



Conseil International du Cinéma, de la Télévision et  
de la Communication Audiovisuelle (CICT)

International Council for Film, Television and  
Audiovisual Communication (ICFT)

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Partenaire Officiel de l'UNESCO

Official Partner of UNESCO

## **XXIII EUROMEDITERRANEAN CONFERENCE ON CINEMA**



***EXPANDED CINEMA FROM SCREENS TO  
PLATFORMS IN THE AGE OF COVID***



PATROCINIO  
REGIONE del VENETO



Parlamento europeo  
Ufficio a Milano

***Italian Pavilion, 10 September 2021, 10 AM***  
***78<sup>th</sup> Venice International Film Festival***

# **XXIII EUROMEDITERRANEAN CONFERENCE ON CINEMA**

## **AGENDA (on-off line)**

**Italian Pavilion, Friday 10 September 2021**

### **Proclamation 10 AM CEST**

*Proclamation of the Winner of the XXXII ICFT-UNESCO Prix “Enrico Fulchignoni”*

### **Round Table 10.10 AM CEST** *Expanded Cinema*

*From Screens to Platforms in the Covid Age*

**Pierpaolo Saporito**, *President a.i., ICFT-UNESCO*

**Maurizio Molinari**, *Director, European Parliament Office in Milan*

**Serge Michel**, *Vice President, ICFT-UNESCO – France*

**Jasmina Bojic**, *Founder and President, UNAFF Travelling Film Festival, Stanford University – United States*

**Georges Dupont**, *Director General, ICFT-UNESCO* **Giacomo Mazzone**, *Secretary-General, Eurovisioni – Switzerland*

**Rizwan Ahamd**, *Director, MANUU Media Center UGC – India*

**Manouj Kadaamh**, *24Frames Entertainment – India*

**Tony Ojobo**, *President ICT African Foundation—Nigeria*

# XXIII EUROMEDITERRANEAN CONFERENCE ON CINEMA

## FINAL DECLARATION

### The participants to the XXIII Euromediterranean Conference:

*Thanking* The Director of the European Parliament Liaison Office in Milan: Director Maurizio Molinari, The Italian Pavilion, Istituto luce and Cinecittà

*Appreciating* the successful path of the Euromediterranean Conference, which from 1995 achieved results by stressing opportunities progressively opened by the digital revolution in the Audio-visual field and Cinema providing them with innovative initiatives such as the Festival of the Festivals, the Award of the Fulchignoni Prize and many other under the edge of the UNESCO at the International Council of Film and Television.

*Acknowledging* the Final Declarations from past editions of the Conference as guidelines to understand the role of Cinema and the mechanism of the digital revolution waves.

*Taking into consideration* the statements summarised in the attached **Report**.

### Convene on the following visions:

- a. The theme of this conference – culture and relationship between Europe and the Mediterranean – is very important, as far as cultural diplomacy is concerned. It is important for the promotion of European values, for the promotion of democracy (**Maurizio Molinari, Director of the European Parliament Liaison Office in Milano**)
- b. Cinema is a global language, mostly for the new generations. It is difficult to say what is “Cinema”, but we know from the beginning that Cinema is a human expression. We are very convinced that Cinema has always been the creator of ideas, trends, and future behaviors. Cinema is a bridge between the real and the virtual world. Between them, cinema shows what the future could hold. (**Pierpaolo Saporito, ICFT President a.i.**)
- c. What we are now living in cinema is nothing compared to what is happening to the rest of social and economic life. Digital transformation is deeply changing the society. We can split the panorama of the transition into four parts: distribution, financing, production and production tools, fruition and consumption.
- d. Today everybody can produce and distribute their own movie. The problem is not production anymore, but rather how to bring the movie to the audience. The real problem is the access to markets. We also need to take into account that social media are pushing the audience to the individual fruition of movies in small screens, a trend that is destroying cinema-experience as we knew it for a century. (**Giacomo Mazzone, Secretary-General, Eurovisioni**)

