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In Marseille, Serge Moati presented his documentary “*Méditerranéennes, mille et un combats*”, (Mediterranean Women, a thousand and one struggles); in Rome, a night of documentaries on a barge, and in both cases an audience spell-bound. Mediterranean films are experiencing a real success and the CMCA is fulfilling its role by bring them to the attention of a wider public.

Our association is also about training : ten days have been spent on training journalists to “create news film from archives”, sessions organised in partnership with INA. Trainees from Algeria, Jordan, Morocco and Turkey came together here and, bonding as a team, made three news films about the coast road out of Marseille. You can see them in this Letter.

Also in these pages, an interview with Marie-Christine Saragosse, head of *France Médias Monde* .

And, as every month, our “Letter” brings you the essential quintessence of broadcasting news across the Mediterranean.

Happy reading for everyone

The Editorial Team

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Directrice de publication : Valérie Gerbault

Rédaction : Valérie Gerbault, Arnaud Semiotti

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

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

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LIFE IN THE CMCA

7th “News film from archives” training session



The “Creating news film from archival footage” training programme organized by the CMCA in partnership with INA, from June 16th to 23rd. Seven trainees came to this 7th session: two from Algeria, two from Morocco, two from Turkey and one from Jordan.

Archivists from INA worked with the journalists on the theoretical aspect:

- Marie-Christine Hélias, head of documentation and communication at the INA Mediterranean archives, told them how

to access archival footage and gave them a critical awareness about sources.

- Geneviève Beaucourt, head of analysis and release of rights at INA, handled the legal aspects of archival material

- Philippe GERRIER, from INA's archive management, head of safeguarding and digitization introduced them to preserving heritage and digitizing archives

Bruno Le Dref, Regional representative of *France 3 Provence Alpes*, came to share his experience as journalist and broadcaster. A real bonus for the Mediterranean trainees, who discovered how a regional channel makes its documentaries.



For their training in filming and editing, three professionals worked with the journalists:

- Régis Michel de Pacifico Production. Journalist, film-maker and photographer, he has criss-crossed the world for the last twenty years. He has directed over a hundred films for “*Thalassa*” and “*Faut pas Rêver*”. “Anyone who travels knows that the world is diverse and rich in its differences. Television should educate people...”



- François Mouren Provensal, director, editor at Mavi Marseille
- Franco Revelli, director, editor, webmaster at the CMCA

Three films were made on the subject “Coast roads and planning for holiday-makers in Mediterranean towns”.

Discover the making of and the subjects by clicking on this link:

<http://www.cmca-med.org/fr/formation/formationcmcaina2014.php>

Screening Serge Moati's documentary "*Méditerranéennes, mille et un combats*"



In revolutions, whether in Tunisia or Egypt, women have been on the front lines, expressing their hunger for democracy and freedom. Their struggles are shared with other women in Spain and Israel, Italy and Morocco. These “sisters” across the Mediterranean carry within them a fight and a hope for their rights, their country and for a future in which all may live together in peace

and tolerance. Whether they are artists, lawyers, journalists or simply women citizens and activists, they have one thing in common: they say no. No to dictatorship and social injustice. No to sexual harassment and the exploitation of their bodies. No to laws which imprison them. Portraits of these committed women who make up a particular and humanist mosaic of all these forces in motion. Forging ahead.

On Sunday June 29th the CMCA, in partnership with the Villa Méditerranée, France 2 and Image & Compagnie, organised a screening in Marseille of “*Méditerranéennes, mille et un combats*” (Mediterranean women, a thousand and one battles), in the presence of Serge Moati the director and



Michel Vauzelle, chairman of the Provence Alpes Côte d'Azur Region.

Open to all, the screening attracted a large audience and was sold out. People particularly enjoyed the interviews with these courageous women. In these troubled times, their determination not to let their actions be dictated greatly impressed the public. Serge Moati was asked many questions and he responded with great simplicity. Check out a video of this event on the CMCA web TV by clicking this link:

<http://vimeo.com/channels/webtvcmca/99628202>





A Night of Documentaries on a Barge in Rome!

Rome, July 2nd: **Babelmed** and the **CMCA** in partnership with **Il Caffè dei Giornalisti** (Turin) and the **Assembly of Citizens of the Mediterranean** (Rome), organized the first **Night of the Mediterranean Documentary** on a historic barge belonging to the *Società Romana Nuoto 1889* (Lungotevere Augusta). A hundred people responded to the invitation, jamming the corridors for lack of space in the viewing theatre. During the evening four films made in Egypt, Bosnia, Spain and Turkey were shown. An excellent opportunity to give visibility to the creativity of young film-makers who have participated in recent editions of PriMed.



Bulaq by Davide Morandini and Fabio LUCCHINI, 2011 26 minutes.

