigrant, the other a fisherman. The sinking of a boat-

load of immigrants took Mohamed to the brink of death, until Vito, a speck on the horizon, noticed this bundle of fast-disappearing life. Now they can no longer be separated. The two men's story and, through them, the illustration of the tragedy of illegal immigration towards the countries of the north.

[Candidate calls](#)

[Brussels Festival of Mediterranean Cinema](#) – Deadline September 15th

[First camera, documentary and web-documentary competition](#) – Deadline September 14th

[San Sebastian Festival](#) – Deadline: July 16th 2014

[Greenhouse 2014-2015 long documentary](#) – Deadline August 20th 2014

EURO-MEDITERRANÉAN



[Algeria / Ignored by Euromed ?](#)

Euromed launched a raft of new activities to round off its 2014 programme. They include many events in neighbouring countries, such as training for script-editors in Tunisia at the end of year, with the support of the French Institute. Or in Libya, in a mission to safeguard the country's broadcasting heritage, this time partnered by the Libyan Ministry of Culture. Again, following its seminars for young people in Egypt and Morocco, Euromed Audiovisual will also help finance the distribution of several films aimed at a young audience. Financial support for educational dossiers to accompany the films across the region is also planned. But Algeria seems to be the one forgotten, since nothing is scheduled there between now and the end of the year. However, we should underline that even if nothing happens on its soil, Algerians in broadcasting are welcome to the various events in neighbouring countries.

(Source : DJAZAIRES)

STOP PRESS

Algeria	Government shake-up affects culture
Greece	Press freedom shrinks
France	Cinema doing OK
Spain	Television becomes a luxury
Tunisia	The government puts pressure on national television journalists
Romania	A local film surpasses 50,000 admissions in its own country



[Algeria / Government shake-up affects culture](#)

Following April's presidential elections which kept Abdelaziz BOUTEFLIKA in power as head of the Algerian republic, Prime Minister Abdelmalek SELLAL has handed the job of Communication Minister to Hamid GRINE, a journalist and writer formerly running communication and public relations at *Orascom Télécom*, a cell-phone leader.

Nadia CHERABI-LABIDI arrives at the Ministry of Culture from a career in film-making and teaching at the *Institut de journalisme*. It should be noted there are seven women in the new government.

(Source : communiqué)



[Greece / Press freedom shrinks](#)

The US-based NGO, Freedom House, has classified press freedom in Greece below Mozambique and above Lesotho. The country has lost more than 17 points since 2009, the biggest drop of any country.

(Source : Okeanew)



[France / Cinema doing OK](#)

In France cinema admissions have risen 18,6% since January. After a disappointing year in 2013, this good result is mainly attributed to initiatives such as “4 euros for the under 14’s” but also to the health of French films. Since the beginning of the year French films have topped all the lists. Thus, “*Supercondriaque*”, “*Les Trois frères le retour*”, “*Yves Saint Laurent*”, and “*Qu'est ce qu'on a fait au bon dieu?*” account for several million tickets sold. In the first three months French films claim 46,7% of all admissions, against American films’ 40,2%.

(Source : le Figaro)



[Spain / Television becomes a luxury](#)

In the province of Madrid digital terrestrial television (DTT) will no longer be accessible to everyone. Installation and especially maintenance of television relays will now have to be paid for by town councils. This was decided by the provincial government, claiming the service is no longer its responsibility. Yet in 2010 the job of relay maintenance was put out to tender and won by Abertis. But since March the contract has no longer been the sole responsibility of the provincial government: it now assumes only 80%, with each town progressively taking care of the rest until they pay for everything. Most affected by this decision are the isolated villages in the northern part of the Sierra. It is hard for those councils to pay between €800 and €40,000 to maintain their relays. However, if they don't pay up, 2% of the province, or about 130,000 people, may suffer from black-screen syndrome.

(Source: El País)



[Tunisia / According to the trade union, the government is putting pressure on national television journalists](#)

This is the charge brought by the National Union of Tunisian Journalists (SNJT) after a journalist from the leading TV channel was questioned for expressing unfavourable comments about the head of the provisional government on a private channel. According to the journalist: *“This pressure may have been exerted on government instructions, as an exercise in personal intimidation, but it was also aimed at all television journalists, as a way to control the public media.”*

(Source : DirectInfo)



[Romania /A national film which surpasses 50,000 admissions in its own country](#)

This is something rare enough to be mentioned, *#Selfie*, Cristina Iacob's first feature film, brought over 50,000 Romanians into the cinema. Such a high score is unusual in a country which usually ignores national productions. The film is about three students going to the sea to revise for their exams. A good publicity campaign by the film's producer, MediaPro, touched a nerve, and the cast was also an element, attracting a younger audience. But although *#Selfie* should reach the top of the Romanian box office, distribution beyond its borders will be more limited.

(Source: Cineuropa)

Translated by Tim King