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## MEDITERRANEE AUDIOVISUELLE Monthly Newsletter

**A special edition this month focussing on the 12<sup>th</sup> International Festival for Mediterranean Documentary and News Reporting which has just finished in Cagliari, Sardinia. All you need to know about the prize winning films, the people who made them, their thoughts and comments, and of course the off-cuts of the festival can be read in this 64<sup>th</sup> issue of the newsletter.**

**On behalf of all the team at CMCA, we wish you a very happy holiday season and of course a 2008 under the sign of the Mediterranean.**

**Happy reading to you all.**

## Cagliari 2007: 12<sup>th</sup> International Festival for Mediterranean Documentary and News Reporting

The 12<sup>th</sup> International Festival for Mediterranean Documentary and News Reporting this year set out its stall at Cagliari between the 10<sup>th</sup> and the 16<sup>th</sup> December. The autonomous region of Sardinia and the town of Cagliari, which has a university and two museums, welcomed the festival in the town's citadel.

286 films from 28 countries had been received at the CMCA for this 2007 edition of the festival. The most represented country was France, then Italy, Spain, Israel, the Lebanon, Belgium, Egypt, Turkey, Greece, Algeria, Tunisia, Palestine, Morocco and Portugal.....99 documentaries competed in the *Behind the Mediterranean* category, 65 in *Mediterranean Memories*, 63 in *First Work* and 59 in *Mediterranean Art, Heritage and Cultures*.

21 films were selected for this, the final part.

In the Magazine category, new this year, 23 TV magazine programmes were entered and 9 got through to the competition at Cagliari.

**2007, an excellent vintage: it lingers long on the palate, full of flavour, intensity, warmth and conviction – the Mediterranean variety of course!**

A look at this week in Sardinia with **Paolo Morawski**, the festival's artistic director:



"What fascinated me in this 12<sup>th</sup> edition, and the jury said the same thing many times, was the quality of the works selected last June in Marseille. At the CMCA we're very proud of helping documentaries from both sides of the Mediterranean basin get a showing and be seen by a very mixed bunch of professionals. For that's partly what the festival is about, showing films which are concerned with the Mediterranean to a network of people; works which of course come from countries on the shores of the Mediterranean, but also from continental Europe, like Germany and England, or even countries far away from Europe and the Mediterranean like Canada and the US. The novelty this year has been the large representation of film-makers from the southern and especially the eastern shores of the

Mediterranean.

This basically proves that the documentary is alive – and how! It shows that the Mediterranean is seething with talent and that audiovisual creativity is stronger than ever. A large thank you, then, to the writers/directors/producers without whom this festival.....

This 12<sup>th</sup> edition strengthens our conviction that to come together like this, to exchange ideas and opinions, to screen the works of others, colleagues and neighbours, to discuss and sometimes to confront, if necessary with great passion, is not only useful, but extremely necessary. Professional, intellectual, human exchanges woven around

the works in competition, during the juries' discussions and the public meetings and debates, all have a real, positive impact. Certainly a festival of this type is not enough to erase taboos, to dissolve prejudices...but oh how much emotion there was, how many new stories we absorbed! What fantastic energy flowed during that week in Cagliari simply viewing those images, hearing the sound tracks, listening to the discussions.

We decided this year to try a lot of one-on-one screenings. About a hundred hours of documentaries and TV reports had been digitised and this virtual multimedia network was made available free, all day long and accessible to everyone – juries, directors, students, university teachers and Cagliari's public.

The result: from 9.30 in the morning to 11 o'clock at night there were always lots of people focussing in on the computers, headphones on, captivated by the images they were watching.... a risky decision that paid off. A big thank you to the technicians."

