



at UNESCO



# XXVI EUROMEDITERRANEAN CONFERENCE ON CINEMA

*Mobile cinema: a new koine for young  
Euromediterraneans to foster peace and tolerance*

September 6, 2024 at 2:00 p.m. (CEST)

Villa degli Autori, Lido di Venezia

81. Mostra Internazionale d'Arte Cinematografica



*“The Mediterranean, as a melting pot of conflicts, religions, cultures and inequalities among peoples and continents, can take advantage of all the present innovations to facilitate a convergence between stakeholders – television, cinema, communication, social media and others – to favor new creative cultural syntheses, especially among the young.”*

(Final Declaration, 24<sup>th</sup> Euromediterranean Conference on Cinema “*The Mediterranean as paraphrase of the world*”).

As crossroads of three continents, cradle of great religions and civilizations that reverberate world cultures, the Mediterranean constitutes a synthesis of world crises and opportunities, very often not adequately expressed nor fully exploited. Millennia has molded its borders and socio-political and cultural expressions. Now, the *digital wave* is re-defining the role, shape, and mission of the Mediterranean community. With flows of new people entering the region also come new visions, traditions, prospects and... challenges.

Now more than ever, acknowledging the dramatic and alarming status of the Mediterranean, it is of the utmost importance to revitalize the **UNESCO Mediterranean Programme** – as recommended in the Final Declaration of the previous edition of the Conference – calling to action old and new players to promote policies that allow the Basin to return to its nature of cradle of civilizations and encounters of people rather than place of death and violence.



Born out of the Barcelona Agreements, the Euromediterranean Conference on Cinema confirms its mission as a bridge between cultures and peoples and the relative telecommunication and audiovisual systems. In its 26<sup>th</sup> edition, on the topic “**Mobile cinema: a new koine for young Euromediterraneans to foster peace and tolerance**”, the Conference will explore the new cultural dimension that emerged with the advent of digital technologies – a new *koiné* – and offer guiding principles for a significant encounter of people, civilizations and dialogues, expanding the vision to encompass a global dimension.

This new creative synthesis - enriched by the many young voices that propel it and who are summoned now to participate in the *Euromediterranean Call for Participation* - promises to bring unprecedented developments in all civil sectors that will eventually operate for the establishment of an ‘inclusive language’ that nullifies the concepts of violence, hatred and wars to create new cultures of peace and tolerance, as promoted by UNESCO.

True to its meaning of a platform for dialogue, collaboration, and the celebration of cultural diversity, this new **Euromediterranean multaqa** will represent a global meeting point at the highest institutional and cultural levels of experiences, testimonies and debates to identify new pathways that, enhance by AI applications, are capable of validating new socio-cultural expressions and scenarios, especially in the cinematographic and audiovisual systems, towards the affirmation of traditions and dimensions that are respectful of human rights, promote diversity, inclusiveness and sustainability, in line with the UN principles.

## CHRONICLES OF THE CONFERENCE....

It is rare to have the opportunity to witness, frame by frame, the development of a historical event that we are currently experiencing in its most tragic phases. For the Mediterranean in particular, a melting pot of peoples, religions, and millennia-old encounters and clashes, this is particularly challenging, if not impossible, due to the rapid succession of events and generational waves. The Euromediterranean Conference on Cinema, established under instances of the European Parliament and UNESCO, is therefore to be considered, by virtue of its annual occurrence and its institutional value expressed by the Italian Government and under the patronage of the Italian President of the Republic, as a detailed framing window onto five decades of events, starting from September 1995 in preparation for the Barcelona Agreements signed in November that eventually launched the Euromediterranean free trade area.

Convened by the European Parliament Office in Rome, UNESCO, and the *Conseil International du Cinéma et de la Télévision* (CICT-ICFT) at UNESCO, the first edition of the Conference took place on September 8 and 9, 1995, during the Venice International Film Festival, supported by **Gillo Pontecorvo**, then Director of the Festival. **Massimo Cacciari**, then Mayor of Venice, opened the works of the Conference, followed by **Gian Luigi Rondi**, President of the Biennale, with a message from the President of the Italian Republic, **Oscar Luigi Scalfaro**, who expressed hope for the inauguration of new peace scenarios at the imminent Barcelona conference.

