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MEDITERRANEE AUDIOVISUELLE Monthly Newsletter

In the summary of this new edition: the Consultative Assembly on Mediterranean Culture brought more than 300 people connected with culture to Marseille – academics, researchers and media professionals from both sides of the Mediterranean. They came to make headway on the projects outlined by the Mediterranean Union.

In Barcelona the conference of all those involved in Babelmed's project to mark the Year of Inter-cultural Dialogue "Meeting the Other: frontiers, identities and cultures in the European space"; close-up on the 10th Brussels Festival of Mediterranean Film; we turn the spot-light on the web-site for Italian sound documentaries, audiodoc.it; and finally an assessment of the film screenings supporting the Euromed Audiovisuel II program.

Happy reading to you all.....

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Contents

HEADLINE STORY from page 3 to 6

LIFE IN THE CHANNELS pages 7 to 9

PROGRAMMES pages 10 and 11

ECONOMY page 12

CINEMA pages 13 and 14

FESTIVALS from page 15 to 17

WEB-SITE OF THE MONTH pages 18

THE EURO-MEDITERRANEAN WAY pages 19 to 21

THE PRODUCERS' WAY pages 22 and 23

STOP PRESS page 24

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HEADLINE STORY



[# CMCA at the Mediterranean Cultural Consultative Assembly](#)

For 48 hours, on the 4th and 5th of November, Marseille welcomed the Consultative Assembly on Mediterranean Culture, part of the Euro-Mediterranean foreign ministers' meeting. From both sides of the Mediterranean more than 300 academics, researchers, professionals from a wide variety of disciplines including history, artistic creation, religion, media and education put their heads together for two days to make headway on the projects set out by the Mediterranean Union.

There were eight workshops:

- **Histories, Memories, Heritage**, led by Gérald Arboit, director of research at the *Centre français de recherche sur l'enseignement* (French Centre for Teaching Research);
- **Written Works, Translation, Libraries**, Ghislaine Glasson-Deschaumes, director of *Transeuropéenne*, a magazine of critical thought;
- **Artists, Artistic Creation, Artistic and Cultural Mobility**, Judith Neisse, president of the Euro-Mediterranean Research Association;
- **Religions and Societies**, Mohamed Tozy, senior lecturer in political science at the University of Casablanca and Jean-Marc Aveline, director of the Mediterranean Catholic Institute at Marseille;
- **Education and Universities**, Driss Khrouz, director of Morocco's national library, Perla Cohen, official representative of Toulouse University, Michèle Gendrau-Massaloux, in charge of the training section in higher education and research at the Mediterranean Union, Laurent Cortese, official representative of AFD and Bernard Fillion-Dufouleur, former Vice-President of the French University in Egypt;
- **Identity, Values and Mediterranean Visions**, Isabel Schafer, researcher at the Centre for Middle-Eastern political studies at the free University of Berlin, Jean-Robert Henry, lecturer-researcher at IREMAM and Joseph Maïla, former rector of the Catholic Institute in Paris;
- And finally the “**Images, Audiovisual, Cinema**” workshop, led by the director of the CMCA, Martine Viglione with Alexandre Sorrentino, broadcasting attaché in Egypt, Mohamed El Oifi, senior lecturer at the *Sciences Politiques* at Paris and Jean-Emmanuel Casalta, director of *NPA Conseil*. Images - whether produced by television or cinema, whether broadcast by satellite, Digital Terrestrial Television (DTT), the Internet or cell-phones – are a way of spreading understanding across both shores of the Mediterranean, of increasing cultural diversity and dialogue.

What impact will this digital wave have on education and on training? Particularly on the youngest section of the population – for more than 40% of the 263 million people living in the 10 countries on the southern shores are under 25. The “Images, Audiovisual, Cinema” workshop focussed its debates on the following three issues:

○ “Producing and co-producing in the Mediterranean region”

What support mechanisms for the creation and production of audiovisual and cinema material? What kind of programmes (education, youth, documentaries, drama...)? What new radio and television formats should go with the new technology? What kind of training (professional training, deeper understanding of images)?

With contributions from Aviva Silver of the European Commission (*MD Société de l'Info et Médias*), Mansour M'Henni, director of Radio Tunisienne, Emmanuel Hoog, CEO of INA, Irène Gavala, in charge of International Co-productions at ERT in Greece, Roland Husson, director of European and International Affairs at the CNC, Vered Heller, responsible for Israel's Cinema department.

○ “Broadcasting and distribution across the Mediterranean”

What support mechanisms for broadcasting and distribution? How to free-up the exchange of images and sounds between the north and the south and between the countries of the south? How to make it easier for productions to move freely on both sides of the Mediterranean? How to safeguard and exploit the region's broadcasting and cinema heritage?

With contributions in particular from Jean Réveillon, general secretary of the UER, Philippe Cayla, CEO of Euronews, Abd El-Latif El Manawy, in charge of News at URTE (Egypt), Ayache Derradji, correspondent for Al Jazeera (Qatar), Franck Melloul, presidential advisor on strategy for France 24, Ibrahim El Khoury, CEO of Télé Liban (the Lebanon), Moufida Limam from ASBU, the association of Arab television companies, Mohammed Latrèche, producer/distributor in Algeria and Fifi Benaboud, co-ordinator for the Program for Trans-Mediterranean Dialogue at the Council of Europe.

