



**N°137
July 2015**

348 of you – directors, producers, documentary-makers, journalists – have sent us your films.

For one week the selection jury worked together in Casablanca, guests of our partner, 2M.

**On the pages of your favourite newsletter you can read about the films which have moved forward to the final phase of the 19th PriMed.
The choice for the Mediterranean Short Film category will be announced in next month's Letter.**

Also in this issue, the latest Mediterranean broadcasting news gleaned especially for you.

Happy reading.

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HEADLINES

The PriMed 2015 selection



For a week in June, the Moroccan channel 2M, a CMCA member, welcomed the PriMed selection jury to Casablanca. The screenings took place in the channel's main auditorium.

This Newsletter gives us the opportunity to thank Sheikh Salim, the channel's CEO, Karim Abdelhamid, our general secretary and head of 2M's documentation service, and Reda Benjelloun, head of news magazines and documentaries at 2M.

And thank you also to Loubna Khallad, who handled the coordination during the week.

The films selected will be screened later this year in Marseille during the PriMed week – from December 8th to 12th at the *Villa Méditerranée*, at MuCEM and the *Bibliothèque de l'Alcazar*.

This year 348 films from 35 countries were sent in to be part of PriMed :

- 73 for the Mediterranean Issues category
- 42 for the Mediterranean Memory category
- 76 for the Mediterranean Art, Heritage and Cultures category
- 63 for the First Film category
- 81 for the Mediterranean Short Film category
- 13 for the Multimedia category

This year's pre-selection jury included:

- **Hamid AIDOUNI** Lecturer at Abdelmalek Essaadi University - Faculty of Letters and Human Science – Department of Film Studies – Film and Broadcasting Research
- **Abderrahmane AMZELLOUG** Head of Drama Soread 2M
- **Adil SEMMAR** Cinema and documentary film critic
- **Abdellatif TALBI** Director Soread 2M
- **Leila DEMNATI** Producer Cap Med Events
- **Elisabeth CESTOR** Deputy Head of cultural development and international relations at MuCEM
- **Paule HERADES** Programme advisor, *France Télévisions – France 3 Corse ViaStella*
- **Mireille MAURICE** Regional head of *INA Méditerranée*
- **Sami SADAK** Artistic director of the world music forum, *Babel Med Music*
- **Valérie GERBAULT** Managing director, CMCA
- **Paola LANFRANCHI** PriMed co-ordinator, CMCA
- **Franco REVELLI** Head of broadcasts, internet and multimedia, CMCA

After this week of viewings and discussions, some of the jury members gave us an insight into how they came to their decisions:

Adil SEMMAR: *"First of all, making this selection of Mediterranean films reminds us that there is a Mediterranean identity which exists in its socio-cultural diversity.*

"More than just national representation, and despite programming limitations, any selection must reflect this diversity and also the reality of Mediterranean broadcasting production which is heavily biased towards the North.

"Exchanging views between the northern and southern borders of the Mediterranean is more essential than ever to overcome our mutual prejudices and move towards a better future. Thank you CMCA for your commitment to that belief."

Abdellatif TALBI: *"It was an honour for me to work with you. Thank you for letting us share these intense moments of emotion, thank you to these artists and film-makers who put their faith in us and shared their very varied ways of looking, thank you for your transparency, thank you for all the debates and exchanges of ideas, short but intense, interesting and human. And thank you for existing and long live the Doc and of course the CMCA."*

Abderrahmane AMZELLOUG: *"The PriMed selection was a kind of time travel in the Mediterranean area and it was a pleasure to discover the way the two shores see things so differently, on diverse topics, to discuss them with passionate professionals and "recognize" the most deserving talents. In the films we saw, the issue of immigration often returned, as did the Middle East and the socio-political changes in society.*

"This classic theme which questions history was enriched by small original stories of ordinary folk, full of emotion and humanity, told with an intelligence which reflects life's complexity. And among the brilliant film-makers we selected, I would have liked to have had more from the southern Mediterranean. The region must have the means to produce its own images, to offer its own view both of itself and the northern countries. Then we could reveal our similarities and go beyond our differences."

Sami SADAK: *"In this selection, where the echo of the ancient Mediterranean myths resounds, each director's camera becomes a breeze carrying the memory of the wind-swept coasts.*

"The wanderings and destinies of these peoples are expressed in "Événements de Phocée de 1914" for Asia Minor, "L'Héritage du silence" for Armenians, "Evaporating Borders" for Cyprus.

"The economic and social crisis particularly affecting the most neglected social strata explodes in our faces with "Le cose belle" in Naples, "Agora" in Athens, and many other subjects to discover in this Letter.

"This week for the PriMed selection jury has reminded us that the Mediterranean of vine and olive tree is also that of democracies – and a heritage – in danger."

Leila DEMNATI : *"The choice was difficult because all the documentaries are powerful and interesting, rich and diverse, some too hard to look at or understand. But beyond these strong, poignant themes, the eyes of the film-makers show us realities we either know or do not know but which we all share. I think that is what unites us as Mediterranean peoples.*

"I loved being a member of the jury, with different personalities all from different fields. I also really appreciated the gender balance among us. I hope that PriMed lasts a long time."



Hamid AIDOUNI: *"I was very happy to share moments of discovery and wonder with my friends on the PriMed 2015 selection jury, watching a Mediterranean output which was rich and varied both in terms of themes and form. I am particularly pleased with our selection, the task will be even tougher for the next jury. This selection helped us discover the Mediterranean in all its forms – what I shall remember are some knock-out films, arguments, innovations in style. A big thank you to Team CMCA for getting me involved in this great adventure and friendly and warm thoughts to all the members of the jury."*

Mireille MAURICE: *"Thank you the CMCA for this immersion into images exploring individual and collective destinies told by women and men from across the Mediterranean."*

"One thing is clear: freedom of speech in the Mediterranean has improved and women are beginning to make themselves heard."

"In the Memory category we saw many often poignant testimonies, forgotten events or people, absent from our usual screens."

"But also hope, energy and even joy: a selection full of emotions."

"A big thank you to our Moroccan friends at 2M for their warm welcome to Casablanca."

Elisabeth CESTOR: *"Participating in the PriMed selection jury is always an exciting time, where one lives through multiple ways of seeing, a second look at the major issues of the contemporary Mediterranean world. Working in Morocco, thanks to 2M's generous invitation, was very important to me – to diversify our ways of seeing, approaches and create closer ties between the two shores. A big thank you to 2M, especially Karim ABDELHAMID, head of documentation, and to all the CMCA team. Roll on December, the screenings and awards!"*

[Click here](#) to view the reactions of the jury.

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MEDITERRANEAN SHORT FILM

The selection is still in progress...

