



**N°129**  
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Less than two months to go before PriMed! The count-down has started – this 18th year will be particularly rich? Read about the latest news and developments in our latest issue.

Also in the contents, an exclusive interview with Goran Radman, head of HRT, Croatian Television and Radio. He talks about the re-structuring he has carried out to sort out his group's finances since his appointment in 2012.

And, as every month, you will find news about broadcasting life across the Mediterranean through the usual columns, Life in the Channels, the programmes, festivals etc?

Happy place CityReading

The editorial team

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## THE HEADLINES

PriMed is getting close. Less than 2 months...

PriMed, the International Awards for Mediterranean Documentaries and News Film, will take place in exactly two months, from December 8th to 13th in Marseilles.

Every afternoon from December 9<sup>th</sup> to 13<sup>th</sup> there will be public screenings in Marseille's three main cultural centres: *Villa Méditerranée*, MuCEM and the *Alcazar* library.



On December 12<sup>th</sup> two major events will take place at the *Villa Méditerranée*. In the morning there will be a debate with two round tables: one about filming web-documentaries in the Mediterranean, the other about the new streaming channels (Netflix, Vice etc).

The Awards Ceremony, hosted by Algerian writer Yasmina Khadra, will begin at 5:30pm in the Villa's Auditorium, where all the directors will discover, at the same time as the public, which films have won awards.

This year, young people are particularly important – they are choosing two of the awards:

The Best Mediterranean Web Documentary will be chosen by students specializing in Mediterranean Studies at the *Institut des Etudes Politiques* (Sciences Po) Menton.

The MPM Averroes Junior Award: 15 classes from *lycées* in Marseille and its region are taking part, nearly 400 students will view, judge and finally choose which documentary will receive their award, the MPM Averroes Junior Award. A record this year! Last year, five classes were involved.

For student journalists from Marseille's *Institut européen de journalisme* (IEJ), PriMed is also a training opportunity. Throughout the PriMed week they'll be setting up their cameras in the Agora of the *Villa Méditerranée* to prepare, shoot and edit topics which will enrich the daily news on CMCA's web-TV. They will be supervised by the CMCA's Franco Revelli and Jean-François Téaldi, Senior Editor of Mediterranean issues in the International Section of *France Télévisions*.

More than 30 directors will be in Marseille on December 11th and 12th. Some will be there before, for the screenings of their films – particularly the directors of the four documentaries competing for the Audience Award. We've been approached by many people who want to be able to vote. So on December 10th and 11th, at the invitation of MuCEM, they will have a vote. They can choose their own Best Film and then one of them will present the award to the director with the most votes.

A lot of new features this year. We hope many of you will come to Marseille to share this great celebration of the Mediterranean with us!

PriMed in Marseille from December 8th to 13th!

## LIFE IN THE CHANNELS

[Morocco / A new channel for young people](#)

[Morocco / Which channels attract the biggest audience?](#)

[Qatar/ Al Jazeera launches a new platform](#)

[France / RFM moves into television](#)

[France / France 24 now available on DTT in the Île-de-France](#)

[France / Netflix upsets French broadcasting](#)

### Morocco / A new channel for young people



Bzaf TV was launched on August 29<sup>th</sup>, enriching the Nilesat bouquet and broadcast in Moroccan Arabic from the United Arab Emirates. On the day of its launch, money was being given away to attract the maximum number of viewers. The idea was as simple as a phone call: the channel called a viewer selected at random, offering him \$500 if he could tell them the number displayed on the screen. If he gave the right figure he won the lot. The new channel's schedules include Arab and

Moroccan music (lots of streaming), programmes on fashion and cars. For its creators, the channel's aim is first to reach the Moroccan public and then the rest of North Africa.

Source : *Telquel*

### Morocco / Which channels attract the biggest audience?

MarocMétie has published rankings which show the behaviour of Moroccans during Ramadan. The big winners are the national channels *2M* and *2M monde* which totalled half the ratings. Way behind came the satellite channels, with *Medi 1 TV* on top. *Assadissa* was the only Moroccan channel to attract its countrymen. The study makes it clear the public has a huge appetite for entertainment. Indeed, half the programmes watched were in that category. Others offered sports, news, documentaries and religious programmes. Most of the channels in the survey were Arab, but they were also some Indian ones.