○ “Structuring supply and demand within the Mediterranean region”

How to help adapt to technological advances? How to get DTT to the greatest number of people. What structures should be created to organise the region's broadcasting? Including contributions from Ahmed Ghazali, president of the Moroccan regulatory authority, Olivier Japiot, Director general of the CSA in France, Nuri Colakoglu, president of the Association of Turkish cable-operators, Sarwat Zaki Ali Mekey, secretary general of public television in Egypt, Imma Roca-I-Cortes of the European Commission (*MD Relex*), Dolors Comas d'Argemi of the Catalanian broadcasting council, Robert Palmer of the Broadcasting Watchdog of the Council of Europe, Ghassan Tahboub, president of the Executive Office Dubai Media City.



At the origin of this Consultative Assembly, Ambassador Huntzinger (photo), who set out the aims behind these conferences in our May Newsletter:

“The idea of holding the Consultative Assembly in Marseille came from a raft of events which put the Mediterranean and Marseille at the heart of the project; a conference bringing together various people from Marseille with France’s desire to get truly involved in the Mediterranean and its culture, principally through the Mediterranean Union. 2008, being the year of intercultural dialogue in the Mediterranean, it seemed to us a good idea to bring this event to a

close in Marseille.

The Consultative Assembly has two aims: one is to debate, the other to come up with solid proposals. We are not starting from scratch, the three preceding workshops put forward a certain number of ideas and these must now be taken up and enlarged upon.”



Babelmed/ “Meeting the Other: frontiers, identities and cultures in the European space”

As part of the project set up by Babelmed “Meeting the Other: frontiers, identities and cultures in the European space”, the CMCA suggested screening several documentaries from the International Festival of Mediterranean Documentary and News Film around the theme of immigration. Two public

screenings were held, which allowed the public in Barcelona to see four of this year’s selected films: “*D’un mur l’autre*”, “*Borderlands*”, “*Bar centre des autocars*” attended by the film’s director, Patrick Zachman, and “*Pic-Nic*”, winner of the “First Film” award and attended by that film’s young director, Eloy Encisco.

The partners of the project, which is supported by the European Commission as part of the European Year of Intercultural Dialogue, also met from the 20th to the 22nd October to assess the new things created during this extremely productive year:

- A web-site created by Babelmed for the Inter-Cultural Festival (www.babelmedfestival.net)
- A collection of cultural and artistic works from the immigrant communities in Europe edited by a group of young journalists spread across the region (in collaboration with IEMed (Spain) and Qantara (Germany))
- Two themed publications:
In France **La Pensée de midi** published “Desire for war.....hopes for peace”. “Desire for war....originating on both sides of the Mediterranean and which could easily blow everything away. Is this desire for war inevitable? How can we prevent it? Can the human element still turn back time’s curve and inspire hope for peace?” And in Italy **La Lettera Internazionale**, a quarterly magazine, looked at “Where does the European Union Finish?”

- In Belgium **IRFAM** will publish a collective work on intercommunity antagonisms in Europe, scheduled for early 2009.
- Last August the **Astragli Teatro** company organised a drama workshop followed by a performance on “memories, migrations and cultural diversity” in Lecce, Italy.
- Finally last March in Turin, for the launch of the project, the **CMCA** presented several of the films chosen for the International Festival of Mediterranean Documentary and News Film.

*Partners: [La Pensée de midi](#), [Lettera Internazionale](#), [Astragli Teatro](#), [IRFAM](#), [IEMed](#), [CMCA](#), [Qantara.de](#) and [Istituto Paralleli](#)



[# The 15th Averroes Conference](#)

As part of the 15th Averroes Conference the CMCA provided a selection of some forty documentaries which had been shown at the **International Festival of Mediterranean Documentary and News Film**. The screenings were spread over a period of three weeks in Marseille's *Espace Culture*. It was a unique chance to see these films, for although they are of a very high quality, they are almost never shown to the general public. About thirty people a day came to discover these individual or collective stories which have made the Mediterranean what it is today, and the enjoyment expressed at the end of every screening shows how much the documentary interests today's television viewers. It is one way for us to continue to discover this kind of film which has all but disappeared from television programming.

[Return to Contents](#)

LIFE IN THE CHANNELS

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

[# Algeria-France / Agreement between INA \(*Institut National de l'Audiovisuel*\) and Algerian Radio](#)

[# Algeria / distinct programs for the three Algerian television channels in 2009](#)

[# Morocco / Project for an Iberian-Moroccan television](#)



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

At the beginning of this year Nicolas Sarkozy, France's President, announced a major reform of French public broadcasting: the end of advertising on public service channels. Now it's on the statute book: the bill on broadcasting and the new public television service was presented to the Council of Ministers on the 22nd October. It consists

of four major sections:

- As from the 5th January 2009 a ban on advertising on Public Service channels between 8.00 p.m. and 6.00 a.m. This will become a total ban by the end of 2011 when analogue broadcasting is scheduled to end;
- The creation of two new taxes to compensate the loss of advertising revenue: one of 3% on private channel advertising and one of 0.9% levied on telecommunication operators. The licence fee will be indexed to inflation as from 2009;
- A change in the way broadcasting chiefs are nominated (*France Télévisions, Radio France, Radio France International*): from now on they will be nominated by the president's office after consultation with the CSA (*Conseil supérieur de l'audiovisuel*) with a 5 year mandate;
- The reorganisation of the *France Télévisions* group into a single entity, a move already initiated by Patrick de Carolis' team. An amendment to the Contract of Aims and Means (COM) will guarantee the investment level so *France Télévisions* can continue making European and French cinematographic and broadcast films.