MEDITERRANEAN MULTIMEDIA AWARD

- **4STELLE HOTEL** by Paolo PALERMO and Valerio MUSCELLA
- **NOS ANCETRES SARRASINS** by Robert GENOUD and Naji EL MIR
- **PALESTINIENNES, MERES PATRIE** by the *Centre universitaire d'enseignement du journalisme* (CUEJ) – Strasbourg University
- **SYRIE, JOURNAUX INTIMES DE LA REVOLUTION** by Caroline DONATI and Carine LEFEBVRE-QUENNELL

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MEDITERRANEAN ISSUES

AGORA

117 minutes, 2015

Director: Yorgos AVGEROPOULOS (Greece)

Production Company: Small Planet (Greece), WDR (Germany), Al Jazeera Arabic (Qatar)



Having spent years observing the world, director Yorgos Avgeropoulos turns his camera to his own country: Greece. He films the development of the financial crisis, its impact on lives, in every social class. He witnesses street demonstrations, solidarity movements, but also the rise of political extremism. He interviews influential personalities, experts and policy makers in search of answers, to overcome an unprecedented crisis.

[Click here to see extract.](#)

Yorgos AVGEROPOULOS was born in Athens in 1971. He is a journalist and documentary film-maker working for Greek television channels. He was a correspondent during the conflicts in Bosnia, Croatia, Iraq, Afghanistan, Kosovo and Palestine. In 2000 he created the series "Exandas", making over 100 documentaries broadcast on Greek state television and worldwide.

Among his latest documentaries: "Agorá" (2015), "The Lost Signal of Democracy" (2014, winner of the Reportage Award at the 2014 PriMed), "People and Numbers" (2013), "El Sistema - Saving Lives" (2013), "Golden Times: Cassandra's Treasure" (2012), "Black Vilva" (2012), "Charity, Diplomacy and Business" (2012), "The Midas Effect" (2011) and "Stealing from the Poor" (2011).

EVAPORATING BORDERS

73 minutes, 2014

Director: Iva RADIVOJEVIC (Croatia)

Production Company: ivaasks Films (United-States)



"*Evaporating Borders*" is a broad visual essay on the restrictive policy of some countries vis-a-vis migrant populations.

Guided by the director's curiosity and her personal reflections, the film dissects the experience of asylum seekers in Cyprus. Through a series of vignettes, it poetically weaves the themes of migration, tolerance, identity and belonging.

[Click here to see an extract.](#)

Iva RADIVOJEVIC is a director. She spent her early years in Yugoslavia and Cyprus, before settling in New York.

Her films explore the themes of identity and migration.

Amongst her latest documentaries: "Evaporating Borders" (2014), "Mixba" (2012), "Ben: in the Mind's Eye" (2012), "We the People Have Found our Voice" (2011) and "Nobody Can Predict the Moment of Revolution" (2011).

LE COSE BELLE

88 minutes, 2013

Directors: Agostino FERRENTE (Italy) and Giovanni PIPERNO (Italy)

Production Company: Pirata M.C., Paralelo 41, Point Film, Ipotesi Cinema, Bianca Film (Italie)



In Naples time does not exist. It is a popular belief, a superstition, a lucky charm, a joke, a song. In Naples, people spend their time waiting, and then suddenly they spend their time remembering. Are beautiful things going to happen? Have they already happened? The film compares four lives in the Naples of 1999 – full of hope - and in today's Naples, completely paralysed.

Four young Neapolitans show us the burden of adulthood: Fabio and Enzo – two 12 year old boys, still children – Adele and Silvana,

two 14 year old girls. Four different ways of seeing full of beauty, sadness, ingenuity, fragility, fear, hope and cynicism.

[Click here to see an extract.](#)

Agostino FERRENTE, director, producer and artistic director, was born in 1971 in Cerignola, Italy. Assistant to Silvano Agosti and Nico Cirasola, he first earned recognition in the international festivals for his short films : “*Poco più della metà di zero*” in 1993, and “*Opinioni di un pirla*” in 1994. Then with Giovanni Piperno he made two documentaries which won several awards: “*Intervista a mia madre*” and “*Il film di Mario*”. In 2001, he created Apollo 11, to preserve the Apollo cinema-theatre in Rome, which planners were going to turn into a gaming arcade. With Mario Tronco of Avion Travel, he created the *Orchestra di Piazza Vittorio* which became a documentary film in 2006, “*L’Orchestra di Piazza Vittorio*”, winning the Art, Heritage and Cultures Award at the 2007 PriMed.

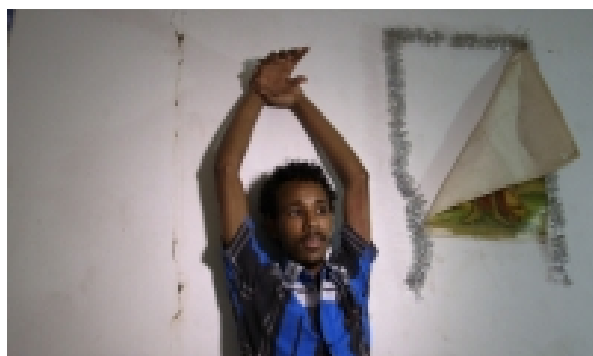
Giovanni PIPERNO was born in 1964. He studied photography and worked as photographer. He has also been camera operator on several films and commercials. Then, as from 1992 he began to produce and direct videos, documentaries, and TV broadcasts. His documentary “*L’Esplosione*” won the 2003 Torino Film Festival. Among his latest documentaries: “*Il pezzo mancante*”, 2010, 71’; “*La Danza delle Api*”, 2008, 46’; “*This is my sister*”, 2006, 58’; “*L’Esplosione*”, 2003, 75’; “*Scusi, dov’è il documentario?*”, 2003, 18’.

VOYAGE EN BARBARIE

71 minutes, 2014

Directors: Delphine DELOGET (France) and Cécile ALLEGRA (France)

Production Company: Memento, *Public Sénat*, with the support of *France Télévisions* (France)



Since 2009, trading in humans has been rampant in the Egyptian Sinai Peninsula. The victims, mostly Eritrean, are kidnapped there and tortured until an exorbitant ransom is paid. Robel, Gernay, Filmon Halefom survived these torture camps. Through their words and actions recorded in the privacy of their rooms, the film traces their long journey to the heart of human cruelty. From Stockholm to Cairo, where they found refuge, each survivor recounts a nightmare mental exile which "*Voyage en Barbarie*" tries to recreate step by step.