Particularly during Ramadan, Moroccans enjoy Bollywood dramas subtitled in Arabic.

The sports channel BeIN Sports did well, boosted by the FIFA World Cup. Another channel which increased its audience was *National Geographic Abu Dhabi*. Co-owned by the *National Geographic Society*, *21st Century Fox* and *Abu Dhabi Media Company*, an Emirates company, this specialist documentary channel attracted a wide audience fond of this type of programme.

Source : *Aujourd'hui le Morocco*



### [Qatar / Al Jazeera launches a new platform](#)

AJ+ was launched earlier this year and is aimed at the 18-to-34 age bracket. This generation, particularly addicted to smartphones and tablets, can now access channel information without going through the traditional media. AJ+ offers nothing truly innovative, the formula is already well established: a platform offering video-on-demand plus the ability to share the videos on social networks. The content will come from Al Jazeera's very large database, supplemented by its many offices round the world. This September an event launched the platform for the millions of Apple users. For now AJ+ is for English-speaking audiences, and programmes should not be interrupted by advertising.



Source : L'Express

### [France / RFM moves into television](#)

RFM, the Lagardère group's other radio station, has launched a television version. Since early October RFM TV has been available to more than 4 million homes on cable and satellite. The new channel is intended to provide viewers with "the best music" while MCM Pop, another of the group's music channels, is scheduled to disappear, absorbed by the newcomer. The group is further consolidating its offer by diversifying, hoping the radio station's good market share, almost 5%, will increase awareness of its new channel.



Source : Le Figaro

### [France / France 24 now available on DTT in the Île-de-France](#)

The French international news channel is now in the Paris region's DTT bouquet. It was already available in France on various satellite operators' basic offer, but hard to get, lost among the foreign pay-TV channels. The 12 million viewers in the Paris region can now find it on channel 33. When it was launched, *France 24* was not supposed to be available in France since its aim is to carry French opinion abroad. The free channel is available on five continents where it has already made a name for itself, which it lacks in France. A lack which this launch should correct



Source : Le Figaro

### [France / Netflix upsets French broadcasting](#)

The giant American VOD company arrived in France last month with specific goals. It is hoping to seduce more than 10% of French households by 2016, and achieve a turnover of €300 million. This newcomer to the French broadcasting scene has made the rest of the industry extremely worried: if it achieves its target it would become the country's largest media-on-demand outlet. In addition to being new competition, which will further threaten advertising revenues for public and private groups as well as pay-TV subscriptions, the issue of taxing foreign companies is back on the front-page.



Despite having its head offices in more compliant countries, Netflix cannot escape a 2% tax on turnover. The *Centre national du cinéma*, which is responsible for collecting taxes, has expanded tax on broadcast media-on-demand services to include companies operating from overseas. This new measure should allay the

discontent raised by the new entrant's arrival.

Source : Le Figaro

### [QUESTIONS FOR...](#)

Goran Radman, head of HRT, Croatian radio and television



**Jean Francois Téaldi: Two years after your appointment as HRT's Director General, what is the company's situation today?**

I took office as HRT's CEO in November 2012. For the previous seven years, the company had been making a loss. Thanks to the reforms we instituted and the rationalization of operating costs, HRT posted an operating profit of approximately €5 million in 2013. According to the latest financial indicators, during the first six months of 2014 HRT has made a net gain of approximately €10 million, a significant increase over the previous period. Our annual income is €200 million, with 10% coming from commercial activities. Income from these, as well as from the TV license fee, has increased slightly – despite the country's uncertain economic and social circumstances.

During the same period, operating and labour costs have been significantly reduced. The number of permanent staff has been cut from 3,360 to 3,164. We hope to reduce that further to around 3,000 by the end of this year.

At the same time, with the launch of two new specialised television channels, HRT3 and HRT4, together with new interactive media channels, the number of programmes produced and broadcast (radio, TV and other content ) has increased significantly.

In other words, HRT has successfully started a restructuring programme which includes both organizational and technological change, as well as changes affecting programmes and production. The ultimate goal is to create a modern, integrated multimedia organisation, focussing on the creation of programme content and important media services for the public.

