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In this summer issue of the “Méditerranée Audiovisuelle”, you’ll find information about the four web documentaries chosen to compete in the final phase of PriMed, which will take place in Marseille from December 8th to 13th.

The selection for the competition is now complete. To give you a more precise idea of the different subjects covered, there’s an interactive map, with a link so you can look at an extract of each of the films chosen.

Plus, of course, you’ll find our usual monthly items: life in the channels, their economy and the different festivals organised around the Mediterranean.

Happy reading, and we hope you’ve had a wonderful summer.

The editorial team

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## HEADLINES

### PriMed 2014- Selection for the multimedia category.

Last month everything had been chosen for the 2014 PriMed except the Multi-media category. Now that too has been done. Out of the 12 web-documentaries received, four will be shown in December during PriMed.

#### **LA CONTREBASSE VOYAGEUSE EN MEDITERRANEE :**



<http://webdoc.lacontrebassevoyageuse.com>

Director : Lucas MOUZAS

“*The Travelling Double Bass*” is the first Mediterranean musical film – with a score composed by 1,000 people, played by six symphony orchestras and sung by 6 children's choirs: together uniting the Mediterranean's shores through art.

Thierry Petit, a musician with the *Orchestre National de Montpellier*, has criss-crossed the Mediterranean with his double bass to create a colourful multicultural musical fresco with Moorish, Sephardic and Oriental influences.

From Palma de Mallorca to Alexandria, Tunis, Thessaloniki or Beirut, “*The Travelling Double Bass*” enriches its score with many musical, vocal and human contributions. Traveling from town to town, a symphonic poem is created before our eyes: a mix of traditional instruments with the moving voices of the multitude of children asked to write and sing the words of this hymn to brotherhood.

#### **Lucas MOUZAS**

Lucas MOUZAS was born in Paris. In 1997 he wrote and directed “*Bitter Corn*”, a documentary about the forced exodus of a community of Mixtec Indians to big industrial farms in Sinaloa, northern Mexico. In 1999, “*A Choeur et a cri*” tells the little-known story of the young singers at Franco's mausoleum, the *Valle de los Caidos*, through the portrait of 15 year old Antonio, the leading soloist of Gregorian chant. These documentaries, including “*Le Sentier de l'école*” (2006), and “*Le Mystère Toledo*” (2008) have been shown on many television channels and in several French and international festivals.

## NO ES UNA CRISIS :



<http://www.noesunacrisis.com/>

Directors: Fabien BENOIT and Julien MALASSIGNÉ

“*This isn’t a crisis*” is a close look at the heart of Madrid, a European capital in crisis and resistance. The web-surfer can explore the two laboratories Spain has become: one tests a deeper form of liberal economics – with the shock therapy of austerity – the other a laboratory of new social, economic and political practices created by the citizens themselves.

So it shows what a European capital subjected to drastic austerity is really like, while at the same time showing how ordinary people – across age, class or political party – can mobilize themselves to resist what they are told is a cure and rethink the workings of democracy.

In short, it shows a European capital hit by austerity and galvanized by a spirit of revolt.

### **Fabien BENOIT and Julien MALASSIGNÉ**

Graduate of Sciences Po, the Strasburg School of Journalism (CUEJ) and the Faculty of Cinema Paris VII (Master 2 “Documentary: writing contemporary worlds”), Fabien BENOIT is a journalist and documentary filmmaker.

For *Doc en Stock* and *Arte* he has made “*Obama, the American friend?*” and “*Hackers: neither God nor Master*”. He has been assistant director on several documentaries, including Antoine Vitkine’s “*Gaddafi our best enemy*” for *France 5*. He also contributes to the quarterly magazine exploring the future, *USBEK & Rica*.

Julien MALASSIGNÉ is also a graduate from Sciences Po. He has two masters (International Political Journalism and Cinematographic and Audiovisual Studies) and began working on creative documentaries in 2007, learning theory and practice at Barcelona’s *Observatorio de Cine*.