[Click here to see extract.](#)

Delphine DELOGET and **Cécile ALLEGRA** make documentaries for ARTE, *France 3* and *France 5*. Delphine's long "*No London Today*", winning awards at several festivals, was shown at the Cannes Festival by ACID. Winner of the *Villa Médicis hors les murs* for "*Qui se souvient de Minik?*", Delphine's long drama film "*Finistère*" also won a Beaumarchais Foundation award, and the CNC quality award for a short drama co-produced by *France 3*.

Cécile worked as a journalist on *Le Monde*. Her film "*Haïti, la blessure de l'âme*" was a finalist for the Albert Londres Award and selected for several festivals, including Figaro. Winner of SCAM's *Brouillon d'un rêve* award for "*La Brigade*", she is finishing a book (ed. Stock) about the re-emergence of child labour in Europe, based on her film "*Une enfance au travail*" shown on *France 3*.

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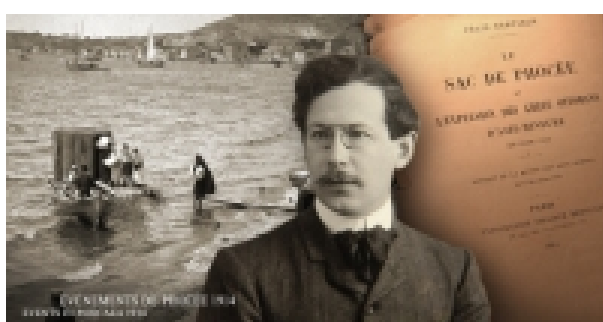
MEDITERRANEAN MEMORY

ÉVÈNEMENTS DE PHOCÉE 1914

50 minutes, 2014

Directors: Agnès SKLAVOS (Greece) and Stelios TATAKIS (Greece)

Production Company: Tatakis AV Productions (Greece)



June 1914. Just before the outbreak of the First World War, the entire Greek population living on the coast of Asia Minor (now Turkey) had to evacuate their villages and flee to Greece, abandoning homes and land.

This expulsion, happening during a difficult political and diplomatic period, did not have the impact one might have expected.

At the time French archaeologist Felix Sartiaux, and three colleagues were in the region on an archaeological mission to discover traces of the

city of Phocaea (now Foça in Turkey).

They were not only witnesses of this sudden attack but managed to save and help a considerable number of Greeks in their flight.

[Click here to see an extract.](#)

Agnès SKLAVOS was born in London. She studied French literature at Athens University and film directing at the Stavrakos film school.

She worked as assistant and first assistant on several Greek feature films. Her first film as a director, “*O Kir Orpheas*” (2004), won the Greek Best Documentary at the 6th Kalamata International Documentary Festival.

For 12 years she has been making TV series, shorts and documentaries.

Stelios TATAKIS was born in Athens. He studied IT programming at Delta and lighting camerawork at the Stavrakos film school.

Since 1991 he has worked as an editor, DP, director, GFX and post-production supervisor, editing TV commercials, industrial films and features.

Together they have the following credits: “*Ta kolitiria - Playing with Shadows*” (documentary, 2012); “*White & Blue*” (short film 2012), “*Heaven On-line*” (short film 2012) and “*Extreme Walks*” (short film 2011).

LA REVOLUTION DES FEMMES, UN SIÈCLE DE FÉMINISME ARABE

54 minutes, 2014

Director: Feriel BEN MAHMOUD (France, Tunisia)

Production Company: *Drôle de Trame*, with the support of *France Télévisions* (France)



What role have the Arab revolutions given women? As they took to the streets alongside men, women's rights and status have unleashed passions and political battles. Yet 50 years ago, in the wake of independence, liberation and emancipation for Arab women seemed round the corner as political leaders proclaimed they wanted freedom for all. 50 years later however, Arab women have to fight more than ever to conquer or defend their hard-won rights. What has happened? And how do

Arab women manage to rattle societies padlocked by sexism and patriarchy? This film tells the story of their struggles, which began more than a century ago. From Beirut to Casablanca, passing through Riyadh, Cairo, Tunis, and Algiers, Feriel Ben Mahmoud has collected testimonies from early activists, committed artists and today's young feminists.

[Click here to see an extract.](#)

An historian by training, **Feriel BEN MAHMOUD**, has made many reportages and a dozen documentaries for television. Her central preoccupation as a director is the Muslim-Arab world, as it is now and as it was in the past. Among her longer films is one on French military prisons at Fom Tataouine in Tunisia for *France 5*; "*Tunisie, histoire de femmes*", also for *France 5* and more recently "*Tunisie, année zéro*", for the *Public Sénat* about the chaotic beginnings of Tunisian democracy. She is also author of several historical films: "*L'Algérie coloniale*", "*Le tourisme en Orient*", and "*Bataillons d'Afrique*".

LE PEUPLE DE NEJMEH

52 minutes, 2015

Director: Jonathan CADIOT (France)

Production Company: *Talweg Production* (France), *Road 2 Films* (Liban), *Histoire* (France), Al Jazeera Documentary (Qatar), with the support of *TV5 Monde* (France), *Radio Télévision Suisse*, RSI (Switzerland), *RDI Radio Canada* (Canada)



In recent years, political and sectarian tensions in Lebanon have become such that the military have replaced supporters at football matches. Historically, football, politics and religion are inseparable there. Every community has a football club, each funded by a political party. In this context, Nejme's club is exception. The most popular team in the country, its players and fans are of all faiths. They call themselves "the incredible people of Nejme".

Tracing the club's history shows another Lebanon and brings a new reading to the country's religious-political

history since 1945. Above all, Nejme seems to have resisted all crises, all wars and embodies for many the allegory of a united, ideal Lebanon.

[Click here to see extract.](#)

Having studied geography, specialising in developing countries, **Jonathan CADIOT** made his first documentaries in Latin America: "*Sin maiz no hay pais*" and "*Par la raison ou par la force*". In both Mexico and Chile he became interested in social issues connected to the indigenous peoples. "*Le Peuple de Nejme*" is his first historical film.

L'HÉRITAGE DU SILENCE

52 minutes, 2015

Director: Anna BENJAMIN (France) and Guillaume CLERE (France)

Production Company: *Découpages, Toute l'Histoire* (France)



Armen, Dogukan, Yasar and Nazli are Turks and Kurds. But a recent discovery has upset their existence: they are also Armenian.

In 1915, their parents or grandparents survived the genocide by hiding their true identity. Some were rescued by Turkish and Kurdish families, others went into hiding. All converted to Islam, were assimilated and forgotten.

Today, after a century of fear and silence, this history has resurfaced. Over the last ten years, more and more Turks are discovering this family secret and claiming their ancestors' Armenian heritage. While Armenians across the world prepare to commemorate

the centenary of the genocide, "*L'Heritage du Silence*" gives a face to these descendants of Islamised Armenians, who are probably more than a million today in Turkey .