Current investment in modern technology - the transition to fully digital production and transmission, new HD production standards, investment in regional and mobile news infrastructures, launching our own OTT platform (Over The Top) for mobile users, etc. – all this will undoubtedly help.

**JFT: Does the Croatian Government intend to keep the basis of HRT's finance a license fee and advertising?**

HRT's funding is regulated by law and has broad public support and political consensus. The Republic of Croatia created HRT and its public services are available to every citizen. I think the mixed funding

model (TV license fee plus advertising) produces good results for us and allows our public service to operate and develop in a stable manner. Most European public services are financed in a similar way.

**JFT: You are in the middle of reorganising at the moment, combining radio with television. What do you hope this fusion will produce, in terms of collaborations?**

The process of convergence and integration of all HRT's media - television, radio and the new media - began rapidly in early 2013 with the creation of an internal multimedia organization which is both functional and unique. The goals have been set and we are now putting them into practice.

Currently, we are also setting up an integrated system for production and transmission of our news programmes, including breaking stories, for all our 17 national and regional channels. The whole system adapts and changes as necessary. The results will not be achieved overnight, especially not in a big company with a long tradition of work, such as HRT. Finally, convergence must provide a better public service – more accessible to our customers, more efficient, and providing greater specialization for our reporters, editors and producers in their creative work. Everyone must gain.

**JFT: On September 1st you appointed a new director of programmes. What are the targets you set for him?**

The Director of Programmes looks after the conception and development of programme content on all our channels and all our media platforms. At the same time, he is responsible for the contract between the HRT and the government. He ensures that it and the principles and obligations laid down by the law are respected. The main aim is to increase the effectiveness of programmes, and by late 2017 we are hoping for audiences of around 40% for television and radio. Particular care must be given to maintain viewers' trust, which means making sure news programmes are always relevant, developing educational programmes and documentaries, and overseeing the content of HRT's new media. One way to increase that effectiveness is to create a synergy between all channels and all programmes, including traditional, linear services to programmes and new, non-linear services.

**JFT : You have budgeted twice as much money for buying independent productions. Have you reached your target on that yet?**

This year, in late April, I announced that within two years, thanks to an increased investment in its programmes, HRT will double the funding available for purchasing films by independent producers. Under the law which governs HRT, we are obliged to provide at least 15% of our annual programme budget for the purchase of films by independent producers. This year, we have earmarked about €5 million for this. Greater investment in programme production is one of the fundamental objectives of restructuring HRT and independent producers will certainly benefit.

**JFT: Another objective is adapting better to the new communication technologies. Could you tell us where you are with this, in particular as far as specific radio programmes on the Internet are concerned?**

All HRT's terrestrial radio programmes – three national radio stations and eight regional programmes – as well as the international programme are available online and on mobile. In addition, a large number of specialized radio broadcasts are permanently available on request to users via our website. However, we haven't been able to set up specialty programming on the Internet, such as sports and children's programmes.

**JFT: Are you satisfied with the results of HRT's most recent television channel, the news channel HRT 4?**

HRT 4 is our latest channel, launched at the end of 2012. It's dedicated to news: local, regional, national and international. It has now become the largest national source of 24-hour news for anyone looking for fast, accurate analysis of current events, as well as documentary and informative content.

Thanks to cable and pan-European satellite TV, HRT 4 should soon become an international channel available to all our citizens and expatriates, and of course anyone else interested. HRT is now integrating all the resources for producing current affairs programmes for all media (internet, TV and radio). Major investments in modern mobile technology are underway, which will facilitate live coverage and news analysis in the field. HRT4 will benefit enormously from these investments.

**JFT: Are you going to keep HRT's orchestras (the symphony orchestra, jazz ...) ?**

HRT's music ensembles – symphony orchestras, jazz and tambura – and HRT's choir are assets and an advantage we have over commercial media. They are the creators and promoters of national musical culture and they play a very important role for our cultural audiences. I am confident they will continue to fulfil this role successfully.

**JFT: You are an expert in international relations, you've worked with the European Union... What role can HRT have in the Balkans?**

HRT's programmes are actively followed beyond the borders of our Republic, especially across the region where people speak a similar language and understand Croatian. In this respect, HRT is the voice and image of Croatia, its culture, and that defines the scope of its economic and political influence. We work very well with other broadcasters in the region. HRT is the oldest broadcasting organization in this part of Europe. Because of its long and successful tradition, in the region it's considered a leader and promoter of European values in the media and professional practices.