The International jury was composed of:



- **Andrea ANDERMAN**, producer-director, maker of documentaries and musical spectacles – Italy
- **Djamel BENRABAH**, head of programmes ENTV – Algeria
- **Abdeljabbar BHOURI**, director (Tunisian Television) – Tunisia
- **Francesca CATARCI**, documentary film-maker RAI TRE – Italy
- **Mohamed CHARBAGI**, producer Alif Productions, Vice President APIMED – Tunisia
- **Pelin ESMER**, director, winner of the 2006 Award – Turkey
- **Nathalie GALESNE**, journalist, Babelmed – MEDITERRANEAN
- **Patricia HUBINET**, producer, Les Films du Soleil – France
- **Antonio NEVES**, director, journalist, president AporDoc (Documentary Association) – Portugal
- **Thomais PAPAIOANNOU**, journalist, Paris correspondent of ERT – Greek
- **Paolo PIQUEREDDU**, Director General ISRE (Istituto Superiore Regionale Etnografico) and director of the "Sardinia International Ethnographic Film Festival" (SIEFF) – Italy
- **Marios SKORDIS**, head of programmes CyBC – Cyprus



**You're a citizen of the world, born in Albania of a Ukrainian father and an Austrian mother, you live in Rome and Paris, travelling regularly throughout the Mediterranean, do you think there is such a thing as a Mediterranean identity?**

All of us here live in a belly which has given birth to a major part of the world's culture. It's the cross-fertilisation of these cultures which has shaped this identity. I love the East, which goes from the shores of the Mediterranean to the Great Wall of China. Europe's fascination for the Orient enriches the culture of this part of the world. But we also have to look elsewhere, beyond the confines of the belly....

### **What's your vision of documentary?**

It's a fascinating tool, above all if it's used subjectively: I don't believe in objectivity. Every glimpse is interesting from the moment that it becomes a point of view! Through documentary one can narrate the real and the interpretation of the real. The documentary today isn't given enough air-time by television channels: reality shows having unfortunately taken their place!

The absence of documentaries impoverishes the channels.

## FIVE PRIZES WERE AWARDED:

### Grand Prix of the CMCA “Behind the Mediterranean” Bruno ULMER’s “Welcome Europa”

2006 – 91 minutes

Production: Son et lumière – France



Young illegal immigrants who seek refuge and work in Europe are driven to wandering, theft and prostitution. They are Rumanian, Kurds or Moroccan and they wander about Europe, which is not the paradise they dreamt of. They are young men without identity papers or work, and every day their existence becomes more like a matter of survival. First of all they resort to begging, dealing, theft...then they are driven to make heart-breaking choices, to prostitute themselves for a few dozen euro. In Berlin, Marseille, Paris, Amsterdam, Turin and Calais, Bruno ULMER followed some of these men in their drifting. A raw portrait of people losing their bearings and their identity.

**Bruno Ulmer**, born at Fez, Morocco, in 1959 studied medicine and then management at the HEC. He worked in a Paris communications agency as project leader, then became head of cultural and humanitarian grants for the Danone group. Since 1998 he has made several documentary films or series: *La Vie en 8* (Life in 8) (1998), *Livres de la vie, mémoires des humbles* (Books of Life, Memories of the Modest) (2000), *Voyages en Méditerranée* (2000), *Fils de son père* (Son of his Father) (2000), *Français d'ici, peuples d'ailleurs* (French from Here, People from Elsewhere) (2001), *Casa Marseille, inch' Allah* (2002) and *Petites Bonnes* (2003). At the moment he is preparing a full-length feature film, *Fratres*, a project for which he has received development money from Montpellier in 2005.



#### What does it mean to you to win the CMCA's Grand Prix?

This award touches me deeply. I was born in Morocco, my father Algerian and my mother Spanish, I myself live between Spain and Morocco. So I prefer 10,000 times to have a Mediterranean award rather than any other. I feel personally implicated by all the problems in the Mediterranean, that's anchored deep within me. Together we can try to open the same eyes.

### **What drove you to make a film about this subject?**

I really wanted to make a film about the people who are called in France, for example, "illegal". They are young people for whom nobody takes responsibility. They live a very profound solitude. They deserve to be heard.