The bill stipulates that *France Télévisions* must be "a public service which uses its different channels to reflect the world better and to attract citizens in all their diversity. Public broadcasting in the 21st century must show us and help us understand today's world, thus differentiating itself from and raising the standard of the entire broadcasting scene....by taking advantage of the Internet, the new public television will weave even more solid links with television viewers, helping them go further and find complimentary news broadcasts which go deeper into subjects, as well as to debate on-line."

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The bill also stipulates the remit of each channel: “*France 2, a general channel, dedicated to the major political, economic, social and cultural issues, in particular the interpretation of European and international questions, providing a conciliatory role by its programming of news, own productions (drama, documentary, animation.....) and entertainment (games, sport...); France 3, the regional channel, the nation’s heritage, the environment and the community; France 4 will attract youth and new generations by offering culture and quality entertainment; France 5 the knowledge channel.*”

The reform also provides for a certain flexibility in the advertising rules for private channels by giving TF1 and M6 the possibility of a second commercial break in films and telefilms. The bill will be presented to parliament on the 25th November. This reform has raised much interest in Spain, which is also in the process of reducing advertising on TVE, and also in Italy where there is a strong anti-advertising lobby.



[# Algeria-France / Agreement between INA \(Institut National de l'Audiovisuel\) and Algerian Radio](#)

On the 7th October, a year after signing a similar document with Algerian Television, Emmanuel Hoog, president and director general of INA signed an agreement with Azzedine Mihoubi, director general of Algerian Radio, to return to Algeria all its radio archives. INA thus plans “to make available a copy of all radio news items relating to Algeria between 1939 until 1962” and to allow “Algerian radio to exploit these sound archives by conventional radio or by satellite and to commercialise them on Algerian soil.”

The archive consists of 1,300 sound documents which trace the history of Algeria during this period. 200 digital documents have already been broadcast on radio. The others, still being digitalised, will be delivered in 2009 and 2010.

The oldest document is a speech made in 1939 by President Albert Lebrun at the North African Committee banquet.



[# Algeria / distinct programs for the three Algerian television channels in 2009](#)

On the 15th October the director general of ENTV, Habib Chawki Hamraoui announced that the three channels of national Algerian television will be independent as far as programming is concerned as from 2009, although they are still waiting for financial independence “*as part of the establishment of a television group to be legislated by the government.*” The remit of the channels has also been defined: the terrestrial channel will be a general public channel, basically educational and entertainment; Channel A3 will be a national and international information channel; Canal Algérie will remain a public service and news channel.



[# Morocco / Project for a Iberian-Moroccan television](#)

Finance.com, the Othman Benjelloun holding, has finally made a deal with the Spanish and submitted an application for a broadcasting permit from the *Haute Autorité de la Communication Audiovisuelle* (HACA). It did this through its off-shoot ATCom, after discussion with TF1 about a possible Franco-Moroccan television channel. HACA should take its decision about the new broadcasting authorisations at the end of November.

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

PROGRAMMES

- [# Morocco / 2M: 3 new soaps for the channel](#)
- [# Morocco / Shooting a Russian documentary](#)
- [# Dubai / Power of Ten, new programme for MBC1](#)
- [# Algeria / TV-RAMA interactive broadcast](#)



[# Morocco / 2M: 3 new soaps for the channel](#)

“*Dil Al Mouharib*”, directed by Jalal Nadir, broadcast every Thursday: a fictional village, “Karbistan”, is controlled by the iron hand of a dictator. Little by little his opponents become organised. Those wanting independence try to stand their ground against the despot but unfortunately the leader of one of the country’s most important organisations falls ill. Nabaoui, a young actor who looks just like him, is asked to replace him so that the country does not fall into chaos. But Nabaoui takes the role so much to heart that he ends up doing better than the original.....

“*Charaf Fath Al Bab*”, made by Racha Charbatii and shown every evening at prime time. This Egyptian soap retraces the life of Charaf, a family man, an honest, humble wage-earner. His life is quiet, shared between his work, his wife and his four children. Until the day when a colleague tries to involve him in corruption. He refuses....His troubles begin....

Finally “*Addi Annahar*”, made by Ismail Abdel Hafed and broadcast at midday. It’s the story of Jalal Areef, great friend of the Egyptian president Jamal Addennasser, one of the best known soldiers of the 1960’s. His life is shaken when he meets a former princess of the Mohamed Ali family. She uses all her seductive charms to get him to help her recuperate part of her fortune.....



[# Morocco / Shooting a Russian documentary](#)

Since mid-October the Russian producer/director Sergei Yastrzhembskiy has been filming a documentary about the nomads of south-east Morocco, “*Journey with the Blue Men*”. He is interested in the daily lives of these people, trying to understand what drives more and more of them to take up sedentary lives. He is filming in the provinces of Zagora and Errachidi.