**JFT: HRT is an active member of the EBU. What are the objectives you suggested to your representatives there?**

HRT has been an active member of the EBU since its inception. We have many representatives on its committees, for example, on the news committee, the radio committee, international relations, the technical group, the committee responsible for human resources and others. By actively participating in the EBU our representatives have two main objectives: to promote HRT as a European national public service that works, and to transfer and integrate every positive experience and example of good practice back into the running of HRT.

**JFT: What is the situation with the European Association of Public Service Media in South East Europe, of which HRT is the founder?**

We continue to be an active member of the Association and oversee its administrative functions. We participate in the exchange of experiences, in projects of programme and common business and we organize various training sessions and seminars. Recently, for example, we've had lectures on investigative journalism, multimedia and digitizing archives.

Of course, commitment and hard work yield results, but also meeting colleagues during their free time leads to better relationships. Next June, the third regatta of sailing journalists will be held in Rijeka. It would be great if a team of some or all members of the CMCA joined us on the Adriatic Sea.



## PROGRAMMES



### The October Contents of Mediterraneo

**The situation in Libya** It's been more than three years since Colonel Gaddafi's regime was overthrown, but since then Libya has remained unstable. In recent weeks the situation has deteriorated with an upsurge in violence between rival militias. Politically the situation is very confused with a parliament and a government challenged by the militia. The UN has appealed for dialogue but instead gun-law prevails in a chaotic country. Illustration of this situation at Misrata, the rebels' stronghold.

**Elections in Bosnia** This October will be decisive for the future of Bosnia and Herzegovina. More than three million people are eligible to vote to renew the parliament. The results of the 2010 election led to a serious political crisis, and the present one looks still undecided. An election in a difficult economic and demographic context. According to a 2013 census, the country has lost 600,000 residents since 1991. That includes victims of the war, but many Bosnians have left to try their luck abroad.

**Greek Situation** In Greece representatives of the Troika (the IMF, the ECB and the European Union) are still unpopular. Greeks have suffered austerity for 4 years: theirs is the European country in which poverty has increased the most between 2012 and 2013. Now the Greek prime minister wants to reduce taxes, just as the first two quarters of 2014 have confirmed the recession is easing. Among the events that have crystallized this economic crisis, the sudden closure of public television.

**Cyprus** Since March 2013, Cyprus has lived on a life-support programme. This country of one million people has just received an international aid package worth €10 billion – or 60% of gross domestic product. In return, drastic reforms have had to be implemented. As living standards have dropped significantly, every sector of Cypriot society has been affected by the new policies.

**Women's Rights.** In Tunisia, the struggle for equality has often dominated the headlines. The latest constituent assembly has approved a new constitution with two articles on the subject. The first provides for equality of rights between men and women. The other commits the government to enact laws to protect women's rights. Ibticen Kamoun, 59, is an emblematic figure in this struggle.

**The international organization SOS Children's Village** gives a home, as far as it can, to all children abandoned by their families. Morocco has four of these structures. In El Jadida south of Casablanca, in one of these villages, the children create recomposed families with substitute mothers. Children perturbed when they arrive, who then find a balance and new horizons in these villages.

## ECONOMY

[France / French broadcast programmes export well](#)

[Morocco / Ouarzazate: Morocco's studio](#)

[Spain / A congress about cinema in 2015](#)



[France / French broadcast programmes export well](#)

The report released in early September by the *Centre national du cinéma et de l'image animée* (CNC) and *TV France International* (TVFI) makes it clear: 2013 was a good year for the French broadcasting industry. Sales reached a record high, with an increase of 8% to €179 million, taking pre-sales into account. The best performance since 2001.

Most in demand are animated films, followed by documentaries, then drama and finally formats. However, drama has progressed the most this year, with a jump of over 14%, thanks to programmes like “*Les Revenants*” or shorter productions such as “*Bref*” or “*Nos chers voisins*”. In keeping with the rest of its industry, French broadcasting finds most opportunities in Europe. But this could change with the arrival of video-on-demand platforms. These new players don't need to be transmitted via the airwaves – you can view a series from the other side of the world without having to wait, or hope that a local broadcaster will transmit them on the more traditional channels. This new way of viewing opens the doors to competition and drives down prices. Thus for French productions, the price has fallen by 50% in ten years. These new rules require French productions to do even better.

