



N° 70

Summer 2008

**MEDITERRANEE
AUDIOVISUELLE
Monthly Newsletter**

The Mediterranean is making the headlines this summer, with the launch of the Mediterranean Union in Paris.

A Mediterranean which, with all its contradictions, vitality and humanity, was at the heart of the 13th International Festival of Mediterranean Documentary and News Film organised this year in Turin. We shall be covering in detail all the prizewinning films plus the reactions of the winning film-makers.....

Also in this issue, the launch of Euronews in Arabic, close-up on the *Rencontres Cinématographiques* at Hergla, Tunisia and this month's web-site docume.org, an organisation promoting documentary films in Italian cinemas.

Have a good summer and happy reading. See you in September...

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Contents

HEADLINE STORY from pages 3 to 17

LIFE IN THE CHANNELS page 18

FESTIVALS from page 19 to 22

WEB-SITE OF THE MONTH page 23

THE EURO-MEDITERRANEAN WAY pages 24 and 25

THE PRODUCERS' WAY pages 26 and 27

TELEGRAMS page 28

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13th International Festival of Mediterranean Documentary And News Film TURIN 14th to 20th June 2008



The 13th International Festival of Mediterranean Documentary and News Film took place between the 14th and the 20th June in the cradle of Italian cinema and documentary, Turin. Just a few yards away from the fabulous cinema museum, the Mole Antonelliana, and actually inside the RAI building, in their own radio and television museum. For this 2008 edition, the CMCA had received 288 documentaries from 29 countries, including France, Italy, Israel, Spain, Turkey, Greece and the Lebanon – countries usually represented in this Festival – as well as from the United Arab Emirates, Slovenia, Georgia, Bulgaria, Malta, Cyprus and Austria.

20 films had been chosen for this final phase of the Festival, as well as 17 magazine programmes competing for the Faro d'Oro.

A WORD FROM.....



Paolo Morawski, artistic director of the Festival

“Many innovations in this year’s Festival. First of all the town, Turin, a long way from the sea but tuned into to both documentary film (the Region created a grant for documentaries) and the Mediterranean (the Province sees itself as part of the Latin-based Italo-Franco-Spanish arc). But in its make-up as well Turin is very Mediterranean, I mean the number of immigrants coming from the Southern shores. Public film screenings including representatives from immigrant communities allowed us to create a dialogue.

We also worked a lot with Turin University, particularly with the multimedia laboratory “Quazza/Dams”. The master classes were held in the University, the students being the privileged users of the video-on-demand (130 hours of digitized documentaries), and a group of students worked on the Italian-language blog (<http://prixcmca.blog.rai.it/>) which related minute by minute the lighter, less official side of the Festival – new this year.

I found this year’s festival very enriching, fascinating – full of strong feelings, emotions, humanity. Above all, I was struck by the debates within the juries, deep, enlightened and full

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of passion. There were some difficult decisions, sometimes incompatible, sometimes reached by a majority. The discussions were lively, the two international juries really were....*international*. The points of view were very different, a clash of cultures, arousing sensitivities, a complex meeting of minds. More than that, I'd say they were really *Mediterranean* juries – impassioned, with words coming easily and vehemently. The higher the quality of the documentaries the greater the vehemence of the discussions, which made coming to a decision even more difficult: three times the juries asked if they could award shared prizes. The rules do not allow that, which explains the number of special mentions. At the end of these long impassioned debates two Israeli films and one Greco-Palestinian were given awards. That's not a negligible result – an encouraging sign for everyone.”

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The president of the international jury was **Thierry FABRE**, director of the magazine *La Pensée du Midi*, creator of the *Rencontres d'Avéroès*, scientific coordinator of the *Ramses²* network:

"What I find really stimulating about being here in Turin is this critical environment focussed on Mediterranean documentary, with a group of jurors from such different backgrounds. What's important to me is being able to pick out works which have something very special, works which we shall still be discussing a long time from now. And what interests me too is such contrasting, different approaches to the Mediterranean reality by these film-makers.

The jury consisted of:

Jad ABI-KHALIL, producer/director (Lebanon);

Saba ANGLANA, Italian-Ethiopian singer;

Wafa'a 'AWAD, Egyptian writer and journalist on the daily Al-Ahram;

Hichem BEN AMMAR, director, winner of the 2007 "Mediterranean Memory" prize, producer and creative director with Docs à Tunis (Tunisia);

Djamel BENRABAH, programme director ENTV (Algeria);

Francesca CATARCI author director RAI Tre (Italy);

Adelheid FEILCKE TIEMANN, director of International Relations of Deutsche Welle (Germany);

Giuliano GIRELLI, director and founder of the association DOCUM';

Olivier MONTELS, channel and programme director for France 3 Méditerranée (France);

Pandora PUYGUIRAUD-MOURIKI, director ERT (Greece)

Alina TUTOVEANU, head of documentaries TVR (Rumania);

Bruno ULMER, director and winner of the 2007 CMCA Grand Prix (France)

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The Winners 2008

CMCA GRAND PRIX, MEDITERRANEAN STAKES CATEGORY

“JERUSALEM IS PROUD TO PRESENT” by Nitzan GILADY – ISRAEL

82 minutes, 2007

The jury gave the award to “Jerusalem is Proud to Present” because of the importance of the fight for liberty – sexual, individual, and civic – confronted with a coalition of reactionary forces in the triple-holy city of Jerusalem, plagued as it is by violence and war.



During the summer of 2006, Jerusalem welcomed for the first time “World Pride”, which was to culminate in the traditional parade of gay and lesbian celebration. The planned demonstrations raised enormous problems as the town’s Jewish, Islamic and Christian leaders began an uncompromising battle against an event which would “defile the holy city”. On the other side, activists at the city community centre, Jerusalem Open House (LGBT), resisted. Unmoved by the violence and anti-gay feeling, they had to face

threats not only to their right to demonstrate but also to their own convictions.