[# Dubai / Power of Ten, new programme for MBC1](#)

“Power of Ten” is a new programme of cultural entertainment, based on the same principle as “Who Wants to be a Millionaire”. The presenter George Al Kardahi asks contestants questions about Arab society – often about the family, the ambitions of the members of their family, their daily life. The prize: 10 million Saudi riyals. The programme is broadcast every Tuesday at 6.30 p.m. MBC1 is one of the most watched channels in the Arab world.



[# Algeria / TV-RAMA interactive broadcast](#)

TV-RAMA is a new programme broadcast on *Canal Algérie* every Saturday and Sunday at 3.00 p.m. The idea: give a human dimension to the programmes (cinema, television, theatre, music...), by inviting to the studio people from every discipline (sport, science, history) who have made a mark in their field. The programme is also a forum for young creators, where they can communicate freely, meet one another and show their work.

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

ECONOMY



[# Spain / Re-financing Digital +](#)

Prisa, the Spanish media group has re-financed its satellite television off-shoot, Digital +, with 3.85 billion euro. It has 2 million subscribers. It seems Prisa has received about ten offers, notably from the Spanish companies Telefonica and Telecinco, from the French group Vivendi and from the American News Corp.



[# France / 473 million euro compensation for the end of advertising](#)

The finance bill presented at the end of September stipulates that 473 million euro will be paid out as compensation for the gradual phasing out of advertising on *France Télévisions* and *Radio France*. 450 million euro will be given to *France Télévisions* and 23 million to *Radio France*. In addition 3 billion euro will be given to the “Advance of Broadcasting” project, bringing under one umbrella the budgets allocated to public service television, radio and the INA (*Institut National de l’Audiovisuel*).



[# France / DTT with a following wind](#)

11.8%, that’s the size of the audience of the free DTT channels for the month of September (*Médiamétrie*) – an increase of 5.3 points in a year. However the audience for analogue channels has again fallen – it is now 75.5% – a loss of 6 points over the year. The biggest drop affects TF1, which has lost 3.8 points in a year, even though it remains top of the league with a total 28% of the audience. The public service channels register less drastic drops of 0.6 points for France 2 and 0.5 for France 3.



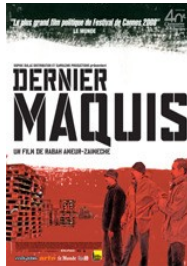
[# France / France 24 spreads its broadcasting abroad](#)

The French 24-hour news channel, *France 24*, has signed several agreements across the world: since the 1st September, *France 24* (English version) has been broadcast in the UK as part of the free satellite platform FREESAT, operated jointly by the BBC and ITV. This platform is accessible to 98% of British homes. In the Ukraine *France 24* finalised an agreement with the national satellite operator VIASAT, which now broadcasts the French channel in both French and English. Since the 1st October *France 24* has been available in Greece in both English and French versions, using the new IPTV channel of well-established Greek operator OTE. Already accessible in the Middle East (Orbit, Showtime, ART, e-vision), *France 24* is launching its Arab version on the IPTV platform of the operator DU, based in the United Arab Emirates.

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

CINEMA

- [# Algeria-France / Cinema release of “*Dernier maquis*”](#)
- [# Tunis-France / “*Le Chant des mariées* » soon for cinema release](#)
- [# Rumania / The actress Fanny Ardant makes a film in Rumania](#)
- [# Morocco / “*Kharboucha*” a full-length feature by Hamid Zoughi](#)
- [#Morocco / Filming “*Agadir-Bombay*”](#)
- [# Portugal / “*Misbegotten*” in the cinemas](#)



[# Algeria-France / Cinema release of “*Dernier maquis*”](#)

Franco-Algerian director Rabah Ameur Zaimeche's film came out in French cinemas at the end of October. At the far corner of a rundown industrial estate on the outskirts of Paris, Mao, a Muslim, runs an industrial palette company and a garage for lorries. He decides to open a mosque for his employees and without consulting anyone appoints the Imam.... Not content only to direct, Rabah Ameur Zaimeche also plays the part of Mao in the film. He's an award-winning director of “*Weshwesh*” and “*Bled Number One*”.



[# Tunis-France / “*Le Chant des mariées* » soon for cinema release](#)

“*Le Chant de mariées*” (Song of the Betrothed) is a Franco-Tunisian film made by Karin Albou.

Tunis, 1942. Nour and Myriam, 16 years old, have been friends since childhood. They share the same house in a modest area where Jews and Muslims live in harmony. Secretly each wants to live the life of the other: while Nour regrets not going to school like her friend, Myriam dreams of love. She envies her friend's engagement to her cousin Khaled and has a sort of surrogate fantasy about this Prince Charming. Unfortunately Khaled cannot find a job. The engagement drags on and the prospect of carnal union becomes more and more remote. In November 1942 the German army enters Tunis. Tita, Myriam's mother loses her right to work; crippled by debt she decides to marry her daughter to a rich doctor – in a flash Myriam sees her dreams of love evaporate....

Release scheduled for December.