Bulak is a district in Cairo's historic centre. For thirty years its inhabitants have been struggling against the Egyptian government, desperate to get its hands on the district and turn it into a tourist haven. The January 25th Revolution gave them hope. But the situation remains uncertain

In utero Srebrenica by Giuseppe Carreri, 2012 54 minutes.

At night, in the forest, Munira digs this mined land with her bare hands to find the bones of her son, killed during the genocide in Srebrenica. She and many other mothers continue their fight for justice in Bosnia-Herzegovina, a country still not at peace.

A house for Bernarda Alba by Lidia GARCIA PERALTA, 2011 52 minutes.

Eight gypsy women from El Vacie, a Seville slum, have become very popular in Spain since acting in Federico García Lorca's "The House of Bernarda Alba". Have their lives really changed? What path led them from being society's outcasts to household names? This documentary is a rare story of adventure and personal development.

My dream bike by YALIN Serda, 2009 15 minutes

Abdullah is 11. He lives with his parents and eleven brothers and sisters in Hasankeyf, a very historic tourist town in eastern Turkey. He would like to have his own bike, but knows his parents cannot afford to buy him one. How can he get the bike of his dreams? Assuming his responsibilities he takes a major decision: he will earn the money himself. He will become a tour guide.



Two of the directors, Davide Morandini and Giuseppe Carrieri were present and felt the audience's response to their films. Afterwards they answered the many questions.

QUESTION TO...

Marie-Christine Saragosse, chair of France Médias Monde, which combines France 24 RFI and Monte Carlo Doualiya (MCD)

Jean-François Tealdi: When you were appointed in February 2013, you wanted the group's channels to be given a higher profile in France. You have been heard?



As soon as I arrived here I stressed the importance of our media being present in French territory, essential for addressing non-French audiences. Our channels open up the world, broadcasting in non-French languages, a unique offer. We launched a bilingual French-Arabic frequency in Marseille to cover certain events, made up of programmes from RFI and Monte Carlo Doualiya. The challenge is to find a lasting solution to our presence in Marseille. We've just concluded an agreement with the MuCEM to initiate radio and TV projects about Mediterranean societies. Other large towns are interested in hosting RFI and / or MCD on FM frequencies, we shall discuss the possibilities. Our concern is to work in tandem with Radio France and with the associative radios which have a diversity of content quite different to ours. As for France 24, the Minister of Culture has sent a pre-emption request to the CSA for us to be on DTT in Ile de France, I'm confident that will be set in motion before long.

JFT: For you RFI is the “radio of the world and of differences, a radio which ignores social and cultural divisions, a vector of social cohesion.” You set up co-productions with Arab channels on MCD, for example “Paris / Algiers Direct” with Algerian Radio International and “Paris / Cairo Live” with Radio Masr. Are these north / south exchanges important for you?

Exchanging points of view helps us understand the world around us better, the great diversity of opinions. The North / South relationship is a major focus in the way current affairs are handled. We're not northern channels talking to the south, we are channels which allow the south to talk to the north and the south to talk to the south. On its Arabic channel France 24 launched an hour's programme about North Africa, knowing the channel has a large audience. In a company containing three media, speaking 14 languages and whose staff are from 66 countries, these exchanges of opinion are natural, and we strive to develop this wealth, for instance in RFI, where foreign-language editors work on the channel in French, or MCD journalists taking part in “Orient Hebdo”.

JFT: In the France 24 and MCD presentation brochures, words like freedom, secularism recur frequently; in the same way MCD is “the Arabic radio of freedom, secularism and universalism”, risky issues in this part of the world.

We share the universal values of freedom and equality between people, particularly between men and women. We have to assume the values we stand for. Our channels, public service broadcasting, bear a special responsibility by promoting freedom of information, which highlights the diversity of points of view, the debate of ideas. They embody values such as democracy and human rights. We affirm our values in this region as elsewhere, and although they may seem “risky issues”, our audience figures show that our media are meeting a need.

JFT: In the MCD brochure you say, "It is making its own revolution by seducing even more women and young people"; you have created two regular programmes, “Blogger of the Day” and “Retweet” (journal of the new media in the Arab world, again a blogger) is that to give international visibility to women as well as to these bloggers who are so influential in the Arab world?

The heart of the channel's new project is the generation of young people and women who have made the Arab revolutions. The channel sees audiences for the new forms of media expanding fast. The new schedule, the new programmes you mention have taken off very quickly.

With over 7 million viewers in the Near and Middle East, the channel's reputation goes far beyond the area where it is available in FM. In North African countries, MCD is transmitted via satellite and the new media. In the United States, the channel has a significant audience – and that makes it even more essential we reflect the Arab world today accurately, through our journalists from different countries and based in Paris, representing French cultural diversity, and through our network of correspondents.

JFT: You have radio partners even where you don't have a relay (Morocco, Tunisia, Yemen). What are the reasons for that? Are you banned in those States ?