Nitzan GILADY is a graduate of the Thelma Yelin Art School (Israel) and the New York “Circle in the Square” Theatre School. He is a self-taught director/producer. He has taken part in more than one hundred and twenty international film festivals and his films have already received twelve prestigious international awards.



Where did the idea for the film come from?

I was approached by my co-producer, Galia Bador, to make this film. When she told me that World Pride was going to be in Jerusalem I immediately knew there would be problems, mainly from the religious communities. However I found her project interesting. Even more because, irony of fate, I myself was in a crisis: at 35 I had just “come out”. My family is very conservative, closer to those who were against the Parade. The

film is not a personal story but rather an account of my own reflections on the subject. I spent a lot of time discussing the form and the style which my film should take. I had already made other documentaries, but this was the most difficult.

Is the subject of your film a Mediterranean problem?

For me it’s exactly the sort of problem which the Mediterranean has to face up to. This film is about the fight for Human Rights – not only in the Mediterranean but everywhere in the world. It shows the conflict between homosexuals and religious communities which don’t accept their way of life. I knew it mustn’t only be a film about gays, it must be much more than that. For me it had to be about Human Rights. I allowed both sides to speak. I wanted to

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look at the situation in as balanced a way as possible, right through the film. Even in our crew the discussions were lively. It quickly became clear that some of them, because of their religion, were far less tolerant than others.

What does the Prize mean to you?

For me it's reassurance that I've succeeded in presenting my subject in a coherent and efficient way. It was a difficult assignment, carrying many risks. I tried to be as honest as possible. I'm happy that my work has been recognised by an international jury made up of professionals.

SPECIAL JURY PRIZE

D'UN MUR L'AUTRE by Patric JEAN - BELGIUM

90 minutes, 2008

Production : Black Moon Production (Belgium)

The jury rewarded "D'un mur l'autre" for the high quality of its film sense, its feeling for the people and the strength of the accounts of migration and exile in a Europe where one wall has fallen in the North and where so many others are being built in the South.



This road movie takes us across Europe, from the former Berlin Wall to the new border fence around Ceuta in Morocco. At least four frontiers but one single axis: a racially mixed, multicultural society, rich in its diversity despite being rejected for so long. Patric Jean takes us from the north to the south with humour and compassion, showing us men and women who have migrated from the four corners of the earth to make up this new society – contributing to it with energy and generosity.

After his very dark film "La raison du plus fort", and contrary to all stereotypes, the director presents an optimistic, celebratory, sometimes sardonic look at Europe and its immigration.

Patric JEAN is a Belgian film-maker born in 1968 in the Borinage region. His family is working class, his mother an opera singer; he did oral studies at the Brussels Conservatoire Royal graduating in letters. Having become a French teacher he enrolled in the "cinema directors" class at INSAS, where he spent four years. During his studies he founded NEMO, a newspaper sold on the street by the homeless. He concentrates mainly on documentary film. He founded and is the main shareholder of Black Moon Productions, a production company based in Belgium.



"This award touches me very deeply. A Mediterranean documentary prize for this film which shows the Mediterranean as a barrier! I'm sure you've been moved, as I am, by these men and women from elsewhere who give us lessons in courage, strength and determination. For me they are heroes. Thank you for awarding them this prize."

DISTINCTION IN ITS CATEGORY

**"BIUTIFUL CAUNTRI" BY Esmeralda CALABRIA, Andrea D'AMBROSIO and
Peppe RUGGERO – ITALY**

83 minutes, 2008

Production: Lumiere & Co. (Italy)

The jury rewarded "Biutiful Cauntri" for its strength, courage and determination. A documentary which blows the whistle on the spread of waste and the lasting pollution in Campania, caused by the double-dealing of the Camorra and big companies, the complicity of the authorities and the denial, even cowardice, which now threatens public health.



In the Campania region near Naples a huge area is used as a dump for industrial waste. 1,200 unauthorised toxic waste dumps have been recorded. Regularly lorries empty horrific loads into the countryside, doing lasting damage to the soil, endangering the health of the people who live there. Sheep farmers watch their animals die from dioxin poisoning, farmers despair as their land is polluted....the people living there feel abandoned by everyone.

Behind the scenes an illegal industry run by the Camorra – a mafia whose weapons include garbage trucks and mechanical diggers.

While a population is being cynically sacrificed, one militant fights to make the voice of the region heard.

Esmeralda CALABRIA was born in Rome in 1964. She worked as editor on many films, including "Lascia perdere Johnny!" (2007), Nanni Moretti's "Il Caïmano" which won the Golden Ciak for the best editing (2006), Michele Placido's "Romanzo criminale" (2005), Massimo Martelli's "Segreto de successo" (2003), Nanni Moretti's "La Stanza del figlio" (2000) and on documentaries like "Che cosa manca" (2006), "Residence Bastoggi" directed by Claudio Canepari (2003).

Andrea D'AMBROSIO teaches history and the language of cinema. With other film-makers she made the collective film "Combattenti Fish" (the street lords of Naples).

Peppe RUGGERO is a professional journalist. He is head of communications and press for the environmental network Legambiente. Most notably he handled the Chernobyl file (2000) and the White Book "Radiografia illicite de traffici – ten years of dumping waste".

FIRST FILM AWARD

"PIC-NIC" by Eloy ENCISCO – SPAIN

75 minutes, 2007

Production: I.B. Cinema (Spain)

The jury gave the prize to "Pic-Nic" for its intelligent and sensitive approach to the people and for that rare feeling of sharing passing time, summer by the sea.....



A sceptic from Galicia, a bantering man from Madrid, an obstinate man from Aragon, an argumentative man from Asturia, a charlatan from Argentina and a man from Navarre. For several years all have come together on the same beach with the same obsession: to be the first to claim possession of part of their sandy territory. Each year these wandering knights, armed with parasols, struggle against an inescapable aspect of reality: the passage of time. Through these characters Eloy

Encisco offers us a portrait of conservative Spain today.