[# Rumania / The actress Fanny Ardant makes a film in Rumania](#)

“*Cendres et sang*” (Ashes and blood) is the title of the first film directed by the French actress Fanny Ardant, shot in Rumania. Based on Ismaïl Kadaré's essay “Aeschylus or the Great Loser” and adapted for the screen by Ms Ardant, the film tells the story of Judith bringing up her three children in Marseille, alone, after the murder of her husband. When someone in her family gets married, she returns to her own country after 18 years away. A return which rekindles old hatred between rival clans....Fanny Ardant is known for her roles in films such

as “The Woman Next Door”, “*L’amour à mort*” and “*Pédale douce*”. The filming continues until the end of November in Covasna and around the town of Sfantu Ghorghe.



[# Morocco / “Kharboucha” a full-length feature by Hamid Zoughi](#)

The Moroccan director Hamid Zoughi has just completed filming “*Kharboucha ou Ma Ydoum Hal*” (Kharboucha – or Nothing is Eternal). It’s the story of Kharboucha, a pivotal figure in the musical tradition known as “aïta”, Kharboucha was a popular singer with a bewitching voice who sang to express her disgust at the way the local warlord Aissa Ben Amar was treating her tribe. He ruled using the laws of the French colonisers – through her songs she confronts him, calling him an “eater of carrion, killer of uncles”. She tried, in her lyrics, to incite people to rise up against this despot. The Moroccan actress Houda Sidki plays Kharboucha. Cinema release is scheduled for January.



[#Morocco / Filming “Agadir-Bombay”](#)

The filming of “Agadir Bombay” has started in Agadir (photo). It is the first feature by the young Franco-Moroccan Myriam Bakir, and tells the story of 14 year old Imane who is mad about Indian films and cakes. 24 hours in the funny, touching life of this young girl from Taroudant, going through adolescence, fascinated by the lights of the nearby town of Agadir. Between dream and reality this most unusual day has many surprises – and upsets...

In the principle roles: Noufissa Benchida, Driss Roukh and the singer Tihihite. The other sequences of the film will be shot over 6 weeks on the walls and in the medina of Taroudant.



[# Portugal / “Misbegotten” in the cinemas](#)

Many times announced, but just as many times postponed....Portuguese director Joao Canijo’s film “Misbegotten” finally arrived in Portuguese cinemas in mid-October. As in most of his films, the action takes place in rural Portugal. The film is a portrait of people living in the deepest countryside, forgotten places where tradition goes hand in hand with family secrets, murder and desire for revenge. It stars Anabela Moreira playing Lucia, a girl in mourning for her father, who seeks revenge against her own mother. (Source Cineuropa)

[Return to Contents](#)
[Return to the chapter head](#)

FESTIVALS

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CLOSE UP ON.....The Brussels Festival of Mediterranean Film



Between the 28th November and the 5th December, the Brussels Festival of Mediterranean Film will be celebrating two things: its tenth edition and its 20th birthday. Each year there are more people coming to discover films from more than 20 countries round the Mediterranean basin, thus fulfilling the festival's motto "The passion to discover.....the desire to meet...." This ever-increasing popularity has encouraged the organisers "*to bring the cinema of the sun out from the shadows again this year*". Since its creation the Festival has followed several objectives:

to encourage a wide public to discover a cinema rarely, if ever, seen in Belgium;
to help communication between North and South, encouraging contacts between cinema professionals in Belgium and the Mediterranean countries;
to reflect the rich, multi-cultural diversity within Belgium and stimulate debate between the different populations of Brussels.

This 10th edition is about discovery and exchanging ideas, about the ways cinema can encourage tolerance, inter-cultural understanding, education and culture. A way of spreading awareness, encouraging dialogue and mutual respect by bringing together all the different peoples of Brussels. Not to single them out in isolation but "*on the contrary to breathe new life into them so they don't feel ghettoized, to prevent the downward spiral into national stereotype and conflict.*"

Some 60 films (long, medium, short) will be shown this year in the different sections, including the international competition with an award of 5,000€ from the Ministry of Culture of the Brussels-Capital region to help find a distributor or pay for publicity, with bi-lingual sub-titling offered by Studio l'Equipe/LT1.

But there is also a selection of Mediterranean films which are either awaiting release or have not found a distributor. They come from Albania, Algeria, Cyprus, Egypt, Spain, Greece, Israel, the Lebanon, Libya, Malta, Portugal, Syria.

Then there's the "Me-Doc" section, with documentary films rooted in reality, showing the different social and cultural aspects of Mediterranean countries. There is also a homage to Youssef Chahine, and finally a selection of films linked by the theme "Women's Views" which will crop up in the different sections.

<http://www.cinemamed.be/>

The other Festivals

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[# Egypt / Cairo International Film Festival](#)

[# Rumania / 1st DocumFest](#)

[# France / Script competition for the Aubagne International Film Festival](#)

[# Croatia / 4th One Take Film Festival](#)



[# Egypt / Cairo International Film Festival](#)

The oldest film festival in the Middle East, the Cairo International Film Festival celebrates its 32nd year. It takes place between the 18th and the 28th November. Its aim: to publicize the selected films, to forge artistic links between different countries and encourage mutual awareness by enabling professionals from all over the world to meet each other. It also wants to develop the film industry in the Arab

world and Middle East. Three competitive sections are organised: an international competition for full-length features, a competition for digital film and one for Arab films. This year the international jury is presided by the Spanish actress Angela Molina. Indeed Spain is the guest country in this 32nd edition.