In some countries radio partners have to meet legal obligations which do not allow us to have FM relay. But above all, radio partners make us accessible in areas where a larger investment wouldn't necessarily be justified, and where shortwave, which we transmit on, isn't present. We obtained a broadcasting license in the Sultanate of Oman. Tunisia is a country where the broadcasting landscape is becoming freer. MCD has a partnership with the regional public radio in Tataouine. In Morocco, some MCD and RFI programmes are taken up by Atlantic FM and Radiomars, one of the country's most popular in French and Arabic, which means both our radios have a reputation in a country where we don't have our own frequency.

JFT: You have two cooperation agreements: between RFI, Monte Carlo Doualiya and Radio Algeria on the one hand, and between France 24 and EPTV other hand. Are these important?

In many countries, local authorities have a high expectation in this area. In Algeria, as in many other countries. This is our mission. All activity of the *Académie France Médias Monde* is done in coordination with other government agencies in this area: CFI, INA, as part of international public service and resource optimization.

JFT: This Agreement is also for co-productions, and this year has led to “Paris / Algiers Live” on Monte Carlo Doualiya and on Radio Algeria International. Are others planned?

We initiated “Paris-Alger live” in Arabic on MCD, where our teams discuss a chosen topic with guests, in two connected studios. *France 24* relocates every Sunday for the “*Débat des capitales*” in Arabic. The Arabic channel created “*L’heure du Maghreb*”, which we would like to do in French. The “Press review of the Arab world” is important to show the diversity of views in Arab channels. I also emphasise the wealth of cooperation in music. RFI in “*La bande passante*” has done an X-ray of the music of the Algerian younger generation and I still have a magical memory of the recordings we made in Algerian radio’s auditorium. As far as training journalists goes, we are going to reconnect with our Algerian partners. In terms of radio, we made a pilot of an Arabic version of “*Qantara*”, co-produced by MCD and the public radio for the youth-oriented Jil FM in Algeria, in partnership with the Copeam which takes up the concept developed in French by public radio stations in the Mediterranean, coordinated by *Radio France* through *Radio Frequenza Mora*.

JFT: You have said that Simone de Beauvoir's “The Second Sex” changed your life; you are committed to the cause of women, you created a portal on TV5 Monde entitled “Terriennes” in which women around the world are able to express themselves, the title of your first editorial was “How terrible being a woman!” And you said in an interview: “in television, there is an unconscious but persistent macho element.” Do you really think so?

Just going back to that editorial, it wasn't the title but the hook, borrowed from Kierkegaard in his “*Diary of a Seducer*”, who said more exactly: “How awful to be a woman! And yet the worst, being a woman, is not to realise that it's awful.” And it was to show how untrue this statement is that I took the initiative with “*Terriennes*”, which looks at women's status worldwide. Working abroad has made me aware of the status of women, with various issues, often bleak, especially when it comes to the violence they suffer in the name of traditional practices which are barbaric, such as excision or breast ironing ... in most countries, and in France, the women guests are often victims or witnesses, and less often experts or women of responsibility ... And when they're guests on a television programme it's easier to ask them “and you, as women, what do you think?” Rather than just “what do you think?” In view of the audience of the media in all parts of the world, they play a key role in changing attitudes.

JFT: You have also led the battle against excision. In an interview you said: “In the name of France, land of universal values, the media in my group have a responsibility to change attitudes on these serious issues.” How do you make that a reality?

The media are like enormous resonating drums. With education, they are playing the most important role in changing attitudes. Regarding circumcision, I strive to ensure that the media of which I am the head talk about this barbaric practice, explain why it should stop, not by lecturing, but through listening to doctors, African women. The audience our channels command in Africa give us the opportunity to play a real role.

JFT: You have worked with the son of George Adda, anti-colonial activist, comrade in arms of Bourguiba, it seems to have marked you. In your family saga, your first novel, “*Temps ensoleillé avec fortes rafales de vent*” you wrote: “For me, independence was not an injury.”

Working alongside Serge Adda was a great opportunity for me. Although we had points in common related to our respective past, I think I forged my own vision of the Franco-Algerian history, quite different from the Franco-Tunisian history, through my own story which inspired my novel. For my parents independence was not a wound, they remained in Algeria until 1964, my grandparents even longer. I regularly return to Algeria, and each time I'm greeted as a child of the country.

JFT: In February, when you were in Constantine to present this novel, El Mujahid wrote: “Can we talk about Algeria without evoking love? No! Marie-Christine Saragosse will tell you. This book is primarily a declaration of love for a country and its people.” Do the media have a role to play reconciling these two peoples?

More than fifty years after independence, Algerians and French have a shared destiny in their hands, a living brotherhood unites our two intimately intertwined countries. The media have a role to play, by talking about this reality, palpable at the level of civil societies. The French and Algerians have already by and large started this “reconciliation”. The Economic Summit of the French and Algerian prime ministers in Algiers was a symbolic moment in the history of our countries. French and Algerian hearts beat simultaneously for both teams during the World Cup.