Eloy ENCISCO graduated in documentary film-making from the International Film School in Cuba's San Antonio de los Baños. *Pic-Nic* is his first full-length film. He received the Benibecas Award 2004 for the best documentary project and also received the Panasonic Prize in 2005 in the Doc'Amateur Film Festival.



"I am very pleased but also rather surprised to receive this Award, because the documentary is about old people, who don't exactly exude happiness when they come to the beach every day. Basically their lives bore them. This film has not been shown on any television channel, but I hope that now, with this prize for a first work, it might interest a few broadcasters. Having said that, I have no illusions: my documentary is more cinematographic, its rhythm slow. Perhaps it doesn't have a place on television, but it's exactly the film I wanted to make. In any case, this award gives me the courage to go on. My next documentary will take

place between Spanish Galicia and Portugal. Amongst other things it will look at the relationship between the people on both sides of the border."

MEDITERRANEAN MEMORY AWARD

"THE WORLD SPEAKS ARABIC" by Maryse GARGOUR – GREECE/PALESTINE

61 minutes, 2007

Production: Bad Movies (Greece)

The jury gave the award to "The World Speaks Arabic" for its powerful interviews, the quality of research and the importance of what it shows us, a period of history too often ignored by the public – Palestine between 1917 and 1948.

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At the end of the 19th century Zionism appeared on the international scene as a minority political movement. Although its early leaders spun elaborate theories, its real purpose was to create a Jewish state somewhere in the world, in Palestine if possible. But at that time “the earth spoke Arabic”, as it had for the previous several thousand years: Palestine was the home of the Arabs of Palestine, the Palestinians. How could the late-19th century Zionist leaders reconcile

their political ambitions with the reality in Palestine? Long before the Balfour Declaration of 1917 they knew the answer. The Zionist leaders drew up plans, put them into practice then organised the removal of the Palestinian population from their land. Any and every method was used – particularly force, often brutal.

Maryse GARGOUR was born in Jaffa. Having graduated from the *Institut Français de Presse* she did a PhD in Information Science at the University of Paris II Panthéon. She has been a journalist and a producer at the *Office de Radio Diffusion et de la Télévision française* at Beirut, has worked at UNESCO in Paris, at the International Council for Cinema and Television and has also been a freelance journalist for international television news services in Paris. She has made documentaries: “Une palestinienne face à la Palestine”, “Le Pays de Blanche”, « La Terre parle Arabe » and wrote and produced « Jaffa la Mienne » and « Loin de Falastin ».



“I am deeply moved. This is the consecration of more than two years’ work. I have researched archives in the US, in England and in France. I think I have succeeded in creating something dynamic using archive material. I consider this prize invaluable for the Palestinians, because it is recognition of their history before 1948, when they lived in their own country quite normally. It’s a difficult and painful story but with this documentary a precious memory is now captured in images.”

This film also received the broadcasting prize of ENTV as well as special distinction of the ASBU film-makers.

The ASBU film-makers selected this film because it helped them “get to the roots of the Mediterranean region’s history and, without any doubt, the roots of the Israeli-Palestine conflict. For that reason it is a unique and precious document.”

ART, CULTURE AND HERITAGE AWARD

VJESH/CANTO – Rosella SCHILLACI

57 minutes, 2007

Production: Palomar (Italy)

The jury gave the prize to “Vjesh canto” for its ethnographic research, the quality of its archival images and sounds and for the strength of the people who keep the Aberesh culture alive, the Albanians living in Italy.



The women of San Costantino Albanese and of San Paolo Albanese sing ancient *vjeshet*, handed (literally “thrown”) down from mother to daughter. These chants tell the flight of the Albanians who sought refuge in southern Italy 500 years ago. In 1954 the anthropologist Ernesto di Martino organised an expedition to record these chants, little realising that 40 years later women would still be presenting their art to the whole world, giving concerts in Italy, France and Albania.

Rosella SCHILLACI was born in Turin in 1973. She graduated from Manchester University's Granada Centre for Visual Anthropology (Great Britain). At the moment she works for the Ethnographic Archives and makes documentaries. Her previous film “Pratica e Maestria” (2005) was selected for and won awards at several international festivals. She made “Ascuntami” (Listen to Me, 2000), “Euro Blows over Stromboli” (2001) and “Living Beyond Borders” (2004)



“I am delighted to receive this prize in the Art and Heritage category, since I didn't believe it possible. I've often been told my films were too anthropological or ethnological. This award proves that does not prevent them affecting viewers, and in this case the jury. I hope this documentary will interest Italian television, it's a different way of looking at Italy. This award gives me the strength to continue at the very moment I was beginning to lose hope in my profession and my way of making films. I leave with a light heart for another project on the theme of immigration and its consequences in the daily life of migrants.”

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THREE BROADCASTING AWARDS

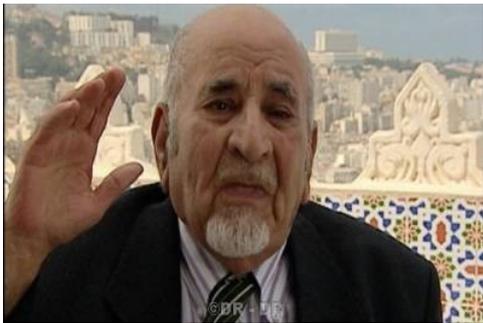
They were given by representatives of the television channels involved with the documentaries in competition.

FRANCE 3 MEDITERRANEE

L'AUTRE 8 MAI 1945 – Yasmina ADI

53 minutes, 2008

Production : Compagnie des Phares et Balises (France)



The 8th May 1945 is a key date in the history of France. Each year the victory over Nazi Germany is celebrated. But on the other side of the Mediterranean, in Algeria, this day of glory is also a day of mourning. In the victory celebrations of 1945, Algerians wanted to express their desire for independence. They were subjected to several weeks of violent repression by the French army. There were thousands of victims. But 60 years later there is still much that remains shadowy about the

repression of that spring of 1945 in Algeria. Yasmina ADI found many unpublished documents, archives of the French government, the British and American secret services. She met the men and women who lived through this repression. She talks to French and Algerian witnesses, as well as to the first journalist reporting the scene. This investigation raises the veil on the organisation and consequences of this colonial repression. This other 8th May 1945 was at the root of the Algerian War.