Acknowledging to the intrinsic value of cinema, the Italian Minister of Education, **Giancarlo Lombardi** emphasized the importance of new technologies for dialogue among peoples. At the same time, on the one hand, UNESCO Director-General **Federico Mayor** committed to launching the ambitious **UNESCO Mediterranean Programme** to involve as many stakeholders in the basin as possible and promote actions to support peace and tolerance; on the other hand, European Parliament Vice-President **Sandro Fontana**, along with **Luciana Castellina**, Chair of the Italian Parliament's Culture Commission, urged the European Commission to adopt a more attentive policy towards the southern Region, an appeal shared by the Undersecretary to the Presidency of the Italian Republic, **Mario D'Addio**, who highlighted the importance of this Conference based on cinema and audiovisual communication as powerful tools to fostering North-South dialogues. This concept was further elaborated by the Spanish Minister of Culture **Carmen Bataller**, who insisted on the need to link the efforts of Italy, Greece, and Spain to rebalance the European focus towards the east, gathering the commitment of **Colette Flesh**, Director-General of DG-X of the European Commission, and **Sylvie Forbin**, Director of Eureka, to work towards this unified vision.

To concretely put into action these instances, **Pierpaolo Saporito**, UNESCO General Delegate for the Centenary of Cinema and organizer of the conference, opened the second session, where **Gillo Pontecorvo** emphasized the importance of establishing the MCM, created in Tunis, which brings together all Mediterranean festivals, also supported by **Gilles Jacob** of the Cannes Film Festival, with contributions from **Lia Van Leer** of Jerusalem FF, **Michel Demoupolupos** of Thessaloniki FF, **Saad El Din Wahba**, Director of Cairo FF, **Ulya Ucanu** of Istanbul FF, **Akim Mesiani** of Algiers FF, and Father **Ettore Segneri** of the Salesian Cultural Center, who altogether illustrated various proposals for joint initiatives. Finally, **Jean Rouch**, President of the CICT and father of African cinema, concluded the first Euromediterranean Conference on Cinema with a passionate appeal to create a concrete *Action Plan* that sees culture, communication, cinema, and socio-political demands united in this effort.

## OFFICIAL PROGRAMME

Please note that this programme will be updated in the weeks to come. The final programme will be available some days before the Conference.

### 2:00 pm (CEST) – First session

#### The fate of the Mediterranean: the role of Institutions in the Next Generation Mediterranean community

*As cradle of civilizations and encounters of people, the Mediterranean constitutes a synthesis of world crises and opportunities. In this context, UNESCO in 1995 created the Mediterranean Programme, promoting new institutions, NGOs, and projects that are still active today. Now that young people are shaping a new koiné with ICTs, would it be possible to launch a new virtual Multaqa that brings people together in a vision of peace and tolerance?*

#### Opening

**MAGDALENA LANDRY**, Director, Regional Bureau for Science and Culture in Europe with special focus on South-East Europe and the Mediterranean basin UNESCO, Venice, Poland

#### Panelists

H.E. **ALBERTO BARACHINI**, Undersecretary of State, Presidency of the Council of Ministers, Italy

**TOUSSAINT TIENDREBEOGO**, Chief of the Diversity of expressions Entity, UNESCO Culture Sector, France

**GENNARO MIGLIORE**, Director, Centre of Global Studies, Parliamentary Assembly of the Mediterranean, Italy

**HOSSAM BADRAWI**, Chairman, Nile Badrawi Foundation for Education & Development, Egypt

**NICCOLÒ RINALDI**, Head of Unit Asia, Australia and New Zealand, European Parliament, Italy

**BRANDO BENIFEI**, Member, European Parliament, Italy

**GIACOMO MAZZONE**, Secretary General, EUROVISIONI, Italy

#### Moderator

**PIERPAOLO SAPORITO**, President, OCCAM – Observatory on Digital Communication; President a.l., CICT ICFT at UNESCO, Italy