Interview by Jean-François Téaldi



المركز الجامعي لمهون وممارسات الإعلام
Observatoire Universitaire des Métiers et Pratiques des Médias

CLOSE-UP ON...



The international conference at Sidi Ifni “Cultural heritage and development: means and strategies”

Sidi Ifni from June 20th to 21st 2014 - Festival KAWAFEL



Using digital technology and the media to preserve the cultural heritage

Jean François Tealdi, senior news editor at *France Televisions* and head of Mediterranean issues, participated in this conference to discuss “**The Role of the French media in Heritage**”

In particular he talked about the role played by INA in preserving and developing *France Televisions'* archives, the public service group's mission to broadcast major

heritage events, the heritage documentary series on *France 5*, the important role played by the regional channel *Corse via Stella* and the magazine programme *Mediterraneo*.

He reminded his audience that *France Télévisions* also broadcasts French literary and cinematographic heritage, and the Group, through its interactive platform *Culture-lycée*, allows high school students to access heritage works.

He said that PriMed, held annually in Marseille by the CMCA in partnership with *France Television*, RAI and ASBU, will this year show 5 films directed or produced in Morocco.

He also welcomed the partnership agreements between *France Televisions*, the Algerian EPTV and the Moroccan SNRT.

The conference was also an opportunity to expose students doing their masters in “Media Trades and Practices” at Ibn Zuhr University in Agadirun (*Professor Omar Abdouh*) to the points of view of other professionals. They heard the Director of Moroccan regional television in Laayoune, Mohamed Laghdaf, they listened to Ranya Zoubairi, teacher at the Moroccan branch of the American University Leadership PIIMT, and Moroccan 2M's “Association of executives”.

Article written by Jean-François Téaldi

LIFE IN THE CHANNELS

[Tunisia / First TV: New private generalist channel with two separate functions](#)

[Tunisia / A new chairman/ DG for the national television](#)

Tunisia / First TV: New private generalist channel with two separate functions



On the first day of Ramadan Tunisia welcomed a new TV channel, created by businessman Kais Mabrouk. It has a dual purpose: first to offer entertainment programmes with no political content and secondly to be a school for young Tunisians wanting to work in broadcasting. Its founder has close contacts with Tunisian financiers living in France and is associated with a well-known French

broadcasting school. According to Kais Mabrouk his channel will become “an extraordinary pool of talent.” So in addition to training in theory, the students will be able to apply their knowledge directly by actively participating in the channel -- a unique opportunity for young Tunisians. As well as training kids, the channel will also provide ongoing training for existing staff.

As far as programme content is concerned, the channel is aiming at the family, especially women. Broadcast in a Tunisian dialect of Arabic, the channel does not want to compete with existing media, but, again according to its founder, be “a local media, friendly, simple and open to all Tunisians.” For Ramadan the channel offers its new viewers season six of the most popular series in the country “*Bab El Hara*”. Sponsored by the former president of the ERTT Mokhtar Rassaa, First TV it will be in an experimental phase until October when its programme schedule, its offices and its school should be fully operational.

[Tunisia / A new chairman / DG for the national television](#)



Since June 20th Mustapha Ben LTAIEF has been the new chairman and CEO of *Télévision Tunisienne*. M ben LTAIEF has two doctorates in law, the first from the Faculty of Law and Political Sciences in Tunis and the second in general law at the Faculty of Legal, Social and Political Sciences at the University of Lille, as well as a degree in English language and literature from the University of Leeds in the UK and Charles De Gaulle in Lille. Previously, the new chairman has held various

posts, including teaching abroad. He was notably a member of the Committee of Experts in the *Haute Instance pour la Réalisation des objectifs de la Révolution*, and in charge of the reform of broadcasting media where he oversaw the drawing up of Decree 116 2011. He was also chairman on the Board of Directors of Dar Assabah.

(Sources : Relations Extérieures-Télévision Tunisienne, businnesnews.com.tn)

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During the holy month 2M is offering a new season of programmes which were popular in 2013. One example is the mini-series “The Couple”, another a programme using a hidden camera “Jar Majrouh Wa”. In the afternoons there will also be a lot of re-runs of foreign dramas, such as the Turkish series “Khoulood” or “Al Louabat Houb” or the Brazilian “Rita”. The new series will include “Zina” and “Kenza f’douar”. During prime time, films and made-for-television films are scheduled with a large proportion of Moroccan productions. There are also societal issues and programmes for women. In short, an eclectic schedule, like other national channels, to gather as many people as possible round the small screen.

(Source Media24 et 2M)

[Lebanon / The channels adapt their schedule for the World Cup](#)



This year the holy month takes place during the soccer World Cup. In fact traditional rivalries between the channels during this period have calmed down. *Samaa TV* has the exclusive rights to broadcast matches in the Lebanon, so almost every other channel has cut back on its programmes to minimize the losses caused by this international event being broadcast elsewhere.