Yasmina ADI was a press officer for four years. In 1997 she began to work as an assistant director (preparation, shooting but also post-production) with F. Bergeron. This collaboration lasted seven years. Then she became involved in investigations and writing. "L'autre 8 mai 1945" is her first film.



"I'm extremely touched to have been given the France 3 Méditerranée award, because my documentary is about the French and the Algerians. It's particularly precious because I worked very hard on this film. I went to Algeria, France but also to England and the United States. Many of the people involved were elderly, so there was an urgent need to record their accounts of what happened on the 8th May 1945 in Algeria. It wasn't easy to ask all these people to give me a little slice of their very painful memories. I hope that this documentary will open the debate on this other 8th May 1945."

RAI AWARD – ITALY

SIX FLOORS TO HELL – Jonathan BEN EFRAT

52 minutes, 2007

Production: Video 48 (Israel)



Jalal Hamdan is one of many Palestinians to slip into Israel to work. With hundreds of others he spends his nights hidden six floors below ground in the basement of an unfinished shopping mall near Tel Aviv. Jalal's dream is to earn enough money to be able to marry his fiancée. A journey into the shadows, where only the optimism of this young lover lights the way: "In the dark," he says, "the only thing left to think about is love."

Six Floors to Hell won the prize for Best Editing at Docaviv 2008, the Tel-Aviv International Documentary Film Festival. The jury justified its choice because *"this film shines light into the darkest corners of Israel today. It moved us as no other film through its emotional strength."*

Jonathan BEN EFRAT has been a journalist specialising in Gaza and the occupied territories (2000 – 2005) for the magazine "Etgar". He made the documentary "Breaking Walls", winning awards at the 2005 Grenada Festival and "The Mall", a short documentary commissioned by the WHO, also winning several prizes.



"The shooting of Six Floors to Hell was physically very difficult because we had no light, no electricity and very little air. The Palestinian workers who live underground in Israel live a hell. That's what I wanted to show and I am delighted to have won the RAI prize since my film has not been shown on any television channel. The Israelis, but also the Palestinians, have to know the price some Palestinian workers pay trying to earn enough money to keep their families. When we started, the people in the film were cautious about being filmed, but little by little we gained their confidence and above all they understood what we were trying to do."

ENTV AWARD – ALGERIA

"THE WORLD SPEAKS ARABIC" by Maryse GARGOUR – GREECE (See the Mediterranean Memory Award)

THE FARO D'ORO AWARD FOR BEST MAGAZINE PROGRAMME

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“MEDITERRANEO” – Italy

*The jury gave the award to **Mediterraneo** for the choice of subjects treated in this magazine and for the quality of the images and sound, as well as for its very well researched presentation, educational while always riveting.*



Magazine co-produced by RAI, France 3 and Spain's TVE, with help from Télévision Suisse Italienne, Greece's ERT and Algeria's ENTV. The originality of *Mediterraneo* is that it brings together different cultures and points of view using reports

by journalists from several television stations across the Mediterranean basin. It's a programme which has become a key element in the dialogue and exchange across the two shores of the Mediterranean as well as keeping a constant watch on this crossroads of the world.

In the winning programme there were four reports:

- The War presents its bill – Stefano Marcelli

Bosnia. Mirsad Tokaca writes, on his own, the history of the war in former Yugoslavia. He heads a committee financed by the Norwegians identifying victims

- The Heart of Cairo – Chantal Fazi

Egypt. In just a few years Ala Aswani has become the most read author in the Arab world. In "The Yacoubian Palace" he paints a sombre portrait of Egyptian society today, poised between corruption and Islamic outbursts. An Arab dictatorship relying on injustice and fanaticism.

- Beyond Taboo – Rim Mathouli

Morocco. In Muslim countries talking about AIDS is taboo. Thanks to an organisation fighting AIDS, Morocco is the first country to have given visibility to this disease. 50 people created a national campaign to fight this pandemic.

- Lisbon, the metamorphosis – Enrico Rotondi

Portugal. 1998-2008: ten years after the universal exhibition. Around the neighbourhood of the Expo construction continues. 3 million square metres of space have been built: housing for 25,000 people, 10,000 new jobs.

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THE FARO D'ORO'S JURY'S SPECIAL DISTINCTION

"THALASSA – FISHERS OF TYR" by Sophie BONTEMPS – FRANCE

The jury rewarded "Thalassa – the Fishermen of Tyr" for the modesty of these southern Lebanese fishermen, almost completely prevented from doing their job and thus feeding their families. They do not forget, despite all their friendship and do not become involved in the fratricidal war which surrounds them.



Thalassa is a weekly magazine programme on Fridays at 8.50 p.m. on France 3 and the channel Planète Thalassa. Presented by Georges Pernoud, the subject matter is mostly the sea (in Greek *thalassa*) and its environment, from the ecological, sporting,

human and historical points of view. The programme has managed to create a true community of active spectators, passionate about the sea, going to cultural and sporting meetings, joining clubs and discussion groups.

Synopsis of the award-winning edition

Tyr, the biggest town in southern Lebanon, the oldest port in the world, founded by the Phoenicians about 6,000 years ago. Now the town looks like a vast building site: between the abandoned archaeological digs and the shelled buildings going to Tyr is about looking at ruins. Eighteen months after the war of July 2006, setting the Hezbollah against the Israeli army, *Thalassa* tried to find out why people still live there. The guides, Kamal, Hassan and Shadi, three friends who fish together and try to live by the sea. As before, the Christian and Muslim communities live and work together, but today the Mediterranean here is particularly poor, a survival economy – the catches are increasingly meagre in an area devastated by dynamite fishing, a technique going back to the years of the civil war, illegal but still practiced by Lebanese fishermen. If the boats go too close to the Israeli frontier it can be very dangerous, for the waters of these neighbouring zones are guarded by the Israeli navy....yet they are the best stocked with fish.