### 3:00 pm (CEST)

**Proclamation of the winner of the XXXVI CICT ICFT UNESCO “Enrico Fulchignoni” Award, with the conferral of the “UNESCO Fellini Medal”**

### 3:20 pm (CEST) - Second session

#### The new voices of the Mediterranean koiné

*Recognizing the universality of cinema and culture, the innovative cultural dimension that emerged with the advent of digital technologies – a new koiné – can offer guiding principles for a significant encounter of people, civilizations, and dialogues, expanding the vision to encompass a global dimension and bringing together old and new players. This new creative*

*synthesis, enriched by the many young voices that propel it, opens new pathways and promises to bring unprecedented developments in all civil sectors, that can eventually operate for the establishment of an 'inclusive language' which nullifies the concepts of violence, hatred, and wars, and establish new cultures of peace and tolerance as promoted by the International Council of Cinema and Television at UNESCO. Making room for new generations to shape the future of the Euromediterranean and global cinematographic and cultural dimensions, is of the utmost importance and must be recognized as a necessary step to make culture accessible and beneficial to all.*

## Panelists

**KUJTIM ÇASHKU**, *Director*, Akademia e Filmit dhe Multimedias Marubi, Albania

**PAOLA PARRI**, *Deputy Secretary-General*, COPEAM, Italy

**ANA OPACIC**, *Director*, Ohrid Beach Film Festival, North Macedonia

**SERGE MICHEL**, *Vice-President*, CICT ICFT at UNESCO, UNICA, France

**ORR SIGOLI**, *Artistic Director*, Jerusalem Film Festival, Israel

**AHMED BEDJAOU**, *Artistic Director*, International Film Festival of Algiers, Algeria

**ALESSANDRO MANDELLI**, *Founder & CEO*, Serially, Italy

**RIZWAN AHMAD**, *Director*, Instructional Media Centre, MANUU, India

**AHMET BOYACIOGLU**, *Artistic Director*, Festival on Wheels; *Chairman*, Ankara Cinema Association, Turkey

**CHRISTOPHER B. SMITHERS**, *Secretary*, Christopher D. Smithers Foundation, USA

## Moderator

**JASMINA BOJIC**, *Founder and President*, UNAFF Travelling Film Festival, Stanford University, USA

**4:20 pm (CEST)**

**General Discussion & Final Declaration**

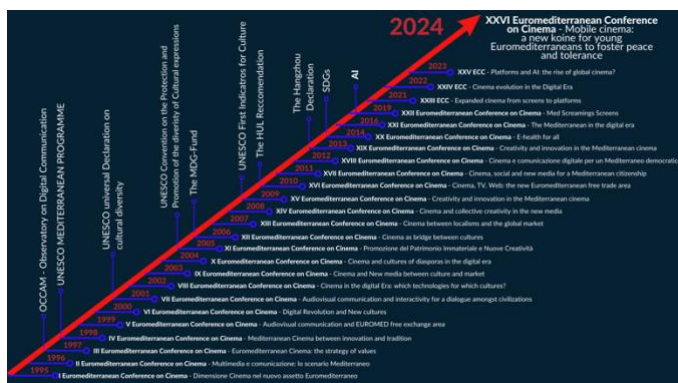
**4:45 pm (CEST)**

**Proclamation of the winner of the 13<sup>th</sup> edition of the "Ambassador of Hope" Award of the Christopher D. Smithers Foundation**



## HISTORY of the CONFERENCE

The Euromediterranean Conference on Cinema was created in 1995 by the European Parliament and UNESCO's International Council on Film and Television, as a result of the 1995 Barcelona Declaration under the High Patronage of the President of the Italian Republic.