The film follows Armen, Dogukan, Yasar and Nazli in their struggle on an inner journey through the history which was told to them and hidden from them.

[Click here to see an extract.](#)

Anna BENJAMIN, graduating in 2012 from Strasbourg's school of journalism (Cuej), made this documentary having worked on several on-line current affairs sites such as *LeMonde.fr*, TF1 News, the TF1 and LC1 web-sites, *Rue89* and *LesInrocks*. Co-author of two web-documentaries, "*Palestiniennes, Mères Patrie*" and "*Etudiants en Temps de Guerre*", today she is making longer documentaries.

Guillaume CLERE was born in Singapore. He grew up in Portugal, France and the Lebanon, then studied in Latin America. He has always been fascinated by questions of identity. During his training as photojournalist at Strasbourg's school of journalism (CUEJ), he made a transmedia documentary "*I Goth My World*", broadcast on Arte, *lemonde.fr* and *LesInrocks* in October 2012. He worked for 2 years as investigative photojournalist for LCP's *État de santé*. He was also cameraman on "*Renaître à Bahia*", a 52-minute documentary on KTO.

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MEDITERRANEAN ART, HERITAGE AND CULTURES

L'ACCADEMIA DELLA FOLLIA

52 minutes, 2014

Director: Anush HAMZEHIAN (Italy)

Production Company: *Point du Jour, France Télévisions* (France)



How is life for the mentally ill when they are not locked up?

To answer this question Anush Hamzehian made this film in Trieste, where mad people have lived in the community since the psychiatric hospital closed in 1978. Trieste has been called the “Hollywood of the Mad” because there is a group of world-famous actors, the Academy of Madness, which puts on two shows a year in the city's most prestigious theatre. The actors of this unique company – Claudio Dario, Donatella, Charlie, Pino – are the unforgettable characters in this film.

[Click here to see an extract.](#)

Anush HAMZEHIAN was born in Padua, Italy, in 1980.

Having studied communication, he began his career as a video editor and director. He made: “*Le città continue*” (26 minutes 2004), “*La dolce tragedia di Martone*” (26 minutes 2008), “*Appunti su Sorrentino*” (26 minutes 2009), “*La mano e la voce*” (52 minutes, 2009), Mediterranean Art, Heritage and Cultures Award at the 2010 PriMed, “*Le jardin des merveilles*” (52 minutes 2011), “*Les Enfants de l’Odyssée*” (52 minutes 2012), “*L’Accademia della Follia*” (52 minutes 2014) and “*Je préfère aller en enfer*” (40 minutes 2014).

PIRATES OF SALÉ

78 minutes, 2014

Director: Rosa ROGERS (United Kingdom) and Merieme ADDOU (Morocco)

Production Company: Redbird Productions (United Kingdom)



In the town of Salé, on what used to be Morocco's pirate coast, a new generation of pirates set off with the county's first professional circus. The Shems'y Circus is next to the poorest slums, and every year hundreds of young people go to the auditions there, looking for a different future.

The documentary “*Pirates of Salé*” follows four of them who are learning to live independently, to speak freely, to defy tradition and embrace a concept totally foreign to them: artistic freedom.

[Click here to see an extract.](#)

Rosa ROGERS has made several documentaries, many for Channel 4 and the BBC. Her films include: *"The Greatest Show on Earth"*, about a deaf dancer in the Rio de Janeiro carnival; *"Dragon People"*, the journey of a young photographer in today's China; *"Back to Bombay"*, in which a young English woman with Indian roots sets off for her first visit to her family in India; *"Bangladesh - Who will Pay?"*; *"Pirates of Salé"*, about the Shems'y Circus; and *"Casablanca Calling"* about the first female imams in Morocco.

Born in Morocco, **Merieme ADDOU** studied law at the Mohammed V University. She lives and works in Rabat as a correspondent for Radio D-W. She is also a producer with the Moroccan production company Camino Media. She has worked as correspondent for Kuwait TV and Al Jazeera International, and as a producer for ADTV, Qatar TV, BBC 2 (*"The Changing Face of Islam"*), BBC Radio 4, Time Magazine, the Financial Times, BBC World, SABC, National Geographic Magazine, Fox News, CNN, and Bloomberg. She produced a documentary for national Moroccan television about Orson Welles and his relationship with the town of Essaouira. *"Pirates of Salé"* is her first documentary as director.

THE DREAM OF SHAHRAZAD

107 minutes, 2014

Director: François VERSTER (South Africa)

Production Company: Undercurrent Film & Television (South Africa), Fireworx Media (South Africa), Middlewest Films (Egypt), Melia Films (France)



"The Dream of Shahrazad" is a documentary showing recent political events in North Africa and the Middle East through the wider historical and cultural heritage of the famous collection of stories *The Arabian Nights*.

Using the metaphor of Shahrazad or Scheherazade - the princess who saves lives by telling stories at night - and filmed before, during and after the Arab Spring, the documentary weaves a canvas of music, politics and storytelling to explore ways through which creativity and political commitment can oppose oppression.

A series of characters drawing their inspiration from the *Arabian Nights* and putting their creativity at the service of political use – like Shahrazad.

[Click here to see an extract.](#)

With South African roots, **François VERSTER** is a writer, musician and film-maker.

He has worked on films in New York and the UK.

His films are characterised by his observation and creative approach to social issues: *"Sea Point Days"* (2009), *"The Mothers' House"* (2006), *"A Lion's Trail"* (2002) and *"When the War is Over"* (2002), amongst others. He teaches documentary film in several universities.

THE GROCER

52 minutes, 2013

Director: Dimitris KOUTSIABASAKOS (Greece)

Production Company: *KinoLab* (Greece)



Since 1980, Nikos Anastasiou, a Greek travelling grocer, has been working the same route. Once a week, accompanied by his wife Sophia, he leaves Trikala to go up into the abandoned villages in the Pindos Mountains, northern Greece, a route of 75 km by car. In recent years, their two sons, Kostas and Thimios, help.

The documentary follows their journey during the four seasons of the year.

[Click here to see an extract.](#)

Dimitris KOUTSIABASAKOS was born in 1967. He studied film and television directing at Moscow's National Film Institute V.G.I.K.

He has made several documentaries, series, short and longer films.

Among his recent films: *"Hercules, Acheloos and My Granny"* (1997 30-minute documentary), *"Hill 33"* (1998 43 minutes), *"The Guardian's Son"* (2006 98 minutes), *"The Grocer"* (2013 documentary 81 and 52 minutes) and *"Becoming an actor"* (2014 61-minute documentary).