Sources : *Les Echos*, *Le Monde*



[Morocco / Ouarzazate: Morocco's studio](#)

This year Ouarzazate hosted many domestic and foreign productions – and the boom is far from over. This autumn the equivalent of 3,000 working days for film technicians are scheduled. This flurry of activity in the studio also has economic implications for the entire town. The momentum generated by the film industry is helping develop infrastructures for telecommunications, transport, health and tourism. Film equipment is also in demand, with cinemas opening and the creation of an activity area specifically dedicated to the industry. There are also plans for training in all the different skills related to film-making. All these developments will help the town and the country remain competitive in a sector where international competition is fierce.

Source : *Le Matin*

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### [Spain / A congress about cinema in 2015](#)

As the San Sebastian International Film Festival ends, it has to be admitted that Spanish cinema is not at its best – and that applies at all levels of the industry. To remedy this, and to question where Spanish cinema and culture are going with all the changes in Spanish society, it has been suggested a conference should be held. Many institutions such as the Spanish Film Academy, SGAE Foundation, training institutions such as ECAM and ESCAC as well as Madrid's Carlos III University and the University of the Basque Country are supporting the project, as

are Spanish cinema celebrities. The conference would discuss essential issues such as educating people in cinema and ways of breathing new life into the Spanish film industry, badly hit by piracy and changing consumption patterns. It would also look at the legal framework and how Spanish films are promoted nationally and internationally. Thus a major event – which should be held next year.

Source : *Cineuropa*

## [CINEMA](#)

[Italy / La Mostra de Venezia gives an award to a pigeon](#)  
[Serbia, Croatia, Greece, Morocco – Mediterranean films at the Oscars](#)  
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[TV fills cinemas France / , according to CNC study](#)  
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### [Italy / La Mostra de Venezia gives an award to a pigeon](#)

The Venice International Film Festival's Golden Lion was awarded to Swedish film director Roy Andersson for "*A pigeon sitting on a branch, reflecting on life*". A surprise for both director and audience. The film about the absurdity and meaning of life stood out from its competitors, more focused on the crises and wars which trouble our planet. American director Joshua Oppenheimer's "*The look of silence*", a long-time favourite, won the Grand Jury Prize. Kaan Mujdeci's Turkish film "*Sivas*" took the Special Jury Prize. Best Actress went to Alba Rohrwacher for her role in "*Hungry Hearts*" by Italian Saverio Constanzo. Although France was represented by four films in the final selection, it won just one award – Paul Romain took the Marcello Mastroianni Best Young Actor award in Alix Delaporte's "*Le dernier coup de marteau*".

Source : *Le Point*

### [Serbia, Croatia, Greece , Morocco/ Mediterranean films at the Oscars](#)

Serbia, Croatia and Greece have already selected the films which will represent them in the Best Foreign-Language Film category at the 2015 Oscars. Athens chose Pantelis Voulgaris' "*Little England*" which won several awards at the Hellenic Film Academy Festival and at Shanghai. Having broken box-office records in Greece, it's now looking to conquer Hollywood. Further north, the Serbian Academy of Cinematographic Arts and Sciences has chosen Dragan Bjelogrić's "*See You in Montevideo*" – a huge success in Serbian cinemas and sequel to "*Montevideo, Taste of a Dream*", which represented the country in 2011, though without success. The Association of Croatian Filmmakers has chosen **Tomislav Mršić's** "*Cowboys*". The film didn't enthuse audiences as much as the play from which it was taken, but it did win the Golden Gate Audience Prize in the 2013 Pula Film Festival.

For the Kingdom of Morocco, Hassan Benjelloun's "*Red Moon*" has been chosen by the Moroccan selection committee.