He has made several news reports for the *Institut français* in Barcelona and for *Barcelona TV* (a local channel), and a short documentary “*Pyxis*” selected for several European film festivals. This year he has made, “*Les yeux des autres, la tête ailleurs*” a 52-minute documentary looking at the role of film and image in Africa (distributed by *Canal France International*).

## DRAWING THE REVOLUTION:



<http://webdoc.france24.com/caricaturistes/>

Director: Vanessa ROUSSELOT

In recent years, images of the Arab Spring have consistently invaded our television screens. We've seen ordinary people break their silence, often risking their lives. Rightly, the world's media are riveted to the “Arab awakening”.

However, long before the wave of revolutions men and women were challenging the established power structure with their pencils, from the Syrian Ali Ferzat to the Tunisian Z, through George Bahgoury in Egypt and Ali Dilem in Algeria. They weren't necessarily working illegally, often in public, on the covers of major newspapers. More than ever, they continue to make you laugh and think.

This web documentary in three languages (Arabic, English, French), is a series of portraits of some of the best Arab cartoonists: people whose drawings we already know, but not their faces nor their careers. From their very first drawing to their vision of the current situation, they tell us how they traced the first cracks of what became the “Arab awakening”. Very close, trustingly, they take us behind the scenes of these small drawings which have touched, and influenced, History.

### Vanessa ROUSSELOT

Vanessa ROUSSELOT studied the history of the modern Arab world at the Sorbonne and classical Arabic at the University of Oriental Languages (INALCO), before training in documentary film-making at the *Ateliers Varan* in Paris.

Film-maker member of the Academy of France in Madrid in 2012-2013, she made the documentary “*Joking Apart*”, a quest for Palestinian humour across the West Bank which has won several awards, including First Film Award and Young Public Award at the 2011 PriMed, the International Festival for Mediterranean Documentary and News Film.

Author-director of the web documentary “*Drawing the Revolution*” about some of the best Arab cartoonists for The Guardian and France 24, she has recently completed “*Pionnières*”.

## SOUT EL SHABAB, LA VOIX DES JEUNES :



<http://egypte.franceculture.fr/>

Authors: Pauline BEUGNIES, Rachida EL AZZOUZI, Marion GUENARD and Nina HUBINET


Directors : Nina HUBINET and Nicolas BOLE

On January 25<sup>th</sup> 2011 they were on the front line. They marched through the streets of Cairo, Alexandria and Suez, defying the ban on demonstrations in force in their country since 1981. They faced the tear gas with an insane courage to “take” Tahrir Square. “Come down! Join us,” they cried to their compatriots who, stunned, gazed from their balconies at the street black with people. They, the young Egyptians who dragged their country into revolution, in just 18 days ousting Hosni Mubarak who had been immovable for nearly thirty years.

Two years later, the revolution continues. While the army and the Muslim Brotherhood confront each other for power, the young, the overwhelming majority of the population (60% of Egyptians are under 30), are still trying to create a place for themselves in a political system under construction. They want to make their voices heard in a patriarchal society weighed down by inertia and tradition.

### **Nina HUBINET and Nicolas BOLE**

Nina HUBINET was born in 1983 in Marseille. She had always wanted to see what was happening on the other side of the Mediterranean, to observe this intriguing Arab world and go deeper than the “clash of civilizations”. After studying in Paris at the *Centre de formation des journalistes* (CFJ), she was offered a job as Cairo correspondent on the newspaper *La Croix*. She took the plunge. Three years and a revolution later, she doesn’t have any regrets. She now speaks Arabic and works as a correspondent for *La Croix*, *Le Temps*, *Ouest-France* and *L'Express*, wanting to show and help us understand the ups and downs of a people who have been profoundly shaken by the shock wave of revolution.