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FIRST FILM

IN THE SHADOW OF WAR

80 minutes, 2014

Director: Sophia et Georgia SCOTT (United Kingdom)

Production Company: GroundTruth Production (United Kingdom), Dartmouth Films (United Kingdom), UpperGate Entertainment (United States)



"*In the Shadow of War*" is a journey through the hopes, dreams and fears of a new generation living with the effects of a war which ended before most of them were born. The film shows the energetic spirit of Bosnia and Herzegovina, but also the legacy of a brutal conflict.

[Click here to see an extract.](#)

After a year at the European Film College in Denmark, **Sophia SCOTT** received her documentary film diploma at the Newport Film School of the University of Wales. She then spent six years in Nairobi and worked as a documentary director and producer for PBS and the BBC, amongst others.

After a diploma at the University of Arts in London, **Georgia SCOTT** made her first documentary with her sister Sophia "*Karibuni Lamu*", shot in Kenya.

In 2012 Georgia and Sophia created a production company, GroundTruth Productions.

JE SUIS LE PEUPLE

111 minutes, 2014

Director: Anna ROUSSILLON (France)

Production Company: *hautlesmains productions, Narratio Films* (France)



In January 2011 Egypt's anti-government protests gather tens of thousands in Tahrir Square and the streets of Cairo, while villagers in the southerly rural areas follow the events on their TV screens and newspapers. From Mubarak's overthrow to the election of Mohamed Morsi, the film follows these political changes from the perspective of a village in the Luxor Valley. Between hopes and disappointments, change is overdue.

[Click here to see an extract.](#)

Anna ROUSSILLON was born in Beirut in 1980 and grew up in Cairo, before going to live in France. She teaches Arabic in Lyon, translates literary texts and takes part in radio broadcasts, while working on several film projects linked to Egypt. "*Je suis le peuple*" is her first long film.

PATIENCE, PATIENCE T'IRAS AU PARADIS !

85 minutes, 2015

Director: Hadja LAHBIB (Belgium)

Production Company: *Les Passeurs de Lumière, Clair-obscur Productions, RTBF, Arte* (Belgium)



In the 1960's, thousands of North Africans came to work in Belgium. Among them, women who had left everything behind to follow a man to an unknown land.

"Patience, patience, t'iras au paradis!" is the catchphrase repeated a thousand times to help these women put up with their lives without complaint.

50 years later, the taste for emancipation is taking over. They are incredibly happy, capable of deeply uninhibited self-mockery. This film accompanies them in their many discoveries, by the simplicity of their ballads, the warmth of their femininity and humour.

[Click here to see an extract.](#)

Journalist, film-maker and presenter, **Hadja LAHBIB** is known to the general public as one of the faces of RTBF. She presents RTBF's TV news as well as two cultural programmes on *Arte Belgique*. For many years she has travelled the world, now she focuses on culture and directing.

"Patience, patience, t'iras au paradis!" is her third documentary, after *"Afghanistan. Le choix des femmes"* (2007) and *"Le cou et la tête"* (2008).

SPEED SISTERS

79 minutes, 2015

Director: Amber FARES (Canada)

Production Company: SocDoc Studios LLC (United States)



Desperate for the rush of adrenaline and throb of multi-cylinders, five Palestinian women decided to compete in male-dominated car races. They are Betty, Marah, Mona, and Rhana Noor, between 22 and 32 years, and in Palestine they are known as the Speed Sisters. The first women to compete in car racing, they challenge men on the circuit trying to become the Fastest Palestinian Woman and prove to the world that a woman is equal to man.

[Click here to see an extract.](#)

Amber FARES is a Canadian film-maker with Lebanese roots.

After 9/11 she abandoned her career in marketing to deepen her knowledge of life in the Middle East. Then she co-founded the production company SocDoc Studios to make films exploring social issues.

Her first film as director *"Ghetto Town"* (2009), has been shown at several festivals. *"Speed Sisters"* is her first long documentary.

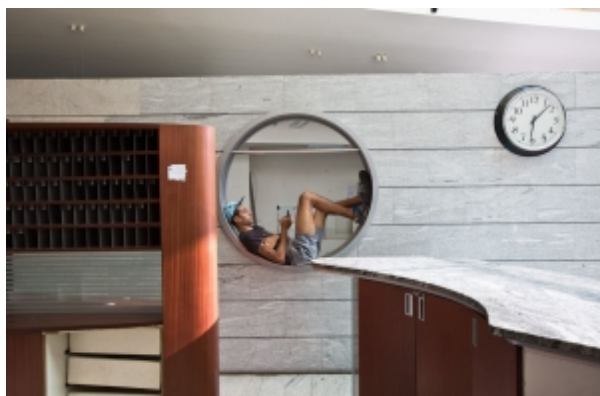
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PRIX MULTIMEDIA DE LA MEDITERRANEE

4STELLE HOTEL

www.4stellehotel.it

by Paolo PALERMO and Valerio MUSCELLA



"4Stelle Hotel" is a web-documentary about life in a hotel on the outskirts of Rome taken over by 200 families from 20 different nations: "an ordinary day in an extraordinary place". It's the story of a self-organized, multi-ethnic community fighting for a better future. They have created a unique social experiment: trying to live together in their cultural and linguistic diversity. For them, having a house is not only a necessity, a refuge, but a right to claim and defend.

Paolo PALERMO was born in Catania in 1985. He studied in Rome at the Cesare Zavattini

School of Documentary Film. Today he works as an independent film-maker.

Since 2012 he has collaborated with the *Archivio Audiovisivo del Movimento Operaio e Democratico*, making documentaries about social issues. He also works as cameraman on television and film productions.

Valerio MUSCELLA was born in Rome in 1985. He is a photographer and psychology graduate.

He has two experiences in the world of international cooperation: one in Bolivia and one in Albania. He collaborates with the *Archivio Audiovisivo del Movimento Operaio e Democratico* and is currently working in a reception centre for asylum seekers and political refugees.

NOS ANCETRES SARRASINS

<http://nos-ancetres-sarrasins.francetv.fr/>

by Robert GENOUD and Naji EL MIR



This web documentary builds an original journey around the material and immaterial traces left in France by the Arab-Islamic civilization.

French history textbooks claim "In 732 Charles Martel stopped the Arab invasion at Poitiers", and apparently the whole Arab-Islamic presence on French soil then disappeared until the 20th century when North African workers arrived!

However, recent archaeological discoveries show the Arab-Muslim presence in France from the 8th century! This Saracen past has not yet penetrated the French national narrative, which has much more to say about the Gauls and the Romans, the Franks and the Normans.

But this heritage exists! A trip/tour in the astrolabe will show you archaeological remains, historical facts and legends. A whole and little known Arab-Islamic legacy, to which France today owes much more than we think!