Only the future channel TV has maintained a varied and full schedule, with soap-operas, comedy shows and highly anticipated series like “Words on Paper”, the most expensive production of the season, and “Collar Girls” featuring local stars. Al-Jadeed and MTV Lebanon are also broadcasting two new programmes: “The Prosecution” for the first and “What If?” for the second, together with other entertainment programmes, although fewer than last year. LBC has decided not to change its schedule. Despite all this, whether they're sports lovers or want entertainment, Lebanese viewers should be able to find their happiness. (Source: *Asharq-Al-Awsat.net*)

Algeria / A varied programme which naturally includes the World Cup

With the Algerian team playing in the World Cup, it is natural that the schedules of the five public channels have mixed sport, entertainment and religion.

This year, the focus has been on Algerian productions, with 110 programmes made by Algerian companies either internally or externally.



The channels will keep their identities while offering joint programmes. As last year, the terrestrial channel and A3 will converge between 6.00 pm and 10.00 pm, a critical time-slot: a news programme is scheduled, but also religious programmes, entertainment (sitcoms, hidden camera games) and flagship serials such as “*Asrar El Madhiz*”. Depending on the time and the targeted audience, adapted programmes will be offered. For young people “*Studio Essighar*”, for once recorded outside, cartoons or unseen drama series. For women, serials such as “*Zounoud Essit*”, cooking shows (“*Moutaât El Maida*”, “*Culinart*” and “*Chef Di Tkouzint*”), studio programmes (“*Lemmet Ramdane*”, “*Paroles de femmes*”, “*Lemmet Lahbab*”) will be aimed at them. The whole family will gather around programmes but also dramas with novelties like “*Foursane El Hoggar*” or a serial in Tamazight chaoui.

(Source : press release from *Télévision publique algérienne*)

Tunisia / The small screen still favourite during Ramadan



In Tunisia as well, the holy month is an opportunity for channels to increase their ratings by scheduling new programmes. Hannibal TV is betting on two comedy series “*Happyness 2*” and “*Tala3 wala Habet*” but also a new cooking show “*Koujinar*”. Telvza TV has been broadcasting on two frequencies since the beginning of Ramadan so as to be more accessible. It offers the Tunisian series “*Bent Omha*” and also an Egyptian drama series “*Fark Tawkit*”. Of course, the

World Cup also occupies a prominent place. Nesma is also offering new serials (*Nssibti lazziza 4*, *Youssef Seddik*, *Imbratouriet Min*, *harim el Soltane*), humorous interludes, a cooking programme “*Couzinetna Hakka*” and a religious programme. (Source *Tekiano.com*, *Mosaiquefm.net*)

ECONOMY

[Spain / Taxation revised but no better for the cinema](#)

[France / The success of the La Rochelle documentary market](#)

[Spain / Taxation revised but no better for the cinema](#)



After waiting impatiently for the government to decide about taxation, the Spanish film industry's hopes of a gesture to revitalize the sector were dashed. Although lagging behind other countries as regards taxation, particularly the deduction of filming costs, the government made only minor changes. Thus tax deduction on filming costs has risen from 18% to 20%, but the maximum ceiling for applying that increase is now €3 million, a pittance compared to the

budget of an international production – often well over €10 million. In other words despite all its advantages, Spain will still be unattractive compared to its European neighbours, much more generous in terms of taxation. This is a severe blow for the Spanish film industry and has already provoked strong reactions from those working there.

(Source: cineuropa.org)

[France / The success of the La Rochelle documentary market](#)



This 25th edition confirmed the success of “Sunny Side of the Doc”. This year 2,000 professionals from 60 countries came to La Rochelle, with a particularly strong Asian presence: demand for documentaries is increasing fast there. South America and Africa are also becoming increasingly interested in factual programmes. The La Rochelle market is important, its organizers say, since it directly or indirectly generates a business volume of “several

tens of millions of euros”. New partners of the event include the National Geographic, a Russian and a Vietnamese channel.

(Source : jeanmarcmarandini.com)

CINEMA

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[North Africa / Cinema needs regional co-productions urgently](#)

The second North African Film Festival was also an opportunity for people working in the industry to draw attention to the urgent need for co-productions in the region. Although they exist, the need is greater today as the European Union, in the throes of crisis, has reduced its

investments in this area. Paradoxically, this could be a catalyst for more cooperation and the creation of new mechanisms between North African countries. Indeed, these countries are now freed from the “restrictive rules” imposed by European producers (choice of language in particular) which some even call “an unstated diktat” when it comes to judging the content of films. Especially as it would take very little to set up co-productions, since skilled technicians already move from one country to another.

For some, it is primarily a question of political will, while others want to involve the region's television companies more. All agree, however, that the first step is to create harmonious legislation and solve the distribution problems which are common to all the countries.