### **In your film some of these young people talk about how they have been ill-treated, raped. How did you manage to get these interviews?**

I've worked on this project for five years, including one year when I went alone through all the countries we later filmed in. I spent a lot of time with these kids, day and night. Because of that they lost their fear of the camera and completely opened up.

### **Why did you choose to shoot in 16mm?**

It was a deliberate choice. I didn't want video quality, the sort of thing you get on TV news. I think it would have made it too ordinary, would have degraded the subject. But making the film took much longer because we could only shoot 20 minutes a day.

### **How do you see the future of this film?**

For myself I don't care whether it's bought by a TV company or not. What counts is that it gets seen, that it gets people talking. The most important thing is what happens around the film. There are now practical things that can be done on the ground. We had the support of the Provence Alps Cote d'Azur Region, and that's important.



## **“Mediterranean Memories” Award**

### **“J'en ai vu des étoiles” de Hichem BEN AMMAR**

2007 – 75 minutes

Production : 5/5 Productions – Tunisia



Leafing through the yellowed pages of a prestigious album, *J'en ai vu des étoiles* retraces chronologically the epic saga of Tunisian boxing from the beginning of the last century to the present day. In each decade the boxer is seen as incarnating the spirit of his age: from Hassen El Karreche, an offal salesman with legendary strength, through the Jewish world champion Young Perez, who influenced whole generations, to great stars like Sadok Bahri, Hedi Tijani, Bill Joe, Rezgui Ben Salah, Omrane Sadok, Tahar Belhassen right up to the present champion Walid Smichet living in Montreal, this documentary gives a series of very human portraits. Through the variety of careers the deep spirit and good-natured determination, which created the glory of Tunisian boxing, come back to life.

**Hichem Ben Ammar** was born in Tunis in 1958. Director and producer he got his audiovisual training at Tunis' Fine Art School. Today he's a teacher at the *Institut de Presse et des Sciences de l'Information* (IPSI). This film lover, a driving force in a film club, head of a cinemathèque, festival director, founder member of the *Association des critiques de films* (ATPCC), came to directing though advertising and corporate films before discovering his true vocation as a documentary maker.

*Cafichanta* (2000), *Raïs Labhar* (2002) and *J'en ai vu des étoiles* (2006) are the first parts of a documentary series about corporations rooted in Tunisian popular culture, cafe singers, Tuna fishermen and now boxers.



For me this award is recognition in the sense that my previous works have not been able to get such exposure in the Mediterranean. So I accept it as a reward for persevering in the region, as a brotherly gift for an enterprise which is solitary but also open to exchange.

What drove me to make a film on this subject?

The wish to see Tunisian-ness in its most specific and Mediterranean elements, through an activity which has fallen out of fashion, symbolising combat as a way of expressing oneself as much as a fight for survival. Boxing, like cafe-singing or tuna fishing (both subjects of my previous films), is part of a popular culture on the verge of being forgotten, it represents the mocking, larger-than-life soul of a country where good sense is expressed with a sometimes bitter humour and an always sensual poetry. So this partisan and personal approach to fighting is an unexpected metaphor evoking history and investigating today's Tunisia which so desperately needs to provide signposts for its youth.

This award is important and I really hope that the film gets distribution in Tunisia in 2008. Until it finds a distributor willing to take it, it will continue to do the festival circuit; distributors always being involved during pre-production. I imagine as well that the film could be a discussion-aid in different school and cinema clubs and that in this way it could, beyond its historic side, be of great civic use generally.



**“First Work” Award**  
**Nida SINNOKROT’s “Palestine Blues”**

2006 – 73 minutes

Production: Nida Sinnokrot, Dulab Films in association with Radioaktive Films – Palestino-American



What remains for the Palestinian farmers who, overnight were deprived of their land by the Israeli army in preparation for the building of the security wall? Cries, tears, heart-rending memories. How can they possibly leave these groves of olive and orange trees they themselves have planted and cultivated?

How can they give up what provided them with both a means and a reason to live. With his camera in his hand, sometimes hidden, Nida Sinnokrot shows moments of confusion and despair experienced by an agricultural village.