[# Rumania / 1st DocumFest](#)

DocumFest, an international festival for documentary, took place in Timisoara between the 6th and the 8th November. Wanting to encourage documentaries, this first festival was created by the public television channel TVR of Timisoara in partnership with the town and in collaboration with the Rumanian Ministry of Culture and cultural centres in Rumania, France and Germany. The organisers received 183 films from 30 different countries. The

selection jury chose 44 films to be shown in two official categories:

- 28 films in the "creative documentary" category
- 16 films in the "broadcast documentary" category

They came from Rumania, Germany, Holland, Serbia, Portugal, Turkey, Austria, Belgium, France, Italy, Estonia, Switzerland, the USA and Moldavia.

The international jury had 7 prizes to award in the official competition, with the Grand Prix and the Special Jury Award going to the best documentaries in any category.

16-21
MARS
2009



X^e FESTIVAL INTERNATIONAL
DU FILM D'AUBAGNE

AUBAGNE INTERNATIONAL FILM FESTIVAL

[# France / Script competition for the Aubagne International Film Festival](#)

Two script competitions have been organised as part of the Aubagne International Film Festival, taking place between the 16th and the 21st March 2009:

- “*l’espace kiosque*”: certain writers, selected for the quality of their scenario, will be given the chance to have one-to-one meetings with a variety of producers, to exchange ideas and get advice, not only on the content of their scenario, its feasibility and the usual cost/length/subject relationship, but also on the way the project is presented.
- Grants from SIRAR: a grant of 22,000€ (the town of Aubagne and the PACA Regional Council) for the prize winners to make a first short film and a grant of 2,000€ from Sacem for the music.

The deadline for applications: 15th December 2008

For more information: www.cineaubagne.com; helenecolombie@wanadoo.fr

one taki
International festival

[# Croatia / 4th One Take Film Festival](#)

The One Take Festival is an international festival of films consisting of one single shot, “*films shot without a cut, from the moment the camera starts until it is stopped.*”



This single shot festival eliminates all editing, forbids any cut, fade-out/fade-in or any other type of dissolve. It creates a more stimulating concept of film and a more interesting way of filming. In theory it puts

the accent on the aesthetic aspect of filming.

This festival, one of the few of its kind in the world, will celebrate its fourth year from the 20th to the 22nd November in Zagreb.

Any kind of film can participate: documentary, drama, experimental, music video or commercial. Outside the official competition many other events are organised such as pre-release screenings, concerts and lectures. The organisers hope to convince television viewers that apart from the “classic” way of filming in edited sequences, there is another way of filming, capturing reality in its continuity.

[Return to Contents](#)
[Return to the chapter head](#)

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WEB-SITE OF THE MONTH.....www.audiodoc.it

The Audiodoc Association was created at the end of 2006 with the aim of encouraging the independent production and broadcast of audio documentaries in Italy. A first in that country. The Association was created by the collaboration of a few key people who had been working separately for several years within universities, archives, cultural institutions or Italian and international radio (*Radio RAI* – Italy’s public radio, *Radio Suisse Italienne*, *Radio Popolare* – an Italian community radio, *ARD* – Germany’s public radio). Today the Association consists of eight authors and directors.

Their aim: to make up for the great lack of sound documentaries in Italy, to re-open the debate about this kind of documentary and bring methods and techniques up to date. In Italy at the moment there is no way of getting training in any aspect of the audio documentary: its techniques, language or history. That applies to both public and commercial radio – contrary to the video documentary which receives subsidies. Whereas in other countries sound documentaries are mainly subsidised by public radio, RAI has reduced documentary slots.

“To narrate reality using sound, not images, could seem counter-intuitive in our world, dominated as it is by visual language. But in certain situations – talking about deep, personal moments, or one’s experiences somewhere – it can be easier to express feelings on sound, without the intrusion of the camera. One can create a particular kind of communication, building a close relationship and using the poetry of voices.”

The aim of the Association is thus to encourage the production of sound documentaries in Italy by seeking finance, participating in community projects, organising courses and seminars and by discussing different experiences with other countries. At the moment Audiodoc is engaged in the production of two documentaries. The first, by Andrea Giuseppini and subsidised by the Lazio Region, tells the story of one of the most polluted rivers in Italy, the Aniene.

The second, made by Andrea Giuseppini and Roman Herzog, subsidised by the European Community, is a series of eye-witness accounts about the deportations of Sicilians to Nazi camps during the Second World War.

The Mediterranean is not left out, with documentaries such as “War in the Mediterranean”, “Stories of flight” and “Gateway to Europe” by Roman Herzog, dealing with the wave of immigration from the south to the north. The voices of people crowded on makeshift boats, fleeing poverty and war, are mixed with other voices, like that of the person in charge of the European agency Frontex, whose job is to control the zone militarily.

Audiodoc has also participated with the NGO AIDOS on a project in Burkina Faso

The sound documentaries made by members of the Association are now archived on their web-site, grouped according to type (investigations, news reports, narrated events, portraits, stories and memory).

[Return to Contents](#)

THE MEDITERRANEAN WAY



[Final Regional Conference in Cairo](#)

The second and last Regional Conference of the *Euromed Audiovisuel II* programme, which ends in December, took place in Cairo on the 10th and 11th November. It was the opportunity to find out what stage the 12 projects launched in 2006 have reached.