The Conference aims at creating a network and a series of projects finalised to the realisation of a *Euromediterranean integration*, as well as the socio-economic development of the region. It represents one of the most prestigious cultural events of the Venice International Film Festival and an opportunity for a dialogue among the different stakeholders in the fields of culture, communication and ICTs. In over

twenty years, more than a thousand of speakers attended, representing governments, international organisations – such as the United Nations, the European Union and the Council of Europe – public and private institutions, foundations and NGOs, directors and experts. They elaborated and implemented interventions and projects of great relevance, including:

- The creation of new film festivals in Tirana, Ohrid, Zagreb, Beirut, Izmir, Khouribga, Gaza, Damascus, Cairo, Tripoli, Kalamata, Menorca, Hammamet, Marrakech, Antalya, supporting UN peacekeeping action and leading to the birth of the International Council of Mediterranean Cinematic Manifestations (MCM).
- The establishment of the Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM), an organisation currently representing 42 Euro-Mediterranean public televisions with an audience of over 350 million viewers.
- The participation to the UNESCO Mediterranean Programme, with various projects.
- The development of the Euromed Audiovisual programme with the European Commission.
- The realisation of regional projects within the Infopoverty Programme at the United Nations and the organisation of an Africa/Euromediterranean Session in collaboration with the European Parliament at the Infopoverty World Conference that takes place every year at the UN Headquarters.
- Several seminars at the UN World Summits on the Information Society (WSIS) and the creation of the ICT Villages of Borj Touil in Tunisia and Meis el Jabal in Southern Lebanon, supporting the education of Palestinian refugees.
- The creation of the annual ICFT-UNESCO Prix “Enrico Fulchignoni”, awarded to the movie that best promotes the values of peace and tolerance at the Venice International Film Festival.
- The support to the European Parliament’s Lux Prix, awarded to the movies that best reflect the European values and multiculturalism and that contribute to the promotion of the debate of the process of Euro-Mediterranean integration.
- The development of an “e-Service Platform for the Mediterranean” for transferring health, education, agricultural and business skills from research centres for remote diagnosis and therapy, crop management, job creation.
- The launch of the eMedMed project for e-health communication in the Mediterranean, presented at the French Senate as Best Med Programme and validated by the Union for the Mediterranean.

## CICT-ICFT at UNESCO PRIX “ENRICO FULCHIGNONI”

### UNESCO Fellini Medal

Now in its 36<sup>th</sup> edition, the “Enrico Fulchignoni” Award can be considered the most significant cinematographic acknowledgment awarded by CICT-ICFT at UNESCO to the movie presented at the Venice International Film Festival that best represents the values of peace and tolerance promoted by UNESCO.



The Medaglia Fellini conferred to the winner of the “Enrico Fulchignoni” Award

It is dedicated to the memory of the late CICT-ICFT President, Enrico Fulchignoni, a distinguished official of UNESCO where he served as Responsible for Culture for a long time. Fulchignoni was a director and a professor at Sorbonne University. He was a great promoter of Neorealism in cinema and of rising stars such as Michelangelo Antonioni. Tireless and intrepid launcher of initiatives, Fulchignoni established the Ouagadougou, Damascus, MIFED and Moscow Festivals, as well as the creation of the Escuela Internacional del Cine Latinoamericano in Cuba and of many other events and cinema institutions. It is important to remember Venezia Genti, an official section of the Venice International Film Festival in the 1980s, dedicated to young authors especially from emerging countries. This Prix constitutes the ideal continuation of his work in this field. The winner of the Prix, who is awarded **UNESCO “Fellini Medal”**, will be announced at the Festival during a dedicated press conference, whereas the awarding ceremony usually takes place at the UNESCO Headquarters in Paris.