Conceived when he was researching a possible film about water, *Palestine Blues* is a committed film, about physical confrontation but also a meditation on these landscapes changed by violence, and on the resistance of these men and women confronted with adversity.

**Nida Sinnokrot**, having got a degree in Radio, Television and Film at the University of Texas, set off for New York where he studied cinema and video at Bard College. He recently completed his studies in the Independent Study Programme at the Whitney Museum of American Art. His installations, which explore the notions of time and space, have won him recognition and awards in the US and abroad. *Palestine Blue* is his first documentary film.



This Mediterranean award is very important for me; I grew up in the Mediterranean even though today I live in New York. It is my home; I don't believe in frontiers; I cannot accept them. And when I see Palestine, I suffer because I see a people locked within its frontiers. A solution must be found. I see the Mediterranean as a global entity, a geographic fact, a people; we must find a way to share all the resources, all this creativity....

Palestine is part of the Mediterranean, even if, because of the political situation, many people in the West Bank have never seen the Mediterranean. It touches me deeply this prize, and it's very important for the Palestinians.

I hope that *Palestinian Blues* will get distribution in the States, and that it is shown on TV, I'm in touch with distributors and I keep my fingers crossed....

## **“Mediterranean Art, Heritage and Culture” Award**

### **Agostino FERRENTE’s “L’Orchestra di piazza Vittorio”s**

2006 – 90 minutes

Production: Pirata Manifatture – Lucky Red – Bianca Film – Italy



It's a film-diary on the creation of the now famous *Orchestra di Piazza Vittorio*, created by Mario Tronco, keyboard of the group Avion Travel, and Agostino Ferrente. In a part of Rome where Italians are an “ethnic minority”, they brought together a group of musicians from the four corners of the globe.

Five years of recording, thirty musicians, fifteen nationalities, five operators, four technicians, three sound engineers; a neighbourhood, a saved cinema, a cultural

association, a conductor, a director give an extraordinary mix of stories, humanity and music, which for most of them is not just a dream come true but a life-choice, a job and a family.

**Agostino Ferrente**, director, producer and artistic director was born on the 28<sup>th</sup> October 1971 at Cerignola. Assistant director to Silvano Agosti and Nico Cirasola, he got his first recognition in 1993 on the international short film circuit for *Poco più della metà di zero* and in 1994 *Opinioni di un pirla*. With Giovanni Piperno and his own *Pirata manifatture cinematografiche* he directed and produced two documentaries which received several awards: *Intervista a mia padre* and *Il film di Mario*. In 2001 in Rome he created the Apollo 11 group to save the Apollo cinema/theatre, an Italian monument which was going to be turned into a slot-machine palace. With Mario Tronco from Avion Travel he created the *Orchestra di Piazza Vittorio* which then became a film....



This award is going to help me make other films; it's going to be a real help. You know in my country it's very hard to live as a documentary film-maker. Public service broadcasting makes very few documentaries.

What is great about this award is that it's a reward coming six years after we set up the *Orchestra*. I am very proud because the film has got cinema distribution, and that's really new for us in Italy. It has also been distributed abroad and is doing well.

It also makes me proud and very moved to see that this story affects so many people. When he sets out, a documentary maker doesn't want to change the world, but this film, and the story it tells, certainly changed me a bit!

An award in a festival on the Mediterranean is very important: as emigrants the Mediterranean is the first frontier we Italians crossed; but it's also the frontier that people coming from Africa and from Eastern Europe have to cross to get to us. Italy, once a land of emigration is now a land of immigration. That is also the story of the Orchestra di Piazza Vittorio, a family made up of thirty people coming from fifteen different countries."

**Special Jury Prize**  
**Tahani RACHED's "Those Girls"**

2006 – 68 minutes

Production: Studio Masr – Egypte



***Those Girls*** plunges us straight into the world of Cairo's street adolescents, a world of violence, oppression but also freedom. Child-women, teenage-mothers, Tata, Mariam, Abir and Dounia of necessity live each moment as it comes. Their days are threaded with threats, arguments, dance, laughter....and solidarity. The film is also the story of their meeting with Hind, a practising, veiled Muslim motivated by the universal principles of respect for the individual.