(Source : Algérie Presse Service)

[France, Greece / Co-production fund set up](#)



The *Centre National du Cinéma et de l'image animée* (CNC) and its Greek counterpart, the Greek Film Centre (GFC), have launched a new co-production fund with an annual budget of €1 million (€800,000 from the CNC and €200,000 from the GFC). In accordance with the agreement signed at the last Cannes Film Festival, this new fund is added to the Franco-Hellenic co-production agreement signed between France and Greece in October 1973. Projects will be submitted to a joint committee

which will determine how much is allocated and how it is shared between the different co-producers. Each project must meet certain conditions: it must involve a France-based producer and a Greece-based one; the film, whatever kind, must be at least 60 minutes long and be intended primarily for cinemas. Of course, these criteria are in addition to the ones in the 1973 agreement. (Source: CNC.fr)

France / Reforms and cultural exception do not work together



The *Centre national du Cinéma et de l'image animée* (CNC) has made its first proposals for the reform of production and distribution

financing in the digital age. The CNC wants to adjust its grants, even cutting them completely for productions paying actors big fees. The ceiling is set at €1 million per film. Thus some of cinema's dinosaurs, demanding fees of over €2 million per film, could eventually be replaced by more profitable actors. Another measure is transparency: the total cost of a film must be certified by an auditor and made available to the CNC. However, the proposal that films be distributed for a minimum length of time may go down rather badly with distributors. With these proposals the CNC aims to cut costs and be part of the wider programme of reducing government debt and deficit. In four years the latter has made a hole of €310 million in the institute's coffers. Many actors, directors, former politicians connected with cinema and broadcasting have had enough. 194 of them have protested against the threatened loss of France's cultural exception if support for the industry is cut. According to them, although this step was originally for national solidarity, it must also have limits. They remind politicians of the sector's importance in the French economy, both in terms of added value and the number of people employed.

European Union/ The EDN - European Documentary Network – launches its first Co-Production Guide



The EDN took advantage of the recent “Sunny Side of the Doc” in La Rochelle to launch its new practical manual on co-production. Using information collected from experienced producers, it includes a guide to the funding available for co-productions in 30 European countries and the procedures and conditions for being given a grant. There are also titles of co-productions as well as information on

production companies making documentaries. To keep providing producers with more information and to help them establish an effective strategy for funding, this guide will be updated regularly, involving an increasing number of countries.

(Source : cineuropa.org)

Kosovo / €700,000 grants for film projects



QENDRA KINEMATOGRAFIKE E KOSOVES
CENTAR ZA KINEMATOGRAFIJU KOSOVA
KOSOVA CINEMATOGRAPHY CENTER

This year the Kosovo Centre for Cinematography will subsidize eight feature film projects for a total amount of €700,000. Among the selected productions there are two Kosovo productions, one majority co-production, two minority co-productions and three projects in development. In addition, the Centre is also actively supporting seven short films, four documentaries and an animated film. It also participated in a co-production between Kosovo, Macedonia and Germany: Visar Morina's “*The Father*”, with a budget of €2 million – the most expensive the Centre has been involved in.

(Source: Cineuropa)

FESTIVALS

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The second Festival of North African Film ended on June 11th. Among the 38 works in competition, Algerian films won a lot of awards. For example “*Les Terrasses*” a feature film by Algerian director Merzak Allouache received the festival’s major prize, the *Amayas d’Or*. Another Algerian director, Ali Beloud, won the Public Award with “*November instant T*”. Algerian director Anis Djaad was given a special mention in

the Jury Award for “*Passage à niveau*” and Karim Moussaoui won the *Amayas d’Or* for Best Short Film. Moroccans also won several awards: Hicham Elladdaqi with “*La troisième main*” which received the Jury Prize, while the award for Best Screenplay went to Rachid El Ouali’s “*Yama*”. In the documentary category Dalila Ennadre was rewarded for “*Des murs et des hommes*”. Tunisia also won awards, with Nejma Zeghidi winning the Jury Prize with “*Feu*”. The festival was also a chance to see the work of the younger generation in Libya and Mauritania. (Source: Algérie presse service)

[Algeria / University of Oran Festival of Short Films](#)



In early June the Faculty of Humanities and Islamic civilization at the University of Oran held its first festival, with all the films by first year post-grad students doing a master in broadcasting. According to festival organiser Ghoumchi Benamar, the aim is to build relationships between the academic and professional worlds. There were four awards: Best Film, Best Director, Best

Screenplay and the Jury Prize. (Source: Algérie presse service)

Morocco / The international competition of short films at the Moroccan French Institute

INSTITUT
FRANÇAIS
MAROC

The event at the French Institute in Morocco was a resounding success with more than 180 candidates. Its theme, in French and Arabic, was “I, a Moroccan (woman)” and its rule is all candidates must be under 30. Of the fifty films pre-selected by a jury (filmmaker, journalist, teacher, editor, exhibition curator) Imad Badi's short “Le Retour” won 1st prize. In all, 5 awards were given, plus one from the French Institute of Morocco. Part of a larger project – “Morocco new generations” – organised by the Arab World Institute in Paris and the National Foundation of Museums, the event hopes to highlight Moroccan diversity, so characteristic of the country. Videos of the winners will be available on [the Institute's channel](#) (Source *Institut français du Maroc*)