"Nos ancêtres sarrasins" invites you to do your own investigation into this legacy.

Robert GENOUD began his professional career as a cameraman on documentaries and reports. He moved on to directing in 1989 for the cultural programme *Dynamo (la Sept / FR3)*. Very committed to African issues, he has made several documentaries and films which chronicle, amongst others, the Rwandan genocide and the war in Congo.

Naji EL MIR is a graphic designer, typographer and animator. Holding a Bachelor of Science in graphic design at the Lebanese American University, he also holds a Bachelor of Applied Arts and a Masters in Interactive Multimedia Design at the Sorbonne. After eight years of professional experience with different graphics agencies, in 2013 he launched his own design studio based in Paris, where he practises his various creative skills in visual communication industry.

PALESTINIENNES, MÈRES PATRIE

http://www.cuej.info/mini-sites/l_obstination-et-l_esperance/

by the CENTRE UNIVERSITAIRE D'ENSEIGNEMENT DU JOURNALISME (CUEJ) – STRASBOURG UNIVERSITY



"Palestiniennes, mères patrie" is a web documentary which presents four generations of Palestinian women:

- The Facebook generation, personified by the ubiquitous youth in the Palestinian territories. Dream of going abroad, they create a virtual life while waiting for the life's promises to be fulfilled;
- The Intifada generation of women, many of whom have studied but are struggling to find work;
- The Arafat generation of women who have embraced their people's cause at the price of sacrificing their kin;
- The Nakba generation – the oldest – women exiled in 1948, the key to the family home forever in their pocket.

These four generations are shown through portraits, graphics

and stories.

CENTRE UNIVERSITAIRE D'ENSEIGNEMENT DU JOURNALISME (CUEJ) – UNIVERSITÉ DE STRASBOURG

"Palestiniennes, mères patrie" was created by 27 students of the CUEJ – University Centre for Teaching Journalism at the University of Strasbourg – supervised by their teachers. The web-documentary was made in May 2012 in Palestine's West Bank. Every year at the end of the masters course, the students spend a month completely immersed in a country of which they know neither the culture nor the language. Working with university students in the host country, they have to produce an on-the-spot journalistic achievement, which is presented to our partners before they return to France. The web documentary *"Palestiniennes, mères patrie"* is one of those productions.

SYRIE, JOURNAUX INTIMES DE LA RÉVOLUTION

<http://syria.arte.tv/>

by Caroline DONATI and Carine LEFEBVRE-QUENNELL



In Aleppo, Majid films a brigade of Free Army soldiers.

In Damascus, Amer explains the siege of a strategic suburb, Daraya.

In Turkey, Osama embodies the political activism of young revolutionaries.

A refugee in Lebanon, Joudi talks about Assad's prisons.

Day and night they talk to us about their disrupted lives.

The exaltation at the start, the hope, then the destruction, the deaths and the world's indifference.

The regime's murdering madness on one side, radical fanatics on the other.

None of them could have imagined the horror they face today.

For two years, this web documentary has followed them step by step in their fight for democracy.

Caroline DONATI is a journalist, author and consultant, specializing in the Middle East.

Permanent correspondent in Beirut between 1994-2000, she is the author of "*L'Exception syrienne: entre modernisation et résistance*" (La Découverte, Paris, 2009).

Between 2011 and 2013 she covered Syria for *Mediapart*, an online news site. In 2012, with director Carine Lefebvre-Quennell and Syrian citizen journalists, she began the web-documentary "*Syria, Diaries of the Revolution*" (DKB Productions). Broadcast on *Arte* and *Mediapart* since 2014 and added to continuously ever since, the work has been given numerous awards and is supported by *Canal France International* and the European Union. With Osama Chourbaji she is also developing New Syrian Voices, a network of Syrian citizen journalists.

After studying theatre, **Carine Lefebvre-Quennell** worked on feature films as assistant director. After an internship at the *Ateliers Varan* in 1998 she began making documentary films, at the same time coaching actors. Her first documentary, "*Alzheimer mon amour*" (26') was broadcast in 1999 on "*Envoyé Spécial*". From 2001, her long collaboration with *Point du Jour* resulted in five 52' films, all broadcast on *France Televisions* and *web-tvs*.

Recently she has run a film writing workshop for inmates of the men's prison at Fleury Mérogis. Since the end of 2012, she has worked with journalist Caroline Donati, and in collaboration with Syrian citizen journalists, for the web-documentary "*Syrie, journaux intimes de la révolution*" (DKB productions), winner of several awards and broadcast on *Arte* and *Mediapart*.

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LIFE IN THE CHANNELS

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[Greece / The return of ERT](#)

Alexis Tsipras' radical left-wing government Syriza has kept its promise: at 6.00 am on June 11th, ERT, the acronym of the Greek public service radio and television, returned to TV screens, exactly two years after its sudden closure in 2013 for economic reasons.

Sources: *lexpansion.lexpress.fr, fr.euronews.com et lemonde.fr*



[Morocco / Medi1 TV: refurbishing the production system](#)

The Moroccan private “info-tainment” channel, *Medi1 TV*, broadcasting in Arabic and French, has just approved an overhaul of its whole production system. The French company *Videlio Preview* won the contract to oversee this modernization process which will give the channel more modern production methods, and thus higher quality programmes, in line with its ambitions to be regional leader.

Sources: *videlio.com et leseco.ma*



[Tunisia / Arrival of M Tunisia](#)

The Tunisian media landscape has just welcomed a new television channel *M Tunisia*, aimed primarily at women, youth and children. It takes over from *Al Moutawassit*, bought by Faisal Tebourski and Adel Ben Khalifa and will transmit on Nilesat. The channel's launch was announced at a press conference on June 8th during which the new editorial guidelines and selected programmes were presented by Faisal

Tebourski, channel chairman. *M Tunisia* offers soap operas, television series and morning shows, cultural, social, religious, sports and entertainment programmes.

Sources: *espacemanager.com, businessnews.com.tn et highlights.com.tn*



[Algeria / Government threat to close private television stations](#)

In a statement the ministry of communications has warned the heads of some private television channels (Ennahar TV, Echorouk TV, Dzair TV, DjazairiaTV and El Hogar TV) about broadcasting violent programmes and trivializing violence. The Algerian government has asked the heads of these channels, *"to immediately take strict measures"* to remove from the programme schedules *"scenes contrary to our traditions and our religious values which forbid violence in all its forms and which sanctify the Algerian family living in peace and serenity."* He adds that *"the supervisory bodies will remain vigilant to programmes broadcast, to ensure the effective implementation of the recommended measures to correct them."* Failure to comply with this request will be penalized by taking *"legal measures"*, possibly temporarily *"withdrawing authorization"* for their activity on Algerian territory. This warning comes after Echorouk TV's broadcast of *Otages*, a hidden camera programme simulating hostages being taken by a terrorist group.