The principle figures in broadcasting on both sides of the Mediterranean were invited – some 150 people, among whom political figures, representatives of different national broadcasting authorities, people working on the project, others who have benefitted from the programme, professionals of the cinema and other media. The Conference will discuss all the experiences and productions of the last three years, while as always looking to the future and new events.

The two day Conference was an ideal forum to discuss the increasing professionalization of the audiovisual sector and its development. Distribution in all its aspects – direct to the public, to cinemas, to festivals or on television was also a subject for discussion, as were the Programme's achievements in specific areas. There was a special presentation of the tools the Programme has installed, such as a data base of legal information and another on information acquired during the Programme's investigations.

The conference also looked at the problems facing the emerging Mediterranean cinema industry, similar to the problems already experienced by regional markets. The conference also discussed the impact *Euromed Audiovisuel II* has on the way professionals, films and information can circulate, on the new *MEDIA Mundus* programme as well as its impact on such promising initiatives as the new film festivals and the new markets at Dubai, Cairo and Antalya.

The Conference closed by looking at the "Recommendations for the Future", a paper presented by a think-tank of 17 professionals linked to European and Mediterranean institutions. This text on future strategy had already been adopted in May during the meeting of the Euro-Mediterranean Ministers of Culture in Athens.



[The Caravan: 69 applications received for the third workshop in Cairo "The Self and the City"](#)

The Caravan of the Euro-Arab Cinema received 69 applications from 8 Mediterranean countries to participate in its third and final creative workshop "The Self and the City". 35 of these applications came from

Egypt, 8 from Palestine, 7 from Jordan, 6 from the Lebanon, 5 from Syria, 4 from Morocco, 3 from Algeria and 1 from Tunisia. Out of all these, 20 candidates were chosen for the workshop, which took place in Cairo from the 11th October to the 13th November.

The aim of this third workshop – the first and second were in 2006 and 2007 – was to give young people and students interested in film-making the chance to make short films. The workshop taught them how to tell stories using a camera.

Financed by the European Union as part of the Euromed Audiovisuel II Programme, the Caravan gives directors, script-writers, editors, sound technicians and camera personnel the chance to learn about film-making disciplines other than their own.

The candidates were split into four groups; three produced short films and the fourth an animation.

The 8 documentaries produced in 2006 and 2007 have been screened in more than 40 festivals and cultural events across 15 countries.



[Euromed cinemas prolonged until June 2009](#)

Euromed Cinemas, a project to support distribution and exploitation, has been prolonged until June 2009 so that all the budget initially allocated can be used.

Euromed Cinemas has already supported the release of more than 150 films, thus creating 2.9 million admissions. The money not yet attributed (nearly 600,000€) will allow another 20 films to be released – with priority given to the distribution of Mediterranean films in that region.



[A success for the screenings supported by Euromed Audiovisuel](#)

More than 3 million viewers have been either to individual screenings or cinema showings of films organised by the three projects connected with the Euromed programme: Euromed Cinemas, Med-Screen and the Caravan of Euro-Arab Cinema.



48% of these admissions were in Europe, 52% in countries of the southern Mediterranean. 80% of the viewers saw a Mediterranean film for the first time – the aim of the programme.

Euromed thus has supported the release of 50 Mediterranean films: 25 in Europe only, 15 only in Mediterranean countries and 10 on both sides of the sea.

The figures are as follows:

- The 35 films seen in Europe had a total of 100 releases across 15 different countries, with half of the releases concentrated in 6 countries: 19 in France, 8 in Belgium and Germany, 7 in Spain, 5 in the UK and Holland. The films were mainly Lebanese, Israeli and Turkish.
- The 25 films seen in the Mediterranean countries had 35 releases across 10 countries or territories: 7 in the Lebanon and Morocco, 5 in the Palestinian territories, between 1 and 4 in other countries. These films were mainly produced in Egypt and the Lebanon. The films which had the greatest number of releases were the Lebanese film "*Caramel*" and the Turkish "*Ikilmer*".

Euromed Cinema also supported the release of 48 European films in Mediterranean countries.

Med-Screen and Caravan of Euro-Arab Cinema, which are the programme's two publicity projects, respectively attracted 65,000 and 90,000 viewers in some 80 events in Europe and in the Mediterranean countries (screenings during festivals, film markets and as part of

round-table discussions). The two projects thus allowed the screening of more than 50 different films, all coming from the region, during the course of events organised in 11 Mediterranean countries.



[The 6th Co-Production Forum as part of Turin's European Days in November](#)

The European Days of the Cinema and Broadcasting, which have become the main forum for co-production in the Italian broadcasting industry, will again be held in Turin from the 18th to the 20th November. The three principal aims of this 6th edition are: to encourage quality projects for international co-production; to facilitate collaboration between independent European producers; to make it easier for foreign professionals to access the Italian broadcasting market while at the same time opening the door to a wider Europe for Italian producers. This year particular attention will be given to animation. The European finance and distribution models for this kind of production will be the theme of a workshop organised by the Turin and Marseille branches of MEDIA and aimed at Italian, French and Czech production companies.