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THE NATIONAL JURY'S "LATIN ARC" AWARD

"PARTIRE, RITORNARE" travelling with Tahar Ben Jelloun,
By Nene GRIGNAFFINI and Francesco CONVERSANO – Italy

The jury awarded a prize to "Partire, ritornare" for Tahar Ben Jelloun's delicate observation, his way of describing the hopes of the young Moroccans who dream of reaching, one day, the Spanish coast, his way of expressing the sorrow and sadness of the women who remain behind in the village with the children.....



Tangiers, only 14km separates us from the Spanish coast. The writer Tahar Ben Jelloun goes with us to Morocco to look at the situation of all those who want to leave the country, the young, hoping for a better life, imagining Europe is a paradise where their dreams will come true. However, leaving the country is often not the best solution. Many come back deeply disappointed, realising Europe is not the paradise they heard so much about. Now in Morocco there is a movement to encourage the young to stay in their country. In the little village of M'Zonda, quite close to Marrakech on the road to Agadir, brave women fight constantly to give their children an education so that, perhaps, they will not one day have to leave their country.

Francesco Conversano was born in Monopoli, Italy, in 1952. **Nene Grignaffini** was born at Fontanellato in 1955. Together they created a cinema production company, making around 80 films (documentaries, television reports, educational and cultural films, video clips and installations) over more than ten years.



"For us, taking part in this festival and the prize awarded our film are a recognition, strengthening our commitment to explain social problems through cinema and television. "This documentary was our contribution to the telling of personal stories, the "life of others" in one part of the world.

Our aim is to reflect on our time, in this period of conflicts and contradictions."

THE NATIONAL JURY'S SPECIAL AWARD

"UNA STAGIONE ALL'INFERNO" by Alessandro NUCCI – Italy

The jury gave an award to "Una Stagione all'inferno" for managing to show so successfully and with such command of the camera, the dramatic situation of African immigrants in southern Italy.



Each year in the southern Italy thousands of foreigners are taken on as seasonal workers to harvest the early fruits. At a fundamental level they make a major contribution to one whole sector of the economy – agriculture. However, these workers are invisible. In 2007 a team from *Médecins Sans Frontiers* crossed southern Italy with a country hospital. They looked after and met more than 600 foreigners. “Una Stagione all’inferno” followed this medical team. A look at the dramatic situation of immigrants.

Alessandro NUCCI

Alessandro Nucci was born in Cosenza in 1984. At 18 he began to work for a local television production company as cameraman and editor; he made reports on the Calabria region. Since 2006 he has lived in Rome where he works as a freelance for Road Television. He makes reports for RAI and La 7. In 2007 he made “Don”, his first short as director of photography.

[Return to Contents](#)
[Return to head of section](#)

LIFE IN THE CHANNELS



[#Europe/Launch of Euronews in Arabic](#)

Last December Euronews won a contract from the European Union to broaden its output into Arabic. On the 12th July, at a ceremony in the Institute of the Arab World in Paris, Euronews launched its eighth language version and began broadcasting in Arabic 24 hours a day, 7 days a week. This new version will allow Arab populations to understand the background and principal issues in European politics while increasing the channel's audience in the Mediterranean basin and the Arab-speaking world generally. At the moment Euronews covers breaking events simultaneously in 7 languages (German, English, Spanish, French, Italian, Portuguese and Russian) 24 hours a day. The Arab version will include all the programmes from the channel. So far 17 journalists have been recruited, from Algeria, Bahrain, Egypt, the Lebanon, Morocco, Syria, the Palestinian Territories and Tunisia. A correspondent is being recruited at the moment. The organisation of the "Arab Section" will be identical to those for the other languages. The correspondent will keep the news editors better informed, with greater responsiveness to news events in the Arab world. He will travel as often as events require and be able to make items to feed into the news or magazine programmes, occasionally doing interviews.



[# France/ Reform of public broadcasting](#)

On the 8th January the President of the French Republic, Nicolas Sarkozy, caused some surprise by announcing a huge reform to public broadcasting, saying in particular that there would be no more advertising on France's public channels. Following this announcement he set up a Commission of members of parliament and broadcasting professionals presided by Jean-Francois Copé (President of the UMP group in the National Assembly). On the 25th June the commission presented its report at a press conference during which Nicolas Sarkozy said that as from the 1st January 2009 he wanted to end commercials on the channels belonging to France Televisions after 8.00 p.m., and entirely as from December 2011. To compensate for this shortfall in income he proposed a tax of 0.9% on telephone and internet operators' turn-over and another on supplementary advertising revenue from private television operators (who will be subject to a second advertising cut). The President of the Republic also wanted the President of France Television, a group of five public channels, France 2, France 3, France 4, France 5 and France O, "to be named by the executive, after consultation with the *Conseil supérieur de l'audiovisuel* (CSA) and subject to a qualified majority of members of parliament."