**This film shows us a world, unseen by the uncaring but whose existence is proof of a society's hidden and essential strength.**

**Tahani Rached** was born in Cairo in 1947. She studied for two years at Montreal's Fine Art School then worked on various community programmes, before turning to cinema. She began her career in 1973 with *To Make a Change*, a documentary produced by *Vidéographe*. In 1976 she set up with *Suco* a video production house for the *Federation Tunisienne des cineastes amateurs*. Then she made nearly twenty films or videos as permanent film-maker for the National Film Board of Canada from 1981 to 2004. In 2005 she shot *Those Girls* in Egypt.



To be awarded the special jury prize warms my heart and I like to imagine it's a -homage to the strength, courage and beauty of those girls.

I made the film because I've come across these girls in the street many times over the years; they beckoned, I wanted to get to know them and let them get to know me.

To do that I needed time. First of all there is my producer Karim Gamal El Dine who let me take that time; a long preparation period with Sherine Gamal El Dine my

assistant, our meeting with Hind who looks after the girls. We spent 6 months with them giving them time to know us and for us to be known in the street before we began shooting. In the same way Nancy Abd El Fattah the camera-woman and Sameh Gamal the sound recordist spent time with the characters before starting to film them. Shooting in the street is to be ready for the unexpected and sometimes for total chaos, we had absolutely to be in and with what was going on. Being there enabled us to film what was happening as it happened.

I didn't have any particular difficulties during the shoot, apart from boys who were jealous of the attention we were giving the girls and who sometimes came to provoke us, show off in front of us....Or from many passers-by scandalised that we should be filming people like that....who interfered vociferously.

That's why I hope the film will have a long life. Its opening here in Egypt made certain waves amongst the media; the press and TV talked about it. Abroad it's beginning little by little to find distribution, the TV channels are often reluctant to broadcast films with sub-titles and documentaries are rarely broadcast on Egyptian television, even less in the cinema, but....primarily and in spite of everything there is a real interest from the public for this type of cinema which allows me to hope that my wishes will come true.



Two broadcasting prizes were awarded :

**Prix de l'ENTV (Algerian Television)**

**Nida Sinnokrot's « Palestine Blues » (see the résumé above)**

**Prix de RAI TRE (Italian Television)**

**Nurit Kedar's « Wasted »**

2007 – 70 minutes

Production : Beaufort Limited Partnership – Israel



In a tiny enclave at the foot of a former Crusader fortress there is a military post: Beaufort. Many young men have died here, from the Saracens, Crusaders and more recently Israeli's and Lebanese.

In the minds of young Israelis the Beaufort Post has a legendary status. It's the scene of some of their army's most controversial battles during their occupation of South Lebanon.

May 2000, on the hill dominating the clouds, a group of soldiers. Life and death go hand

in hand. *Wasted* is the story of these young men.

**Nurit Kedar** is a documentary producer and director, senior producer at CNN Jerusalem and Executive Producer for the second Israeli TV channel. She is well-known in Israel for her documentaries. All her films have been broadcast on the country's second TV channel and some have had an international audience with broadcasts on Arte, Canal Plus (France), NHK (Japan), ARD (Germany), Multicanal (Spain), Rai (Italy)...



I am pleased of the chance to show this film about the realities of war in a Mediterranean festival, actually in the Mediterranean. Most of my films deal with the impossible situation created by war. I search for the means to show its absurdity, not only in Israel, but in general. They take young people, children and send them off to kill or be killed.

The real cost of war across the world is enormous, the human race pays heavily. I think *Wasted* is a universal film in the sense that it speaks for all wars. It's the same story right across the world, again and again in every period of history. Politicians take decisions which lead to wars and it's the people who pay the price, suffering and being killed.