Morocco /Week of Egyptian cinema at Rabat



From June 19th to 23rd Rabat hosted a cultural week of Egyptian cinema. Organized by the Egyptian Embassy to Morocco and the Egyptian Cultural Centre in partnership with the Moroccan Cinematographic Centre (CCM), the event is part of a co-production and film exchange agreement signed between Morocco and Egypt. Moroccans saw the latest Egyptian documentaries such as Ali Badr Khan's “Nemra 6” (Number 6), “Salat min misr alatika wahy” (Prayer in Old

Cairo) by Nabiha Lotfi, Ashraf Fahmi's “Hayat Jadida” (New Life), “Nil Azrae” (Blue Nile) by Hashem Nouhass, “Batikha” (Melon) by Mohamed Khan and Khairi Bchara's “Tabib fi Aryaf” (Country Doctor). As well as documentaries, there were screenings of feature films like Daoud Abdessayyed's “Wasaya Rajoul Hakim fi chououn Karya wa Taalim” (The Testament of Someone Wise in Village Life and Education), “Am Abbas Almoukhtarie” (Uncle Abbas, inventor) by Ali Badr Khan, Atif Al Taib's “Moukayada” (Troc) and “Al Amar” by Abdelmounim Othman. Each screening was followed by a discussion in the presence of representatives of both countries. The organisers hope the event will be the first of many similar, including a Moroccan week in Egypt.

(Source : *Euromed Audiovisuel*)



Jordan / 3rd Festival of Algerian Film

From June 23rd to 25th the 3rd Algerian Film Festival was held in Amman – an echo of the Jordanian Film Festival which for the past three years has taken place in Algiers each January. The programme included four film screenings. To open the festival, Salem Brahimi's “Emir Abdelkader” (2014), then a short film, “Passage à niveau”, by Anis Djaad. The award-winning short film “Les jours d'avant” was also screened on the same day (International Festival of Clermont Ferrand, the Namur Francophone Film Festival, the Cordoba Festival, the Arab Film Festival in Oran, the Abu Dhabi International Film Festival, the Montreal International Film Festival “Regards d'Afrique”). Rachid Bouchouareb's feature film “La Voie de l'ennemi” rounded off these three days of beautiful Algerian productions. (Source : Algérie Presse Service)

Candidate Calls

[Kélibia International Festival of Amateur Film](#) – Deadline: July 15th

[Montpellier International Festival of Mediterranean Film](#) – Deadline:

- 15 July short films, documentaries, grants

- 31 August feature films

[Animadoc](#) – Deadline: July 23

[The Tunisian Pact, competition in citizen journalism](#) – Deadline: September 30

[COPEAM competition for short films and documentaries about refugees](#) – Deadline: 15 July

[URTI International Radio Grand prix](#) – Deadline: September 5

[Festival of the First Time](#) – Deadline October 15

[Concours Infracourts](#) – Deadline: October 9th

[THE EURO-MEDITERRANEAN WAY](#)

[Algeria / First full report on broadcasting and cinema in Algeria](#)

[Southern Mediterranean / A report on co-productions in the region between 2011 and 2013](#)

[Algeria / First full report on broadcasting and cinema in Algeria](#)



Having already done reports on Egypt, Morocco, Lebanon, Jordan and Palestine as part of its project to collect data on broadcasting and cinema, Euromed Audiovisual has compiled a report on Algeria. The indicators are good and the sector is developing fast in the country. Wide coverage by satellite allows considerable media independence, with nearly 36 channels apart from public television. The Algerian government subsidizes a large number of films which are then shown successfully in regional and international festivals. Between 2007 and 2013, 170 films (feature films, documentaries and short films) were funded by the *Fond de développement des arts, des techniques et de l'industrie cinématographique* (FDATIC) and through the Algerian Agency for Cultural Dissemination (AARC). Most of the films are co-productions: with Europe (75%), Africa (11%) and Asia (9%). This report offers a comprehensive overview of the industry, looking not only at cinema but also television and on-demand services. It is also a useful resource, outlining the institutional and regulatory framework, particularly infrastructure, and showing available data on the various aspects of the film market.

To download the report [click here](#).

(Source: *Euromed Audiovisuel.net*)



[Southern Mediterranean / A report on co-productions in the region between 2011 and 2013](#)

This is the 2011 study by the CDSU unit of the Euromed Audiovisual III programme, updated for 2011-2013. Data for 339 co-productions made in this period (authors, producers, co-producers, funding structure and film markets) is available online. In addition, the report includes the current official co-production agreements between the 10 southern Mediterranean countries and the rest of the world, and we see that co-productions have increased since 2006, peaking in 2011 probably because of the Arab Spring. A particularly flourishing field of co-production is the documentary. It should be noted that the production in these countries remains fragile and highly dependent on its partners, amongst whom Europe, and more specifically France and Germany, remain the most important.