The 35<sup>th</sup> Enrico Fulchignoni Award was conferred during the 80<sup>th</sup> Venice International Film Festival to the movie “*Io Capitano*” directed by Matteo Garrone by the Jury with the following motivation:

*“For the originality of a counterview from Africa to Europe along the Mediterranean route embodied in a writing pervaded with authentic testimonies of migrants while being transfigured in the pictorial-photographic formal elegance of a style freed from stereotypes and rhetoric. Matteo Garrone with **Io Capitano** admirably fosters undeniable principles such as the protection of human rights, the fight against social and cultural marginalization, solidarity and care for human beings, in an itinerary of hope toward other possible future opportunities for the new generations.”*



Figure 2 Director Oliver Stone and Prof. Joshua S. Goldstein receive the Fellini Medal awarded to the winner of the 34th Enrico Fulchignoni Award at the 79th Venice International Film Festival



Figure 2 - Pictured: Director of Rai Cinema, Nicola Claudio, with Prof. Jasmina Bojic, Prof. Tiziana Di Blasio (members of the Jury)



Figure 3 - Pictured: Director Emir Kusturica with Ms Lola Poggi and Mr Pierpaolo Saporito

## HALL of FAME

### CICT-ICFT at UNESCO PRIX “ENRICO FULCHIGNONI” *UNESCO Fellini Medal*

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|---|--|
| <b>1989</b> <i>Un Petit Monastere en Toscane</i> by Otar Ioselani       | <b>2006</b> <i>Daratt</i> by Mahamat-Saleh Haroun  |
| <b>1990</b> <i>Couvre-Feu</i> by Rachid Masarawi                        | <b>2007</b> <i>Corti del cinema marocchino</i> by Autori Vari  |
| <b>1991</b> <i>Le cri du coeur</i> by Idrissi Ouédraogo                 | <b>2008</b> <i>Birdwatchers</i> by Marco Bechis  |
| <b>1992</b> <i>Aguilas non cazan moscas</i> by Sergio Cabrera           | <b>2009</b> <i>The Traveller</i> by Ahmed Maher  |
| <b>1993</b> <i>Kardiogramma</i> by Darzhan Omirbaev                     | <b>2010</b> <i>Miral</i> by Julian Schnabel  |
| <b>1994</b> <i>Small Wonders</i> by Allen Miller                        | <b>2011</b> <i>Tahrir 2011</i> by Autori Vari  |
| <b>1995</b> <i>Kolonel Bunker</i> by Kujtim Cashku                      | <b>2012</b> <i>L'intervallo</i> by Leonardo di Costanzo  |
| <b>1996</b> <i>Strana storia di banda sonora</i> by Francesca Archibugi | <b>2013</b> <i>At Berkeley</i> by Frederick Wiseman  |
| <b>1997</b> <i>Civilisées</i> by Randa Chahal Sabbag                    | <b>2014</b> <i>Inocente</i> by Dave Lee  |
| <b>1998</b> <i>Tsion, Auto-emancipatie</i> by Amos Gitai                | <b>2015</b> <i>Beasts of no nation</i> by Cary Fukunaga  |
| <b>1999</b> <i>Roozi Key zan shodam</i> by Marziyet Meshkini            | <b>2016</b> <i>Hotel Salvation</i> by Shubhashish Bhutiani   |
| <b>2000</b> <i>Porto da minha infancia</i> by Manuel de Oliveira        | <b>2017</b> <i>Human Flow</i> by Ai Weiwei   |
| <b>2001</b> <i>11 September</i> by Autori Vari                          | <b>2018</b> <i>El Pepe, Una Vida Suprema</i> by Emir Kusturica                                       |
| <b>2002</b> <i>Kamur (Fango)</i> by Dervish Zaim                        | <b>2019</b> <i>45 seconds of laughter</i> by Tim Robbins   |
| <b>2003</b> <i>Land of Plenty</i> by Wim Wenders                        | <b>2020</b> <i>Horshid</i> by Majid Majid and <i>Scherza con i fanti</i> di G. Pannone & A. Sparagna |
| <b>2004</b> <i>La passione di Giosuè l'ebreo</i> by Pietro Scimeca      | <b>2021</b> <i>Amira</i> by Mohamed Diab   |
| <b>2005</b> <i>La Dignidad de los nadie</i> by Fernando Solanas         | <b>2022</b> <i>Nuclear</i> by Oliver Stone   |
|   | <b>2023</b> <i>Io Capitano</i> by Matteo Garrone   |



## GALLERY