## “Faro d’Oro” Prize

The Jury of the “Faro d’Oro” awarded the prize for the best television magazine programme looking at aspects of contemporary Mediterranean life (society, geopolitics, economy, culture).

The Jury was made up of:



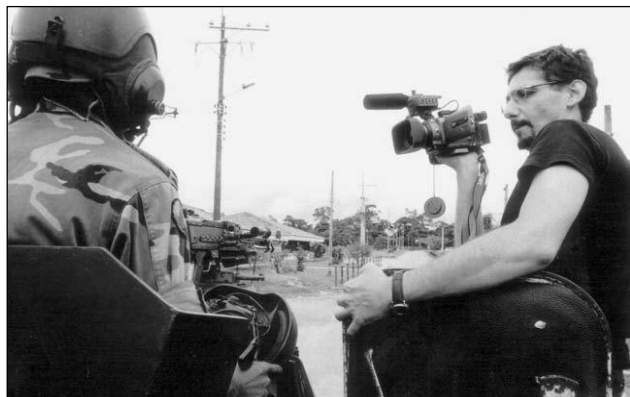
- **Mohamed AIT LACHGUER**, senior editor SNRT – Morocco
- **Candida GODOY**, journalist TVE – Spain (jury president)
- **Daniel IELLI**, senior editor FRANCE 3 – France
- **Tonino OPPEs**, senior editor TGR Sardinia – Italy



A good magazine programme for me is one which is genuinely interested in people’s lives and lets them speak. Different points of view must be expressed freely. And in every case there must be objectivity. Even if it’s not always easy, since some subjects are hard, like cruelty, racism, terrorism, it’s not easy to remain unmoved and objective.

(**Candida Godoy**, president of the jury)

**“Faro d’Oro” Prize**  
**Yorgos Avgerpoulous’ “EXANDAS”**  
**Greek Television ERT**



**A magazine of major reports covering events, human rights, geopolitics and knowledge of the today’s world through everyday events.**

The edition presented was “Summer Rain – Gaza 2006”, which opens in June 2006 at Kerem Shalom, the military post where the Palestinians kidnapped one Israeli soldier and killed two others. The summer of 2006 was the start of the war between Israel and the Lebanon.

“It’s a great honour for me to receive this award. It gives us, my team and I, the strength to continue our efforts, to fight for social justice and equality of opportunity. It’s the fifth international prize we’ve received. We’re very happy to know that elsewhere on the planet there are other people who share our dreams and our anguish.”

## National Competition

The national competition jury gave their special prize “**Impronte Mediterranée. Regione Sardegna**” to the best documentary out of 12 selected Italian films which expresses the clearest insight into the Mediterranean spirit. The jury was made up of representatives of Sardinian culture, film professionals, teachers and students. Stéfania Martis was the president.



The twelve works screened were really very interesting, whether because of the diversity of their subject-matter or the way they were made. There were personal stories (the film about an unemployed worker in Calabria), stories about integration (the capacity of the Sri Lankan community in Naples to organise cricket matches), stories of dreams come true (the Superintendent of Sicilian Antiquities who saved the site of Selinunte from property developers).

The prize was given to Francesco Raganato's film, *L'Isola analogica*. We chose this work for its originality and groundbreaking treatment. It shows a particular episode in the collective memory of the people living on the Sicilian island of Alicudi. The jury were struck by the evocative and ironic reading of reality as well as by the extreme care that the young film-maker took with images, colour and editing.

Sometimes the Mediterranean is nothing more than a sea of problems, but it can also be a sea of great possibilities, including fantasy.

### Special Prize “Impronte Mediterranée. Regione Sardegna” Francesco Raganato's “L'Isola Analogica”

2007 – 27 minutes – Italy

Production: Todos contenidos y yo tambien

**L'Isola analogica** tell us about strange events which happened on the island of Alicudi : a successful mix of legends, hallucinations, customs and superstitions possibly linked to the massive but accidental consumption of ergot in rye. Rye is susceptible to attack by a tiny parasitical fungus called ergot, from which Albert Hoffman made LSD in 1946. According to several witnesses at the beginning of the last century the inhabitants of Alicudi were intoxicated with rye ergot without realising it, simply because they used rye to make their daily bread. Based on oral tradition, this documentary tries to retrace events which are, to say the least, bizarre.