For three years Nicolas BOLE has been editor of *Nouveaux médias du Blog documentaire*. He monitors and analyses this new sector, particularly the web documentary. He is currently finishing a book called “*Le webdoc existe-t-il ?*” in collaboration with Cédric Mal. In 2012, after a first film about a cinema projectionist at Marseille's Alhambra cinema, he co-directed the web documentary “*Sout Al Shabab, the voice of youth*”, produced by Hans Lucas and shown on *France Culture*. At the same time he runs training courses on the new media at universities and training centres (CFPJ, INA, Gobelins). For CFI he helped write Rami Farah's web-documentary “*On Screen Off Record*” about the war in Syria, which received development finance from the CNC. He also works as an interactive project designer for production companies and broadcasters (*Gedeon, Cinétévé, Doc en Stock, Arte*), and participates in the organization of web documentary events for various festivals, including the *Cinéma du Réel Paris, Doc'Ouest* in Brittany and *Millenium* in Brussels.

## The PriMed 2014 selection at a glance



Réalisation Franco F Revelli  
CMCA - Centre Méditerranéen de la communication audiovisuelle  
www.cmca-med.org

On this interactive map of the Mediterranean you'll find every film selected in each category of the 2014 PriMed. North and South, from Casablanca's Medina to the children of the Sarajevo war, from Egypt's electro chaabi to Spanish Flamenco prodigies: have a look round this many-layered Mediterranean, with all its joys and sorrows. Discover personal stories as well as the great history which has made it what it is today.

You can access this map in whichever version you want by clicking on one of these links

On the PriMed.tv web-site: <http://primed.tv/carte-geographique-des-films-selectionnees-primed-2014/>

Full screen: <http://primed.tv/wp-content/uploads/2014/07/carte-multimedia-des-films-PriMed-2014.swf>

Pdf Version: <http://primed.tv/wp-content/uploads/2014/07/CARTE-FILM-PRIMED-2014.pdf>



## LIFE IN THE CHANNELS

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### [Spain / Public television going still deeper into debt](#)



What with budget cuts, the annual deficit and a drop in ratings, RTVE is struggling to keep its head above water. Public subsidies (state, taxes) have been heavily cut since the financial crisis began. Between 2011 and 2013 funding from Madrid fell by 46% and the taxes on private operators are also dropping fast. To compensate, RTVE has promised spending cuts of €217 million between 2011 and 2013. But despite these efforts, the annual deficit is still €100 million. The Spanish State will bail the company out, but there will be fall-out, with the sports channel *Teledporte* bearing the brunt. Closing the channel would save €16 million, but at the expense of Channel 2, currently showing culture and documentaries, which will have to diversify its schedules with sport. The change won't have major consequences since many Spanish households already shun public television, generally preferring the private channels.

(Source : *Le Figaro*)



### [Israel / First anniversary of i24](#)

On July 17 the 24-hour news channel celebrated its first birthday. Broadcast from the port of Jaffa in French, English and Arabic, it offers an Israeli perspective on international news. i24 has quickly established itself in the already crowded continuous news sector. In Europe it reaches more than 75 million homes via satellite, and thanks to a new partnership it has recently moved into the United States. To broaden its accessibility further and make its programmes available everywhere, the channel also has live streaming on the web.

(Source : *i24 news*)



### [France / Canal Plus going for the French-speaking African market](#)

The *Canal Plus* group makes a portion of its turnover abroad and wants to increase its audience in Africa. On October 24<sup>th</sup> it will launch *A Plus*, a new entertainment channel with headquarters in Abidjan. It will be included in the basic CanalSat package, offering Afro-American and African series with French sub-titles. There will be mainly entertainment programmes: cooking, clothes, a hairdressing competition and a talent show.

(Source : *Libération*)



### [France / France 3 audience increases](#)

In the first half of the year the channel registered 9.5% of the market. For Dana Hastier, the new channel director who took over from Thierry Langlois in May, the goal is to maintain this excellent score. To achieve this, she wants to increase programme quality, especially in the fragile time slots. For example, the Monday evening schedule will be redesigned, but also programmes in the third part of the evening will be slightly modified and start earlier. These changes follow recommendations in Anne Brucy's report on the future of *France 3*, which although maintaining both the organization and the editorial line, emphasizes the importance of regional programmes, suggesting they be better integrated with the rest, particularly news, although it stops short of creating fully autonomous regional channels. Digital is also highlighted as a key to the channel's future. All these options have been taken into account by Dana Hastier but some of them, in particular regional redistribution, will be decided in the future.