Source : *Cineuropa*



### [Mediterranean / The 4th year of Méditalents](#)



This event is organized by Morocco's *Association Méditalents*, the French *Association 1000 Visages* and the Ouarzazate Film Commission, with the support of the Moroccan Cinematographic Centre, the Marrakech International Film Festival Foundation, *TV5 Monde*, and the French Institutes of Morocco, Tunisia and Egypt. Now in its fourth year, *Méditalents* still has the same objective: to forge links between the shores of the Mediterranean by transmitting knowledge, to have people in the broadcasting world meet to exchange ideas and to develop new talent. So for a little over a year *Méditalents* will accompany the winners of the 4th edition with writing workshops, both residential and via Skype. This year 15 young talents from around the Mediterranean were selected, with 13 feature film projects. Among them, five bi-national projects: Franco-Moroccan, Italian-Moroccan and Italian-Tunisian, plus two Franco-Algerian projects. There are also projects from Morocco, Algeria, France, Egypt, Spain and Turkey with two from the Lebanon.

Source : *Libération*

### [FranceTV fills cinemas / , according to CNC study](#)

As absurd as it may sound, this is what emerges from a study commissioned by the *Centre national du cinéma*: that television causes people to go to the cinema, thanks to word of mouth, the internet and trailers.



The study tells us many other things about cinema-goers: often they go in groups and usually they are members of a social network. We also discover geographical patterns: people living round Paris go to the cinema more often, while audiences in southern France are older. Around the English Channel it is mostly young people who visit cinemas.

A final, important point: attendance is down. In 2013 the 5,587 screens in France were less frequented – with the decline being more obvious in rural areas, urban areas being spared.

Source : *20minutes*

### [France / Pro d' Addoc](#)

On one Tuesday a month an association which has been in the forefront of promoting and defending documentaries since 1992 will screen one of its members' films at the Entrepôt cinema (Paris 14th). On October 14<sup>th</sup> the film will be Daniel Kupferstein's "**Les Balles du 14 juillet 1953**", about a little-known tragedy when the Paris police charged a group of Algerian demonstrators killing seven and injuring 40 others on July 14<sup>th</sup> 1953. The screening will be followed by a debate which hopes to shed light on the role of a researcher. The director will be present, as will Emmanuel Blanchard, researcher at the **Centre de recherches sociologiques sur le droit et les institutions pénales (CESDIP)**.

For more information about this event [click here](#)

Source: Addoc





## FESTIVALS

[Algeria / The Oran festival of Arab film postponed](#)

[Tunisia / European cinema days](#)

[Tunisia / A new documentary festival about North Africa](#)

[Morocco / 8th Salé International Festival of Women's Film](#)

[Tunisia / Festival of documentary film about the mining basin](#)

[Algeria / 5th national scenario competition](#)

[Algeria / The Oran festival of Arab film postponed](#)

The eighth Oran Festival of Arab Film which should have been held from September 20<sup>th</sup> to 27<sup>th</sup> has been postponed until a later date. It is the only festival dedicated exclusively to Arab productions. This year 200 films were sent in from 15 countries, and these were narrowed down in the pre-selection stage to 30 films in 3 categories: documentaries, features and shorts. Only nine will win awards, the now famous Golden Lion. The festival is also an opportunity for people in the Arab film industry to meet, talk, exchange ideas. At present the dates of the festival have not yet been finalized.



Source : *Le Quotidien d'Oran*

[Tunisia / European cinema days](#)

The 21st edition of this event was organized by the European Union Delegation (the EU's diplomatic representatives stationed in Tunisia) and the Tunisian Ministry of Culture. The event was on the road from September 16<sup>th</sup> to October 4<sup>th</sup>, visiting 6 major towns: Tunis, Sousse, Sidi Bouzid, Gabes, Djerba and Sfax. The public could attend screenings of documentaries from eleven EU countries, reflecting its great diversity. In addition to these European productions, films from North Africa were also shown in pre-release. Finally, young people were given special privileges, with sessions specifically dedicated to them.



Source ; *Cineuropa*



[Tunisia / A new documentary festival about North Africa](#)

Unesco and the Tunis-based ALECSO (the Arab League Educational, Cultural and Scientific Organization) are behind this new festival whose first edition took place from October 10<sup>th</sup> to 12<sup>th</sup> in Medenine, southern Tunisia. The 15 films from Algeria, Tunisia, Morocco and Mauritania were about environmental issues, society, science and history. Not a random choice, but one which fits perfectly into the actions supported by Alecsso. The festival also highlights the importance of broadcasting as a way of educating. Three awards were given: the Public Award, Best Director and Best Production.