[Return to Contents](#)
[Return to head of section](#)

FESTIVALS

CLOSE-UP ON THE.....*Rencontres cinématographiques* at Hergla 2008

The fourth edition of the *Rencontres Cinématographiques* in Hergla (Tunisia) took place between the 18th and the 23rd of July and was dedicated to the Senegalese film-maker Djibril Diop Mambetty. “*The aim of Hergla’s Rencontres Cinématographiques is to bring together young people from Africa and the Mediterranean, giving them the chance to learn about every aspect of the audiovisual, allowing these new generations to exchange ideas and experiences in a world increasingly based not on tolerance but prejudice. The open-air screenings of shorts and documentaries are a good way of getting like-minded people talking together.*”

The festival is organised round several axes:

- The official selection is organised in two sections: the first consecrated to shorts from African and Mediterranean countries. Some fifty works were presented this year. The second is for documentaries from the same two parts of the world.
- Writing workshops, a fundamental activity of the festival, bring together young people from Africa and the Mediterranean. Three workshops were on the agenda this year: the documentary workshop, run by the Italian documentary film-maker Stefano Savona; the short-film workshop, directed by the Tunisian film-maker Mahmoud ben Mahmoud and, new this year, a workshop given over to cinema criticism organised in collaboration with the African Federation of Cinema Criticism and the Tunisian Association for the Promotion of Cinema Criticism.
- On the 20th, 21st and 22nd July there was a seminar on the African film-maker Djibril Diop Mambetty, in the presence of cinema critics and film-makers familiar with his work and close to the man: Thierno Ibrahima Dia and Baba Diop (Senegal), Olivier Barlet (France), Hedi Khelil and Tahar Chikhaoui (Tunisia).
- A debate on short films, the documentary and new technologies in the African and Mediterranean context brought together all the people taking part in the *Rencontres* with specialists in photography.

These *Rencontres* are organised by the *Association Culturelle Afrique-Méditerranée*.

The Other Festivals

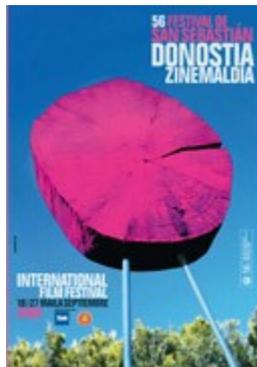


[# Italy/Doc SoleLuna Fest](#)

The third International Festival of Documentaries about the Mediterranean and Islam, Doc SoleLuna Fest, took place in Palermo from the 20th to the 27th July. This festival's aim is to introduce the public to different cultures, encouraging inter-cultural dialogue. For Lucia Gotti Venturato, founder and director of the festival *"the historic and social moment which we are living makes it particularly necessary to deepen our knowledge of and dialogue with Islam. Palermo and Sicily, strategically placed in the middle of the Mediterranean, a crossroads of peoples and cultures, seems to be the ideal place to create this event. The project "SoleLuna" (sun and moon), now in its third year, is not only a documentary festival but a way of multiplying cultural and educational activities."*

The international competition is divided into two categories: Islam and the Mediterranean. For Islam, documentaries, TV series, investigations may enter, as well as documentaries on anthropological, ethnographic and socio-cultural research – in fact anything looking at the customs and traditions of any country or any area of the Islamic world. For the Mediterranean, there are documentaries about the sea and its coast-line: history and travel on and around the sea, a sea which has always been a bridge allowing the exchange of knowledge between peoples and cultures.

For more information: www.soleelunadocfest.com



[# Spain/56th Festival of San Sebastian – Cinema in movement 4](#)

The 56th San Sebastian Festival will take place between the 18th and the 27th September. In the running for the *Concha de Oro* for this 56th year well-known film-makers like Daniel Burman, Christophe Honoré, Kim Ki-Duk, Jaime Rosales, Kristian Levring, Courtney Hunt and the Palestinian director Rashid Masharawi. On the 22nd September, within the framework of the festival, there will be Cinema Movement 4. This annual forum is for full-length feature films from Algeria, Egypt, Jordan, the Lebanon, Morocco, Palestine, Syria and Tunisia, African countries using Portuguese as a main language and also Iraq. The films must have completed shooting or be in post-production. Launched in 2005 and organised jointly with the San Sebastian Festival and the international festivals of Amiens and Fribourg, this forum gives the directors and/or producers of the films chosen the chance to talk about their work to professionals from all parts of the industry. There are several grants available, for example the *Centre National de la Cinematographie* (CNC) offers 15,000€ for post-production in France. The dubbing studio Mactari in Paris will give 15,000€ worth of services. Titra Films will offer French sub-titles, while Mikros Image will supply post-production services for a particular film. Swiss Effects and Kodak Switzerland will provide 30,000€ for digital transfer to 35mm film.

<http://www.sansebastianfestival.com>

[# Morocco / Fida Doc'Souss](#)

The 1st International Documentary Festival, Fida Doc'Souss, will take place in Agadir from the 4th to the 8th November. According to its founder Nezha Drissi *"Morocco is at a turning point in many areas: social, cultural, political.....but we believe that there can be no economic development without social and cultural development. The cinema documentary is an excellent means of making people aware of our humanist credo, and is exactly what's needed to build and consolidate an identity."* The Fida Doc'Souss aims to become a forum for debate and dialogue between film-makers from the North and the South, to share and foster a passion for documentaries with the widest possible audience, bringing together filmgoers, students, experts and the general public. The films chosen will come from very different parts of the world, ranging from the Mahgreb to the Middle East, Latin America, Asia and Europe.

4 main themes will be: the environment, social issues, sport, arts and music. The programme will be divided into two sections: an international competition with films produced in 2007-2008; a parallel programme put together in collaboration with local associations, the region's universities and similar institutions.

For films to take part in this festival they must be longer than 26 minutes and produced between 2007 and 2008, either in French or English. They should be submitted on DVD to: Nezha Drissi – 72 Quai de Jemmapes – 75010 Paris (before the 1st August)

For more details : nezha@fidadoc.org

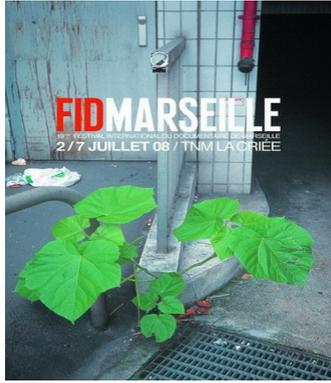


[# Arab Emirates / Dubai Film Connection – Co-production Market](#)

Last year, to strengthen its commitment to Arab film-makers and increase the number of productions coming from the Arab world, the Dubai International Film Festival created a co-production market, the Dubai Film Connection (DFC): 15 fiction and documentary projects by Arab film-makers coming from more or less anywhere in the world were chosen and presented to 80 professionals of the international industry.