Sources: *aps.dz, horizons-dz.com et lefigaro.fr*

IMAGE NATION ABU DHABI



[United Arab Emirates / Partnership between Discovery and Image Nation](#)

In the last quarter of 2015 *Discovery Communication*, the American television group belonging to *Discovery Holding Company*, in partnership with *Image Nation*, Abu Dhabi Media's film production subsidiary, will launch *"Quest Arabiya"*, a new free TV channel in Arabic. The channel will broadcast across the Middle East and North Africa and is primarily aimed at a male Arab audience aged 16 to 44, but its programmes could also appeal to the whole family. The main topics will be adventure, survival, cars, technology, wildlife, history, peoples and communities.

Sources: *communiqué de presse Image Nation Abu Dhabi, variety.com, lettreaudiovisuel.com*

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PROGRAMMES

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[Egypt / “El Mashrou3”](#)

After the success of its first season, aired on *Al Nahar*, the reality TV programme “*El Mashrou3*” has found finance to launch a second season. In 2009 Anna Elliott, a young American woman, created the Bamyas Media Production Company to launch “*El Mashrou3*” (*The Project*). In the show young Egyptian entrepreneurs compete against each other – an innovative concept blending entertainment and education. The aim is to help young Egyptian entrepreneurs create and operate a business in a country where youth unemployment for 15-24 year olds is terribly high. The show has 13 episodes. The winner walks away with a cheque and technical support to set up his or her entrepreneurial project.

Sources : [*lefigaro.fr*](#), [*irishtimes.com*](#)

[France / “Still Standing”: adaptation of an Israeli game](#)

D8, in association with the Belgian channel RTL-TVi, is adapting the Israeli game show “*Lauf al Hamilton*”. It will be called “*Still standing*”. The principle of the game is that a candidate tries to eliminate the ten other candidates one by one in duels about general culture. It has been adapted in various countries, including Italy, Spain and the United States. The TV production group Endemol bought the French language rights, TF1 used the format in a pilot but then abandoned it. D8 has now recovered it.

Sources: [*satellifax.com*](#), [*programme-tv.net*](#) et [*dhnet.be*](#)

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ECONOMY

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[Israel / Purchase of the Israeli Channel 10](#)

The Israeli Media Group *RGE* has announced the acquisition of *Channel 10*. This entertainment channel, one of only two private channels in the country, has been facing considerable financial problems since 2011. *RGE* has redeemed its debt of over 10 million shekel, to own a 51% stake. *RGE* also had to buy the broadcasting license for 15 years, at a cost of 50 million shekels. The decision now has to be approved by Israeli competition authorities.

Channel 10 is not the only Israeli channel with financial problems: *Channel 2* has a deficit of 4 million shekels.

Sources: *israelvalley.com* et *haaretz.com*



[Spain / Launch of Mega and beIN Sports](#)

On July 1st *Atresmedia* launched *Mega*, a new DDT general interest channel for a male viewers aged between 25 and 45. An agreement signed with *Mediapro* has meant the early closure of *Go! TV*, a DTT sports channel which would have closed at the end of the year, thus allowing *Atresmedia* to pick up that frequency.

On August 1st *Mediapro*, partnering with the Al Jazeera group, will launch Qatar's sports TV channel *beIN Sports*. It will be broadcast on pay-TV platforms including *TotalChannel* and will be available in preview and free to *Go! TV* subscribers as from July 1st. It should broadcast the Champions League, the Europa League, Ligue 1 and other international football competitions. *Go! TV* will continue to broadcast on the OTT platform (Over The Top)..

Sources: *lavanguardia.com*, *futbol.as.com*, *tbivision.com* et *mediasportif.fr*

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CINEMA

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[Tunisia / A new head of CNCI](#)

Fathi Kharrat was appointed head of the *Centre National du Cinéma et de l'Image* (CNCI), a Tunisian institution created in July 2012 to manage the cinema sector (production, distribution, film industry, film festivals, training). It is supervised by the Ministry of Culture and Heritage Preservation which wants to revitalize the film and broadcasting sector by consolidating all the institutions involved. Fathi's first job will be to revise the laws on cinema dating from the 1980's. Then the focus will be on developing production and distribution across the country. Investors will be encouraged to finance

new cinemas across Tunisia. The new boss does not overlook the work of past generations nor of young people, whom he hopes will have a greater interest in *"the improvement of the national audiovisual archives and its digitization as well as the supervision of associations active in that field through partnership agreements in order to attract young people and make them aware of the importance of the image and cinematic expression without losing sight of course of developing a map of film festivals."*

Sources: [*directinfo.webmanagercenter.com*](#) et [*babnet.net*](#)



[Morocco / Several foreign films being shot](#)

Morocco is currently hosting some of the filming Ang Lee's new film *"Billy Lynn's Long Halftime Walk"* in Ourzazate, with American actor Vin Diesel in the role of the soldier Shroom.

The film is an adaptation of Ben Fountain's book *"End of half time for Billy Lynn soldier"* about a 19 year old American soldier, Billy Lynn, and his company. Having survived an attack by Iraqi insurgents, they are made heroes, repatriated to the United States at

the request of George W. Bush to promote the US military during a "Victory Tour", before returning to the front.

The next James Bond film, *"Spectre"* with Daniel Craig playing the secret agent 007 alongside Christoph Waltz, Monica Bellucci and Léa Seydoux, is also currently filming on Moroccan soil in the city of Tangier. Other scenes should be shot in Erfoud.

Meanwhile Casablanca will host the filming of several scenes of the Bollywood film *"Dishoom"* by Rohit Dhawan. The cast has three stars of Indian cinema: John Abraham, Varun Dhawan and Jacqueline Fernandez.

Sources: [*le360.ma*](#), [*huffpostmaghreb.com*](#), [*bladi.net*](#) et [*telquel.ma*](#)



[Morocco / Digitisation of Moroccan film archives](#)

The Board of Directors of the *Centre Cinématographique Marocain* (CCM), chaired by the Minister of Communications Mustapha El Khalfi, announced the launch of two major projects: the digitization of the national film archives (500 feature films), and the creation of a film lab to save and archive films. A tender was launched for the film archive digitization. The laboratory will handle processing and editing. The investment budget for the development of this project should be 30 million dirhams.