(Source : *Le Point, Les Echos*)



### [Tunisia / Closure of media thought to be linked with fundamentalists](#)

Tunisian Prime Minister Mehdi Djomâa has decided to close all radio, television and websites which broadcast messages from extremist Islamist groups. *Nour Radio* and the television channel *Al Insan* have been ordered to shut down. This decision was taken because of the attack on July 16<sup>th</sup> by the Islamist group *Uqba Ibn Nafaa*, linked to *Al-Qaeda in Islamic North Africa (AQIM)*. The attack killed 15 Tunisian soldiers, wounding 20 others. However, the decision is being challenged by the *Haute autorité indépendante de la communication audiovisuelle (HAICA)* which claims it was not consulted – a claim denied by the government.

(Sources : *Le Monde, HuffPost Maghreb*)

## ECONOMY



### France / The broadcasting subsidy could be divided by ten

According to a recently released financial document, the government intends to cut state funding to broadcasting by a factor of ten by 2017. In terms of figures, this means cutting from €292 million today to €29 million in 2017. *France Télévisions*, *France Media World*, *Arte*, *INA* and *Radio France*, all of which rely on public funding, will be drastically affected by these cuts. In future, broadcasters will be funded only by licence fees. Now set at €133 per household, adjusted for inflation, the licence fee will keep climbing in the coming years. Although this decision has caused an outcry, it is not catastrophic. As Fabrice Lacroix, deputy CEO of *France Télévisions* resources, explains, funds from the licence fee are more reliable, limiting budgetary uncertainty and the risks associated with them.

(Source : *Les Echos*, *Le Monde*)

## CINEMA

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### [France- Portugal / A new co-production fund](#)

Following the agreement signed at the last Cannes Film Festival, a new coproduction fund has been created between the French Centre National du Cinéma (CNC) and the Portuguese Instituto do Cinema e do Audiovisual (ICA). With a budget of €1 million, the fund will encourage co-productions between France and Portugal. To qualify, projects must

be for a feature film (fiction, documentary, animation) and have a producer in each country. They must also comply with the agreements signed in 1980 between France and Portugal. A joint committee of six experts will select the projects and then the two state organisations will decide how much to grant each one.

(Source : Cineuropa)



### **Creative Europe** [Italy / A new Media office opens in Bari](#)

**MEDIA**

As part of the Creative Europe programme, a new office has opened in southern Italy to help and encourage broadcasting companies and operators get access to EU funding. The choice of location is important: over the past 3 years the Puglia Region has consistently invested in the cultural industries (€55.5 million). This has given new life to the sector by multiplying the number of film events, boosting tourism. It has also brought many actors and operators, the region now boasting nearly 4% of the sector's national total.

(Source : Cineuropa)

The logo for cineonline, featuring the word "cineonline" in a lowercase, sans-serif font. The "o" in "online" is stylized with a play button icon inside it.

### [Spain / Cinema available on-line](#)

Since July, the Spanish have been able to access a new online film platform, *CineOnLine*. This new player in on-line distribution will offer films unavailable in other formats.

*CineOnLine* is an alternative to traditional cinema, because it is available everywhere, even where there is no cinema. It is also a response to the Spanish public's changed viewing habits and consumption patterns, due to the economic environment.

*CineOnLine* is financed by two "godfathers", the distribution company Alimpro Films and the production company Aliwood.

(Source : Cineuropa)



### [Morocco / Cinema production doing well](#)

In the first six months of 2014, the kingdom attracted 22 international film and television productions. Of these, nine were American, four French and four German, with two note-worthy rarer productions – one from Canada and one from India.

Together they represent an income of \$61 million, significantly more than last year's \$24 million. Morocco remains North Africa's most popular country for film-making, but this supremacy is beginning to wane due to more attractive tax laws elsewhere.