The second Dubai Film Connection will take place between the 13th and the 17th December. The Dubai International Film Festival will give three grants of \$25,000 each to projects chosen by an international jury. The producers of the three winning projects will also receive an invitation to take part in the prestigious Producers' Network during the next Cannes Film Festival. ARTE will give the ARTE International Prize of 6,000€ to the film-maker who has shown exceptional originality, motivation and narrative style. The DFC is open to **documentary projects and full-length features by film-makers who are Arab by nationality or origin** (Morocco, Algeria, Tunisia, Libya, Egypt, Palestinian Territories, the Lebanon, Syria, Jordan, Iraq, Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, Yemen, the United Arab Emirates) **and which already have a producer.**

You have until the **4th August** to send in your projects
<http://www.dubaifilmfest.com>



[# France / Winners of the Marseille International Documentary Festival](#)

This year, the International Documentary Festival which took place between the 2nd and the 7th July, received a total of 2,220 long and short films, of which 932 were first works, representing 94 countries and coming from 5 continents. For the final selection, all categories combined, there were 38 World or International Premieres, 14 films in the Premier competition, 19 producer countries and 4 continents represented. The president of the jury of the International Competition was Toni Negri, the Italian writer and philosopher.

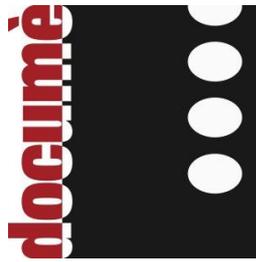
- The international competition's Grand Prix was awarded to Morgan Dews' "Must Read After My Death" (USA).
- The Georges de Beauregard International Award went to "Khiam 2000-2007" by Khalil Joreige and Joana Hadjithomas (Lebanon).
- The Georges de Beauregard National Award was given to Christophe Gargot's "D'arusha à arusha" (France/Canada).

- The Grand Prix of the Compétition Française was awarded to "L'Heure du Berger", by Pierre Creton (France). The jury of the Compétition Française was headed by Yto Barrada, artist, director of the Tangiers film library, Morocco.

- The Prix Premier was awarded to Olivier Dury's "Mirages" (France)
- The Mediatheques Award was given to Olivier Zuchat's "Au Loin des Villages" (France/Switzerland)
- The Marseille Espérance Award went to "Bab Sebta" by Pedro Pinho and Frederico Lobo (Portugal)
- The Award for the national grouping of research cinemas was awarded to "L'Heure du Berger" by Pierre Creton (France)

[Return to Contents](#)
[Return to head of section](#)

WEB-SITE OF THE MONTH.....DOCUMÉ www.docume.org



Documé is an association created to encourage documentary film amongst the Italians, familiarising them with a genre rarely broadcast on national television, but also encouraging discussion about the issues raised in documentaries, very often social. Operating since 2004, it puts authors, producers, distributors in touch with each other and with specialist art cinemas as well as other associations.

Between January 2004 and April 2008 more than 1,200 screenings have been organised in many countries. A data base has been set up with more than 230 documentary films in the catalogue, which can be freely consulted on the site.

Documé is an independent circuit of ethical and social documentaries. Through screenings followed by debates and conferences, it puts film-makers in touch with their audience. These last few years the Italian public has shown a particular curiosity for documentaries, generating a new enthusiasm amongst film-makers and production houses, awakening the interest of television channels and institutions.

"In countries where public service television contributes to the debate about cultural and social issues, documentaries continue to get support. Despite the evidence of structural shortcomings in our country, many documentary makers still produce works of great sensitivity. The public is increasingly receptive. For these reasons Documé has chosen to use the independent circuit to push documentaries and create good conditions in which to make films accessible to ordinary people."

Documé's approach is unique. The association is financed by important international organisations which care about documentaries.

[Return to Contents](#)

THE EURO-MEDITERRANEAN WAY

[10 MEDA professionals invited to the summer university on cinema archives in Italy](#)

The European Commission decided, within the framework of the Euromed Audiovisuel II Programme, to finance the participation of ten archivists from Algeria, Tunisia, Morocco, the Lebanon, Jordan, Israel, Egypt, Turkey and the Palestinian Authority at the summer school on Restoration of Cinema Archives, which took place between the 28th June and the 12th July in Bologna, Italy. The event was organised by the *Cineteca di Bologna* in partnership with the *Fédération Internationale des Archives du Film* (FIAF).

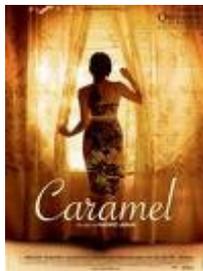
The ten participants, selected by the national authorities responsible for the audiovisual sector in the MEDA countries, were part of a group of 45 international experts who spent two weeks at the workshop.

The principal objective of the course was to teach the participants new restoration techniques, reconstruction and safeguarding film using both analogue and digital technology, and showing how analogue systems can co-exist with the new digital technologies. The workshop was in two parts:

The first part was during the “*Cinema Ritrovato*” (Cinema Re-discovered) film festival, allowing participants to be present at screenings and discussion forums in the *Cinetec di Bologna*.

The second, more technical, was organised in the *Cinema Ritrovato* laboratory: the participants became familiar with the latest laboratory equipment in the presence of the highly specialised personnel of the *Immagine Ritrovata* laboratory.

[Euromed Cinemas support the release of 26 films from MEDA and Europe](#)



During its 10th Finance Committee, Euromed Cinemas decided to support the release of 26 films for a total of 378,400€ with the aim of improving the distribution and marketing of films from Europe and the MEDA countries.

Financial support was given to:

The release of 11 MEDA films in the EU, the release of 4 MEDA films in MEDA countries and territories, the release of 11 European films in MEDA countries and territories.