For more information: www.europeandays.eu

(Source Cineuropa)

[Return to Contents](#)

INDEPENDANT MEDITERRANEAN PRODUCERS' WAY

Since its creation in 2000 the **Euro-Mediterranean Documentary Market**, MEDIMED, has proved a useful tool for publicizing and encouraging documentary projects and programmes. The Association of Independent Mediterranean Producers (**APIMED**) had another edition of the market between the **10th and 12th October**.

MEDIMED allows independent producers to meet distributors in a relaxed atmosphere, with the possibility of having immediate interviews – thus removing much of the stress of presenting a project. The market was held in the historic Maricel Palace in the centre of Sitges, just thirty minutes from Barcelona. There are viewing facilities for potential buyers and **311 films** were on sale this year.

Another room was set aside for pitching the **25 selected projects** (out of 121 sent in), representing 17 Mediterranean countries. Each producer was looking for co-production money, other finance or to catch the eye of a distributor.

82 commissioning editors, buyers and distributors were there for the 2008 Market, including: AL JAZEERA ENGLISH, ARABIYYA, ARTE FRANCE, ARTE GEIE, ARTE THEMA, CABAL + (FRANCE), CBC, ERT, FRANCE 3, FRANCE 5 ITVS, KNOWLEDGE, LINK TV, RTBF, SVT, TSR, TV5 MONDE, WDR, YLE

The Selection Committee was lead by **John MARSHALL** (Docos Ltd, UK) accompanied by several Mediterranean producers.

This year MEDIMED had a large increase in applications, ever more finished programmes (**311 chosen against 265** last year) with a greater number of countries taking part (**38 as against 33 in 2007**). This year a training session was laid on to improve technique in the already tough art of pitching (Pitching Perfect). It took place on the Friday afternoon under the direction of **John MARSHALL** and **Maurice PALEAU**, director of the Paris bureau of the Canadian Film Fund.

The co-production guidelines of American TV channels ITVS and LINK TV were explained by **Cynthia KANE** and **Lorraine HESS**. The work of AL JAZEERA ENGLISH was also outlined by one the company's commissioning editors **Flora GREGORY**. These presentations showed how much interest there is, particularly on the American Channels, for Mediterranean projects and programmes.

To close the market, the Ahmed ATTIA Award, named after **MEDIMED's** honorary president who died last year, was given for the second time.

APIMED decided last year to create the "**Ahmed Attia Award for Dialogue between Cultures**" as a prize for the best finished programme about the Mediterranean which had been pitched in an earlier session of the market. The 25 films eligible this year were also available in the viewing room for buyers. They represented the following countries: Austria (1), Belgium (1), France (5), Germany (1), Israel (4), Italy (1), the Lebanon (1), Palestine (2), Spain (6), Sweden (1), Switzerland (1), Turkey (1).

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The jury members for this award were: **Olga ABAZOGLU**, producer (Les Films du Cyclope, Greece), **Boualem AISSAOUI**, producer (CIM AUDIOVISUEL, Algeria), **Mohamed CHARBAGI**, producer (ALIF PRODUCTIONS, France), **Pau MONTAGUD**, festival director DOCSDF, **Martine VIGLIONE**, director of the CMCA and **Alex SZALAT** of ARTE France. They awarded the prize to the documentary “**EYES ON THE SKY**” (Mirant al cel), an 86-minute documentary directed by **Jesus GARAY**, co-produced by *Massa d’Or Producciones* (Spain) and the *Instituto Luce* (Italy) and pitched at the MEDIMED market in 2005.

The 2009 edition will take place in October and will celebrate the 10th anniversary of APIMED. Meanwhile, this November, APIMED took an active part in the Mediterranean Cultural Consultative Assembly in Marseille.

For all information:

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Paule Hérades, APIMED office (+33 6 07 78 61 04) email: paule.herades@gmail.com

STOP PRESS

- On the 21st October, the Board of Directors of CFI unanimously elected Alain Belais to be Chairman and Etienne Fiatte the new Managing Director of the Board, replacing Jean Mino. Both appointments were effective from the 1st November.



Alain Belais is a graduate of the *Institut d'Etudes Politiques* and the Harvard Summer School. He has been cabinet director to several different ministers, principal private secretary to the Mayor of Nice and

Cultural Attaché in Los Angeles.

Since 2006 he has been Director of International Relations for *France Télévisions*.

Etienne Fiatte, a foreign affairs advisor *hors classe*, graduate of HEC and the *Ecole Nationale d'Administration*, began his career in 1985 as Communications Director in the Ministry of Foreign Affairs. He has held different jobs in broadcasting: cabinet director of the President of INA and CEO of *SIIS Interimage*, an audiovisual production company. Closely involved in the Ministry of Foreign Affairs' "World Service" broadcasting, he has been successively Deputy Director of Audiovisual Operators and the Press, then Deputy Director for Television and Radio.



- The Marc de Montalembert Foundation has launched the application procedure for its annual grant for a project linked to the cultures of the Mediterranean region. Candidates must come from a country bordering the Mediterranean and be less than 30 years old in 2009. The purpose of the grant is to increase awareness of Mediterranean cultural richness and diversity. The project must result in an original work, but the form in which it is expressed is left up to each candidate: written, oral, visual etc. The Foundation offers a grant of 7,000€ to realise the project.

- Deadline for sending applications: 31st December 2008. For More information: www.fondationmdm.com

[Return to Contents](#)

(Translated from the French by Tim King)