Although their country is attractive for overseas productions, the Moroccan public prefers national productions. In the first half of this year home-grown productions have dominated the 57 screens in Morocco's 31 cinemas. The three most popular films are: Mohamed Bensouda's "*Derrière les portes fermées*", with 93,803 entries; Brahim Chkiri's "*Road to Kaboul*" with 71,977 entries and finally Saïd Naciri's "*Sara*" with 47,270 entries. Only then come the most popular American productions.

(Source : CCM et EuroMed Audiovisuel)

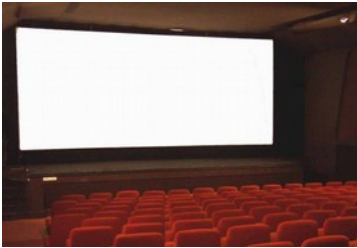


### [Italy / 2013 a good year for Italian cinema](#)

The report on "The Italian Film Market and Industry" is out. Initiated by the *Fondation Ente dello Spettacolo* (FEoS) and for the first time produced in conjunction with the Ministry of Culture's cinema branch, the report highlights the sector's good performance in 2013. It shows that a new generation has been particularly productive, with first films increasing by almost 25%. Distribution also did well, with a jump close on 14%, but investment has shrunk by almost 40%. The average cost of a film in Italy is around €2 million. However, this does not seem to hinder their

success, achieving good results at the box office and international festivals. The only downside: small cinemas with only one auditorium are getting fewer. The significant drop in revenue is the main cause.

(Source : Cineuropa)



#### [France / An excellent first half year for the cinema](#)

Cinemas were full for the first half of the year, with 106,620,000 entries, an increase of 11.4% compared to the same period last year. Only the World Cup, which traditionally boosts television figures, slowed this increase, though the bad weather and promotional operations helped. In France too, national productions attracted the largest audiences,

ahead of foreign films.

However, all is not rosy: investment is in the red. In fact, it is down for the third consecutive year and probably won't climb back up in the short or even medium term.

(Source : Le Figaro)



#### [Turkey / Good results for the first six months here as well](#)

As in France and Morocco, the statistics for the first 6 months of 2014 are good: the number of films screened, the number of entries and the profits. Between January 3<sup>rd</sup> and July 3<sup>rd</sup>, 177 new films were offered to the public, of which 56 were Turkish. The proportion of domestic productions has risen by 20% this year. Of the 33 million tickets sold, a little over 20 million were for Turkish films. Revenue increased 33% over the same period, to reach 351,469,000 Turkish liras.

(Source : Daily News)

## FESTIVALS

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[Israel / 31st Jerusalem festival](#)

200 films from over 50 countries were screened at the 31st Jerusalem Festival, which ran from July 10<sup>th</sup> to the 20<sup>th</sup>. Given the turmoil in the region at the time, the event ran as planned: only the screening of the opening film was first delayed, then cancelled. There were four major competitions for audiences to enjoy (features, documentaries, shorts and first films), as well as many events in which they could participate: master classes, a forum about film criticism chaired by Variety Magazine's Scott Foundas and Jerusalem Pitch Point. Once again the festival demonstrated its international standing by hosting American, Austrian, Korean, French, Greek and Turkish directors, actors and producers. For more information [click here](#)

[Croatia / 61st Pula Festival](#)



From July 12<sup>th</sup> to 26<sup>th</sup> the Croatian city of Pula hosted its 61<sup>st</sup> film festival. This year the organization was slightly different, with Croatian minority co-productions integrated into the national competition. This year the festival also went back to an earlier tradition of letting a well-known filmmaker offer his personal selection. For 2014, a member of the famous "Prague school", **Rajko Grlić**, chose five cult Yugoslav films from 1965.

Apart from these few changes, the national competition, with 12 long and 12 short films, and the international competition with 17 films ran as normal, and very successfully.