To consult this report [click here](#).

(Source : *Euromed audiovisuel.net*)

STOP PRESS

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Morocco, third film producer in Africa after Egypt and South Africa, has evolved in recent years, both technically and in the choice of subjects. Indeed, benefitting from greater freedom of expression and well supported by the new technologies, directors are increasingly tackling subjects previously considered taboo. In recent years fundamentalism, even homosexuality have found themselves the subject of films like “*Le pain nu*”, directed by Rachid Belhaj (2005), “*Les chevaux de Dieu*” by Nabil Ayouch (2012), and Abdellah Taia's “*L'armée de salut*” (2013).

(Source lemag.ma)

[France / Documentary rules in 2013](#)



The documentary is doing well, very well in fact: in 2013 it surpassed historical levels with nearly 3,100 hours produced for a total amount of €489.5 million. This is partly because the CNC has increased its participation in factual films, since 57% of the total hours of broadcast programmes funded by the CNC was for documentaries. The public channels have also increased their demand for documentaries made for TV. Arte remains the leading channel commissioning CNC-sponsored documentaries, according to a report published for the documentary film market “Sunny side of the doc” at La Rochelle. The most successful are documentaries about the way we live (32.4%), followed by tourism/recreation/sport/geography (15.8%), and nature/wild-life (13.7%). There were 38 documentaries made for cinema release, their budgets totalling over €55 million. These long documentaries attracted more than 3 million people, with a particular success for Pascal Plisson's documentary “*Sur le chemin de l'école*” which has taken a third of the entries. (Source : jeanmarcmorandini.com)

Greece / Change at the head of the Greek Film Centre



Pressured by the Hellenic Film Academy, the Greek Ministry of Culture and Sports has finally made its decision. The new chairman of the Greek Film Centre is playwright and screenwriter Petros Markaris. He took command of the institution which has had no one at the helm since March. He will be supported by Nikos Sekeris, the chairman of the Guild of Greek directors and recently appointed the Centre's vice-

chair. This change is also accompanied by the arrival of new faces on the board, for example Yorgos Mavropsaridis and Elpida Skindilia. These changes should reinvigorate the institution and bring it new openings. (Source : cineuropa.org)

Portugal / The government wants to create a national film commission

Although the country already has similar institutions, they are regional, so to strengthen the country's competitiveness and attract particularly foreign film and television productions, the government wants to create a national commission. For the moment the project has been given to an inter-ministerial work-group, to which may be added various well-known people from the industry to work on its composition and remit over the next four months. On the agenda: identifying factors of competitiveness and fiscal incentives. This new Commission will depend on the Secretary of State for Culture.

(Source: cineuropa.org)



Serbia / The first country outside the EU to join the Union's media programme

Since June 19th, when the country signed the agreements, Serbia has been a member of the Creative Europe programme which subsidizes trans-national cooperation projects in the cultural and creative world. Serbia is the first non-member of the Union to join the programme.

After a few necessary adjustments, particularly to comply with European legal requirements, Serbia will join the sub-programme MEDIA next year. The country thus hopes to see its broadcasting production take-off, which happened with other Balkan countries when they joined the Union. Albania has followed its neighbour's example by signing a similar agreement on June 24th.

(Source: cineuropa.org)

[Morocco / The kingdom signs a co-operation agreement with China](#)



Morocco and China have signed a memorandum of understanding to strengthen bilateral cooperation in radio, television, film, newspapers and news agencies. Thanks to this agreement, correspondents and special correspondents will be granted facilities. It will also encourage training sessions, visits by experts and making radio and television programmes: documentaries, variety shows, dramas and music recordings. In addition, the two countries have agreed to organize a film week in their respective countries and to encourage their media to participate actively in broadcasting fairs and festivals and in all international and regional events organized by the signatory parties.

(Source : cinemadumaroc.com)

[Algeria / Little national production for the small screen](#)



At the forum for National Security, part of the National Day of the Artist which is held every June 8th, the film-maker Ahmed Rachedi pointed to the lack of home-grown productions being broadcast on Algerian television, both private and public, adding the Algerian public can only see these films at festivals. According to him, the reason for the short-fall is the lack of a legal framework, and he quoted the situation in Europe where the law requires channels to broadcast a quota of European films. He also criticised the insufficient funding for co-productions across the southern Mediterranean. Public television defended itself on the grounds that it cannot transmit programmes of which it does not own the rights. For Belaribi Lyes, programme director of the national television, the fact is that often film-makers “prefer to exploit their production in festivals and on the big screen” before selling the broadcasting rights.

(Source: *Algérie Presse Service*)

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Translated from the French by Tim KING