Sources: [telquel.ma](#), [le360.ma](#) et [maroc.ma](#)



[Turkey / Film adaptation of "Robinson Crusoe ve Cuma"](#)

Gürçan Yurt is making a film adaptation of his humorous hit cartoon, "*Robinson Crusoe ve Cuma*" (Robinson Crusoe and Friday) published in the weekly magazine *Penguen*. The film, produced by the Turkish film production company Bahçesi, is currently filming in Cuba. The role of Robinson is being played by Serhat Yıldız while John Nyambi is Friday. Release in Turkish cinemas is scheduled for August or September.

Sources: [todayszaman.com](#) et [beyazperde.com](#)

[Turkey / Turco-Armenian film platform](#)



In June, members of the Turkish-Armenian Film Platform – directors, actors, producers, academics and film professionals – gathered for their biannual meetings. Created in 2007 at the 47th International Yerevan Film Festival, the Platform works on both sides of the Armenian-Turkish border to develop cultural exchanges on joint film projects. Members of the organisation want to demonstrate the power of cinema to forge links when a situation may seem blocked.

As well as the two meetings they hold every year, one in Istanbul and one in Yerevan, they organize workshops open to film-makers at the Istanbul International Film Festival and at the Golden Apricot Film Festival (in Yerevan). The first of these fourteen workshops was in 2008 on the theme "How cinema deals with history."

This year's workshops will include presentations, workshops, meetings with professionals and a project pitching session. They will be held on July 13th and 14th. Among the 10 film projects presented, one of them will win a cash prize of €10,000 granted by the Black Sea Regional Cooperation Fund and the American Marshall Fund.

The Platform aims to support and encourage co-productions. 16 films, shorts and feature films, have so far benefited from its services.

During the rest of the year, Platform organizes meetings in Turkish universities during which directors from the two countries and the diaspora come to show and discuss their films.

Sources: [aujourdhuiturquie.com](#), [cinemaplatform.org](#) et [hurriyetdailynews.com](#)

[France / Release of “La belle promise”](#)



“*La Belle Promise*”, a Palestinian film by Suha Arraf, was released in French cinemas on June 10th. Arraf is particularly known for her work as script-writer on Eran Riklis’ “*The Syrian Bride*” and “*Lemon Tree*”, and for winning the “Mediterranean Issues Grand Prix” at the 2011 PriMed for her documentary “*Women of Hamas*”. Set in Palestine, her first feature film as director is about three sisters born into the Christian aristocracy who “*lost their land and their social status after the Six Day War with Israel in 1967. Unable to cope with their new reality, they cut themselves off from the rest of the world by locking themselves in their villa and clinging to their past. The arrival of their young niece, Badia, soon upsets their routine, especially when it occurs to them to find her a husband.*”

Source: allocine.fr

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FESTIVAL

Festival of the month:

62nd Pula Film Festival July 18th to 25th - Croatia

On June 10th the Pula Film Festival presented the programme of its 62nd edition which will be held in Pula, Croatia from July 18th to 25th.



It takes place in the auditorium of The Arena, the name given to the Vespasian amphitheatre dating from the 1st century AD which dominates the city centre.

The festival has two main sections:

- Croatian competition, mainly for feature films but also with a selection of Croatia's best short films.
- The international section, with 14 films in competition and 12 screened out of competition. Croatian cinema is

continuing to grow, this year no fewer than 75 films were submitted (28 features and 47 shorts) for the Croatian films category. From these, 14 feature films and 16 short films were selected. For the first time, a television series is also scheduled: Dennis Kelly's "*Utopia*". There will also be the world première of Serbian director Stevan Filipović's "*Next To Me*". The out-of-competition categories include a selection of films for young people and children.

The jury – Kristijan Milić, Srdjan Kurpjel, Zlatiko "Kico" Burić, Bernd Buder and Maurizio Braucci – will award the Golden Arena for Best Croatian film.

The international selection is diverse and cosmopolitan. Audiences will discover many films which have either been selected for major international festivals or won awards. The international jury consists of Olinka Vistica, Srdjan Drogojevic and Christopher Goodwin.

Source: pulafilmfestival.hr, screendaily.com et filmneweurope.com

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THE EURO-MEDITERRANEAN PERSPECTIVE

[Lebanon / Mohammad Nour Ahmad wins the Samir Kassir Award](#)



[Lebanon / Mohammad Nour Ahmad wins the Samir Kassir Award](#)

On June 2nd the Samir Kassir Award was presented in Beirut. Organized by the European Union in conjunction with the Samir Kassir Foundation, this award has been presented every year since 2006, a year after the murder of famous journalist and Lebanese academic. Its aim is to promote quality journalism, informed and independent, which reflects a commitment to democracy and a state of rights – something encouraged by the European Union. It is open to journalists from North Africa, the Gulf and the Middle East who have been published in the European Union.

For this tenth edition, the Audiovisual Report category was awarded to Mohammed Nour Ahmad, a Palestinian refugee in Syria, for his film “*Blue*”. In his documentary, the director shows the plight of refugees in the Palestinian camp of Yarmouk, highlighting the power and importance of music, in this case the piano, to cope with daily life and restore hope. In the Opinion Piece category the award went to journalist Ayman Al-Ahmad for “*Father, Who is Michel Seurat?*” while Egyptian Hisham Manaa won an award for his investigation into the corruption in Egypt’s health sector and its non-compliance with health standards. They each received €10,000.

Sources: samirkassiraward.org, lorientlejour.com et magazine.com.lb

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STOP PRESS

[Belgium / Albert Londres Award](#)



[Belgium / Albert Londres Award](#)

On May 30th in Brussels the prestigious Albert Londres Award was presented to three journalists: Luc Mathieu, Cécile Allegra and Delphine Deloget. Luc Mathieu, a journalist with “*Libération*”, won the award for a series of articles on the Jihad in Syria and Iraq. In the broadcasting category, Cécile Allegra and Delphine Deloget were jointly awarded for their long documentary “*Voyage en Barbarie*” (selected in the Mediterranean Challenges category for this year's PriMed). The film was accompanied by a web-doc on the web-site of *lemonde.fr* this autumn. The two journalists' investigation traces what happens to captured Eritreans: they are taken to the Sinai, held prisoner and tortured while they wait for their families to pay the ransom – if they can. The powerful

plus-point of this collection of poignant testimonies is the way views are inter-woven. As well as the difficult interviews with a few survivors, the film-makers managed to get interviews with a former executioner and a Bedouin Sheikh who liberates and helps these prisoners of the Sinai. The jury wanted to reward “*a hard-hitting film, although marked by modesty and dignity.*” The film also won awards at this year's New York City International Film Festival.

The Albert Londres Award was created in 1933, one year after the death of the famous journalist. Every year since then it has been awarded to the best newspaper journalist, and, since 1985, to the best reporter using broadcasting tools, aged under 40 years.

Sources: *lesinrocks.com* et *lemonde.fr*

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