For more information [click here](#)



## [Bosnia-Herzegovina / Sarajevo Festival](#)

From August 15<sup>th</sup> to 23<sup>rd</sup> Sarajevo will present its 20th festival. The official programme boasts five premieres: three of the nine films in the official competition (“I Am Beso” by the Georgian **Lasha Tskvitidze**, “Song of My Mother”, by the Turk **Erol Mintas** and the Kosovar **Isa Qosja**’s “Three Windows and a Hanging”) and two of the ten films in the short film section (Cypriot **Tonia Mishiali**’s “Lullaby of a Butterfly”, and “Shelters”, by the Montenegrin **Ivan Salatic**). Finally, out of competition, there is “A Blast” by the Greek **Syllas Tzoumerkas** and the Turkish director **Kutluğ Ataman**’s “The Lamb”.

For more information [click here](#)

### **Candidate calls**

[Montpellier International Festival of Mediterranean Cinema](#) – Deadline: feature films August 31st

[Tropfest Arabia](#) – Deadline August 31st

[Emergence 2015](#) – Deadline: September 1st

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

[Les journées cinématographiques de Carthage](#) – Deadline: September 15th

[Le pacte tunisien, competition for citizen journalism](#) – Deadline: September 30th

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

[Festival for the First Time](#) – Deadline : October 15th



## STOP PRESS

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[Algeria / Towards a better national coverage for radio](#)

Over the next three years the government wants to increase radio coverage at both regional and national level. Currently carried by 500 transmitters across the country, the airwaves will be boosted by 1,800 additional relays. This investment will both improve the audio quality and extend the coverage across the whole country. It will also broadcast the country's voice beyond the national frontiers, for the Algerian government wants to make radio a diplomatic way of promoting the country's brand image and its rich culture. The communications minister is also tackling the more delicate problem of recovering national airwaves used by foreign radios. At the moment it is often easier to receive foreign programmes than ones from Algerian stations. But negotiations are underway, the country should be able to recover all its airwaves for its own stations.

(Source: *Le Midi Libre*)



[Algeria / A ministerial decree concerning cinemas](#)

On June 22<sup>nd</sup> the Ministry of Culture published a decree about cinemas in the Official Journal. There are several sections, regulating everything from programme content to screening conditions. The most important measure concerns programming: at least one third of each cinema's offerings must be national productions. On the technical side, the Ministry has classified cinemas into five categories, based on screening, comfort, hospitality and programme exclusivity. A two year adaptation period has been granted to cinema owners, co-owners, dealers and managers to ensure they comply with the measures. Once the changes have been made, each cinema will be issued a certificate valid for two years. Since the 1980's many cinemas have closed and those remaining don't always have the best conditions of comfort, safety or projection equipment to accommodate audiences. These new measures should solve the problem and bring the cinemas up to international standards.

(Source: *Algérie Presse Service*)



### [Spain / The head of the Spanish cinema institute resigns](#)

Susana de la Sierra, head of Spain's *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA), submitted her resignation last month. According to *El País*, her decision was caused by her “frustration at the Ministry of Interior’s constant opposition to her attempts to alleviate the situation in the film industry.” She arrived as head of the public agency in 2012 in the middle of an unfavourable economic context. Much appreciated by the industry, she has struggled to get its messages across. Several times she has had to bow to government demands for budgetary restraint. The final blow was parliament’s failure to create a programme of tax deductions comparable to other European countries.

(Source : Cineuropa)



### [Turkey / Greater co-operation with Vietnam](#)

The Turkish Radio and Television Corporation (TRT), which in 2008 signed cooperation agreements with the radio station “Voice of Vietnam” (VOV) and in 2011 with the national Vietnamese Television (VTV), has been asked by the Vietnamese ambassador to increase these exchanges. Good relations between the two countries increase bilateral cooperation in many areas, including culture and media. For VOV’s recent Turkish Music Week, TRT sent music to publicize and promote the Turkish culture. Now Vietnam wants to strengthen this cooperation even more by exchanging television programmes.

(Source : Vietnam Plus)

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