The MEDA films which will be supported in the EU are:

Nadine Labaki's *Caramel* (LB/Fr); Eran Riklis' *Les Citronniers* (IL/DE/FR); Michel Kammoun's *Falafel* (LB); *La Visite de la Fanfare* by Eran Kolirin (IL), Hany Tamba's *Une chanson dans la tête* (LB/FR), Liazid Liazid Khodja's *L'insoumis* (MA), *Le Sel de la mer* by Annemarie Jacir (AP/FR), *Bes Vatik (Times and Winds)* by Reha Erdem (TR).

The MEDA films which will get support in MEDA countries and territories are: *Le chaos* by Youssef Chahine & Khaled Youssef (EG); *Je veux voir* by J. Hadjithomas & K. Joreige (LB/FR), Samir Habchi's *Fumée sans feu* (LB/EG), Zakia Tahiri's *Number One* (MA).

Financial support for European films in MEDA countries has been given to: Garth Jennings' *Son of Rambow* (GB), Rodrigo Plà's *La Zona* (ES/MX), Mike Leigh's *Happy-Go-Lucky* (GB), Antonio Luigi Grimaldi's *Caos Calmo* (IT), Nic Balthazar's *Ben X* (BE), Augustin Diaz Yanes' *Captain Alatriste* (ES/FR/US), P.&V Taviani's *La masseria delle Allodole* (IT), Abdellatif Kechiche's *La graine et le mulet* (FR), *Persepolis* by Marjane Satrapi & Vincent Paronnaud (FR), *Dante 01* by Marc Caro (FR).

[Return to Contents](#)

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THE INDEPENDENT MEDITERRANEAN PRODUCERS' WAY



MEDIMED '08 – SITGES, 10-12 OCTOBER

THE EURO-MEDITERRANEAN DOC MARKET

9th edition – BEWARE OF DOC!

The 9th edition of MEDIMED will take place between the 10th and the 12th October. MEDIMED is the professional Euro-Mediterranean producers' market, a pitching forum to help independent producers from Europe and the southern Mediterranean together with their commercial partners find co-finance in the international market. For buyers, MEDIMED has a list of 25 chosen projects which are in development or production.

Launched in 2000, MEDIMED is recognised as a highly successful international market for producers and broadcasters working with documentaries. More than 60 international commissioning editors from Europe, the US and Canada come regularly to the market. It's the occasion to network programme directors and independent producers, broadcasters, distributors and operators.

MEDIMED is principally interested in documentary projects with a social, cultural or political character. Producers of documentaries on history, the environment or science looking for partners will be able to take advantage of MEDIMED's unique format to promote their projects before an audience of international buyers. To be eligible, each project must have a partner based in the market (television broadcast), who will come and co-present the project if it is selected.

Over two days production teams, including the broadcaster, will present 25 projects in development or at the initial stages of production in a series of 15 minute presentations or in private meetings. Each year the projects are chosen beforehand by an international selection committee from propositions coming from the Euro-Mediterranean region.

The conditions:

- Projects for single documentaries covering social, cultural or political issues as well as non-fiction subjects.
- Must have a partner working in the market (television broadcaster, distributor) who will come and co-present the project with the producer.
- Have 25% of the finance in place.

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MEDIMED OBSERVERS

Although the places are limited, we have, in addition to the places reserved for the presentation teams and the participating broadcasters, about 50 places for other industry professionals wanting to be present as observers (producers, broadcasters, distributors, sales and marketing, foundations etc). This forum is a unique occasion to present a documentary project to the key representatives of the international market, as well as an excellent means for all the participants, whether producers or broadcasters, to have access to information about the market.

As far as Completed Programmes are concerned, the films must be recent (2007 or 2008) and come from European or Mediterranean countries. They must be documentaries, but can be any length or type.

The 11th Ahmed Attia Award for the Dialogue of Cultures, worth 1,000€, will be awarded to the best documentary produced as a result of a pitching session in one of the earlier editions of the market. The jury will be elected by members of the APIMED office.

For more information: [Sergi Doladé, Director of MEDIMED](mailto:info@apimed.org) (+34 93 244 98 50)
info@apimed.org Fax: +34 93 247 01 65. Mail: MEDIMED c/Girona, 20, 5 planta, 08010 Barcelona, SPAIN

Deadlines:

To submit a project and/or production finished in 2007/2008: **Thursday 31st July**

For accreditation: **Tuesday 10th September**

TELEGRAMS.....



Salim Cheikh has been named director general of the Moroccan channel 2M, part of the SNRT group. He was nominated by Soread-2M's Council of Administration on the 24th June and replaces Mustapha Benali. Born in Rabat in 1972 he has a DESS Marketing degree from the University of Toulouse as well as a diploma from the Higher Institute of Commerce and Business Administration. Before his nomination he was Director General of the SNRT Group Advertising Department. He is also a founder member of the committee which set up the electronic

measurement tool of television audiences, and founder member and former treasurer of the organisation controlling the sales of the national press (OJD Morocco). Between 1998 and 2006 he occupied the posts of secretary general of Morocco's Group of Announcers, president of the marketing and communication commission within the Chamber of International Commerce and the Vice-president of the Inter-Professional Centre for Media Measurement.



The Holy Koran channel on Algerian radio will broadcast from 5.00 a.m. until 1.00 p.m., eight hours instead of six. The radio channel's increase in broadcasting hours is due to increased demand from listeners.



The director of the *Centre national français du cinéma*, Véronique Cayla, was in Oran at the beginning of July for a homage to French cinema given by the international festival of Arab film. A get-together of Algerian and French film-makers will be organised in December in Paris to debate co-operation opportunities. This meeting, a bilateral initiative, aims at finalising the co-operation and partnerships protocol signed in Algiers last December by the Algerian and French ministers of culture.

[Return to Contents](#)

Translated from the French by Tim KING

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