Source : *La Presse de Tunisie*

### [Morocco / 8th Salé International Festival of Women's Film](#)

The 8th Women's Film Festival in Salé was held between September 22<sup>nd</sup> and 27<sup>th</sup>. True to its founding commitment, the festival is still trying to change accepted thinking, creating new connections in the fight against inequality by featuring women directly or indirectly linked to the world of cinema. 12 feature films were shown, some having already won awards at international festivals and all of them about aspects of being a woman. Eight were made by women and an all-female jury had the difficult task of choosing between them. The event was studied with various tributes: first the Lebanese cinema, the festival's special guest, with screenings of three documentaries and two feature films made by women filmmakers. But there was also a tribute to Moroccan films – the festival opened with the national and international premiere of Younis Reggab's film. Four exceptional women were also honoured for their careers: a Japanese director, a Moroccan producer, an Egyptian and an Amazigh actress.



Finally, a forum on “The image of women in women's cinema, from emotional condemnation to the introduction of parity”, organized by writer and film critic Driss Kori.

Source : *Libération (Morocco)*

### [Tunisia / Festival of documentary films about the mining basin](#)

“A cinema highlighting economic and social rights” was the theme of this first film festival in Redeyef, held from September 3<sup>th</sup> to 6<sup>th</sup>. *Nomad08* and the Tunisian *Association d'action pour le cinéma* were the festival organisers, with the support of Germany's *Rosa Luxemburg Foundation*.



Source : *Agence Tunis Afrique Presse*

### [Algeria / 5th national scenario competition](#)

For the fifth consecutive year, the association “*A nous les écrans*” launched its national scenario competition in partnership with the Algerian Ministry of Culture and ONDA, the national board of copyright. This year the application period has been extended to allow more participants to enter. The principle, though, is still the same: scenarios for short films and documentaries in French or Arabic are sent to a jury which selects the best ones in each category. In November, during the *Journées Cinématographiques d'Alger (JCA)*, the selected scenarios will be given prizes. The best scenario in the short category will receive 200,000DA, and in the documentary category 150,000DA. In addition, “*A nous les écrans*” will help the winning scripts be transformed from paper to the screen, and even be broadcast at the JCA. Thus

“*A nous les écrans*” continues to promote Algerian film and develop young talent.

Source : *L'Expression*

#### **Candidate Calls**

[Screen Institute Beirut !](#) - deadline October 15th

[Festival international du film d'Aubagne](#) - deadline: October 19th for shorts, December 1st for feature-length films

[Les Journées du Cinéma de Beyrouth 2015](#) - deadline November 15th

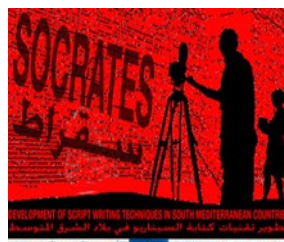
[Berlin Festival of Arab Film](#) – deadline November 30th

## THE EURO-MEDITERRANEAN WAY

### Tunisia / First training work-shop for script-editors from the southern Mediterranean Europe / A new aid programme for production and distribution

#### Tunisia / First training work-shop for script-editors from the southern Mediterranean

Between October 8th and 12th there was a training workshop in Djerba, organized by the Euromed Audiovisual programme, in partnership with the French Institute in Tunis. Twenty Arab writers and script-editors worked on the scripts of twelve future feature films in the region. In general, film scripts from the southern side of the Mediterranean don't have a high reputation. According to experts, they lack rhythm and structure. It was to remedy these problems, but also to improve the story-lines, plots and characters, that this workshop, Socrates, was created. Specifically, it had several objectives: to stress the importance of collaborations, to create jobs and diversify the skills of local production houses.



Aspiring script-editors and writers will work together under the guidance of two experienced and respected people: Faouzi Bensaïdi, an award-winning Moroccan screenwriter and director, and Isabelle Fauvel, film development consultant. Although the workshop is over, the work will continue, guided by the two experts until December, allowing wannabe script-editors to gain experience. After that they can go back to the local production houses to broaden their skills, offering new services to the writers of the Arab world.