**Francesco Giuseppe Raganato** was born in 1978. In 2002 he began an important collaboration with Ganga, working on several musical videos and documentaries for Rai 3, La 7, Fox, Crime, History Channel and Sat 2000. His documentary *San Giuseppe da copertino* won an award at the Salento International Film Festival and at the 2006 Satricum Documentary Festival. In 2005 he won the Kodak Award and Best Cinematography Award at the Fandango Festival.



The Mediterranean holds an important place in my life for two reasons: the first is geographic, I was born in Copertino in the Salento region, a land entirely surrounded by the Mediterranean, and the second is by affinity: the rhythm of life, the energy, and the contradictions of the Mediterranean are totally within me, part of my way of being and doing things. I can't express myself any other way, except in terms of Mediterranean-ness.

I've always been fascinated by small areas where the cultural life, memory and traditions are more alive and real. More than an anthropological quest what interests me is telling stories.

Unfortunately in Italy broadcasting documentary films is disastrous. It's entirely probable that my documentary will only be shown in festivals, for television doesn't give time to documentaries made with a visual language different from standard journalistic reports. I hope today's prize will allow my film to be seen.

## Festival Off-Cuts

Daily newsletter, public screenings, debate, master class, news reporting workshops, the off-shoots and off-cuts of the festival all added to the things on offer to the different publics present at Cagliari, but also all the internautes on the CMCA web-site.

First the daily newsletter, written by Valerie Gerbault and Agnes Jamoneau: aimed at subscribers to *Méditerranée Audiovisuelle*, this letter allowed us to share everything which happened during the week in real time, the prizes, the films in competition, interviews with jury members, with personalities at Cagliari, the main thrusts of the debates, the off-cuts.....

For the third consecutive year the CMCA welcomed professionals from the member companies of the ASBU, the Association of Arab television channels.

Ten director/journalists, coming from Algeria, Egypt, the Emirates, Jordan, the Lebanon, Morocco, Oman, Syria and Tunisia took part in two separate workshops. The first was focussed on documentaries: the trainees screened the films in the different categories at the same time as the international jury, later taking part in the jury's discussions. After the final screening these ten directors discussed, under the chairmanship of one of the international jury, the French producer Patricia Hubinet, which of the 21 works should be given the ASBU award. After a morning's debate their choice fell on *Palestine Blues*.

The second workshop consisted of four participants who had screened some of the films in the competition but who had also done a training programme for news reporting run by two professionals Jacques Hubinet and Sebastien Turay.

Their task was to shoot a 3 minute film on any aspect of the town of Cagliari with light-weight cameras. Malika, a journalist with ENTV in Algiers, decided to visit to the old part of the town accompanied by a young art student; Imane from Egyptian television opted for a light-hearted subject, the dog-fish and finally Majid from Tunisian television showed us a poetic vision of the Cagliari light-house and its keeper. Apart from mastering the camera, they had to create and tell a story after only a few hours of research in the town. Off-the-cuff impressions of a town which they did not know before; a challenge done with a lot of determination and professionalism.

Once edited, the pieces were broadcast in the framework of the master class on documentary films.

In fact two master classes were organised, one dealing with "The art of news reporting", led by Hervé Brusini of France 3 and the other "The art of the Documentary" a return for the Turkish film-maker Pelin Esmer (this year a member of the international jury) to the filming of *Oyun*, the documentary which won last year's CMCA Grand Prix.

Elsewhere again, an international debate on "Mediterranean Migrations" brought together specialists on that theme.

Finally for those who were not exhausted by the hundred odd hours of digitised documentaries viewable on demand, RAI organised public screenings to the inhabitants of this Sardinian town: 45 documentaries, archive films dealing with music, heritage, Italian society, ethnography were thus screened during the week.

Translated from French by Timothy KING