Source : *Euromed Audiovisual*

#### Europe / A new aid programme for production and distribution

The Bertha IDFA Fund is launching a new programme: the Bertha IDFA Fund - Europe. This two-year programme is produced with the support of the Creative Europe-Media programme. This new fund for developing countries will be open from 2015 and is only for documentaries with strong international

appeal. The programme has two parts: in 2015 grants will be given to independent EU producers to co-produce with countries such as Algeria, Egypt, Jordan, Lebanon, Libya, Morocco, Syria and Tunisia. Secondly, in 2016, the programme will focus more on distribution, with grants for that.

The purpose of the programme is to promote exchange and synergies to boost both the production sector and distribution, with new ideas on ways of distributing.

For more information, [click here](#).



Source : *Cineuropa*

## STOP PRESS

[Algeria / Algeria wants to get back its cinematic memory](#)

[France / Radio France the battle plan for the autumn](#)

[Algeria / Change at the head of the broadcasting watchdog](#)

[France/ Increase in INA's 2015 budget](#)

[Morocco / The Centre du cinéma Marocain has a new director](#)

[Algeria / Algeria wants to get back its cinematic memory](#)

Through an announcement by its Minister of Culture, Nadia Labidi, Algeria announced it wants to recover its cinematic memory. Only a fraction of its national film heritage is still in Algeria, most of it is scattered abroad – across France, Tunisia, Serbia and Italy. The process of getting it back will begin in Italy. A strategy has been developed for films stored in the Micro Stampa laboratory: contact the laboratory; train young Algerian graduates in Italy, giving them specific archiving skills for this collection; then transport the film material back to Algeria having installed the necessary equipment to digitize and preserve it.



Source : Algérie Presse Service

[France / Radio France the battle plan for the autumn](#)

Mathieu Gallet, chairman of *Radio France*, announced in September that the autumn schedules have been “rethought, reworked and renewed”. Management has been re-structured, with three new directors: Marie-Pierre Surville for *France Musique*, Anne Sérode at FIP and Laurence Bloch at



*France Inter*. The listener is going to play an important role, taking part in the programmes. At the *Maison de la Radio* much emphasis is placed on interactivity and filmed radio. Another big challenge this autumn is to restore credibility to *France Info*'s ratings, going back to basics with fewer editorials and more live news and analysis.

Source: *Le Figaro*

[Algeria / Change at the head of the broadcasting watchdog](#)

On September 21<sup>st</sup> Miloud Chorfi was appointed by the Minister of Communication to be chair of the Broadcasting Regulatory Authority. Chorfi, a former public television journalist and member of parliament, will head this institution consisting of nine members, five appointed by



the Algerian President, the others by Parliament. This broadcasting watchdog keeps an eye on all the channels, making sure they comply with current regulations, particularly regarding freedom and access to broadcasting activities.

Source : TSA



### [France /France/ Increase in INA's 2015 budget](#)



Following the government's decision to increase its 2015 budget by €20 million, the *Institut national de l'audiovisuel* (INA) now has a budget equivalent to that of 2013. This joint decision by the Ministries of Finance and of Culture, will only be effective once the text of the Finance bill has been introduced and passed by the current parliament in October.

It is obviously good news for INA, and a relief for its employees after the 2014 cuts which had plunged them into doubt and led to protest. With a budget close to €90 million, the Institute, which, after all, is a public establishment functioning primarily with public money, seems to have been spared – compared to other public companies in broadcasting. The license fee finances up to 70% of INA's budget, but this year, because of the inflation on which it is based, the license fee will probably bring in less than expected.

Source : [jeanmarcmorandini.com](http://jeanmarcmorandini.com)

### [Morocco / The Centre du cinéma marocain has a new director](#)

Sarim El Hak Fassi Fihri is the new director of the *Centre cinématographique marocain* (CCM), taking over from Nouredine Sail. His application was accepted by the Moroccan government, chaired by the head of government, Abdellilah Benkiran.



Sarim El Fassi Fihri is well known in the kingdom's broadcasting sector. Owner of the Cinedina studios in Casablanca, he is also the administrator of the Marrakech International Film Festival. He chairs the Professional Chamber of Film Producers and the Association of Broadcasting and Cinema Production Trades.

Source : *Aujourd'hui le Morocco, Tout sur le Morocco*

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