- e. Series because are the new frontier of audiovisual industry. It is possible to create an independent platform. We create a virtual circle in supporting the audiovisual industry on series. In that way we think there is a natural sustainability with the support of advertising, and we saw this trend which has been very strong over the last five years in the US. Free platforms are now generating the same amount of money as the subscription platforms. *(Alessandro Mandelli, Co-founder of IxMedia)*
- f. It is necessary to reflect on the relationship between two ways of using the cinema, as an enemy or as an ally. This relationship is reminiscent of what happened in Italy in the mid-1970s between television and cinema and when cinema, mistakenly in my opinion, tried to defend itself from television by avoiding any form of collaboration. I would like to see a collaboration between cinema and platforms, rather than embarking on a war that would see cinema lose. Progress and technological development cannot be stopped, we must try to govern them. *(Vittorio Giacci, MCM Delegate)*
- g. Digital change allows to produce in different, cheaper, and more effective ways, but this could bring to a more democratic environment or to a more controlled one. We need to spin the ball in the right direction. First imperative, we need to have common regulations. North American copyright laws are less protective than European ones, while tax regulations are very different from country to country. We need a common level playing field rules because the market tends to be a global one. Finally, cultural institutions could play an important role, they must be able to make people understand the value of a content regardless of who is promoted and how much publicity has been made. *(Giacomo Mazzone, Secretary-General, Eurovisioni)*
- h. Covid has done a sort of fraud to cinema. This pandemic affected human civilization at several levels and introduced the globe with new issues and challenges. One of them was that not everyone around the world was provided with internet access. Lockdowns changed our thinking process, our living and working patterns as well. Cinema started exploring new platforms during Covid-19. How and where consumers watch films has been undergoing a significant transformation due to digital/online platforms. Cinema industry changed very fast during Covid. We are missing events like festivals and going to the movies that allowed us to socialize. Another important point is that many parts of the world do not have desired infrastructure and means to support the extension of cinema to new platforms and in the process of transition. Entire geographical areas, as well as cultures and productions, are being left out, so, the hegemonies and exclusions continue. New technologies continued the world of cinema even during pandemic and enabled the audience to enrich the knowledge of the history of cinema, reopening the great archives and relaunching the restoring of movies. Online platforms do not have to deal with box office collection pressures and offer a good mix of both mainstream and art house cinema. What would be the emerging scenarios? Is it getting pretty cool to ensure inclusiveness, national identities and cultures and expressive independence? What can be done? The project that I am proposing is “Cinema for all”, democratizing cinema, a worldwide project with CICT and ICFT. The initial step is an annual film festival, a worldwide fund for cinema and free film streaming. A UN General

Assembly Resolution can be passed to support “Cinema for all” project under the banner of ICFT-UNESCO with a provision of annual funding by all nations (funding amount may vary as per GDPs) and annual audio-visual resources (films, documentaries. etc.) contribution by all nations to ICFT’s open-source but highly protected free film streaming platform. (*Rizwan Ahamd, Director, MANUU Media Center UGC – India*)

- i. The challenge in Africa is broadband penetration. We must invest in infrastructure to make access more inclusive. Digital equity and digital inclusiveness in Africa remain the main challenge. We must allow people with ideas to develop them despite the costs and we must ensure internet access to everyone. (*Tony Ojobo, President ICT African Foundation—Nigeria*)
- j. There are some UNESCO policies that are already under discussion where our component is missing as, for instance, the Charter for Ethical Principles in Artificial Intelligence. The second example are UNESCO’s Internet Universalities Indicators, measuring the quality of internet access and the democracy of the internet in each country and could be a useful tool to address governments where Internet environment is not able to support local contents and services in local languages. (*Giacomo Mazzone, Secretary-General, Eurovisioni*)
- k. The scope is how to build a more inclusive digital society. Movie is a fundamental point. I will be very grateful if we can create a task force of people that are participating, trying to be concrete and present our ideas to the United Nations. (*Pierpaolo Saporito, ICFT President a.i.*)

**In conclusion, the participants to the XXIII Euromediterranean Conference converge on the following**

#### ***DECLARATION***

**2020 has been an *annus horribilis* for Cinema. The Covid pandemic accelerated the process of Digital Transformation, and this reverberated in the audio-visual industry too. In particular, Covid affected the *who, how* and *when* an audio-visual product is financed, produced, distributed and consumed. The sudden yet expected predominance of digital platforms and streaming options affected the traditional ritual of going to the movies and of experiencing cinema in its original form.**

**When applied to the logics and processes of audio-visual communication, the Digital Revolution determines the emergence of relevant challenges that need to be addressed in the appropriate *fora*:**

- 1. The first and most relevant priority is to make audio-visual communication that is democratic and available for everybody. This calls for an open and universal access to internet broadband connection that allows for the widest availability possible of digital platforms, and for the appropriate infrastructure that can facilitate this goal.**
- 2. Furthermore, it is pivotal that this new, renovated way of producing and consuming movies be part of a mechanism of dialogue and promotion of universally shareable**

values, ideas, trends and behaviours, including the promotion of democracy and the acceleration towards the achievement of the Sustainable Development Goals launched by the United Nations.

3. Finally, a strong need for a regulatory approach towards this digital transformation has been heartfelt, as this new context cannot be left to a digital anarchy that leads to the survival of the fittest. Only multilateral international organizations can be recognized as the most appropriate *fora* to make this new digital era work properly. Current and future efforts and initiatives in this direction are welcome and appreciated, including the Charter for Ethical Principles in Artificial Intelligence – under development – and the [UNESCO Internet Universalities Indicators](#). A further step can be undertaken by working with the providers of digital audio-visual services to draft and undersign a UNESCO-mediated Charter on Ethical Principles, with the support and expertise of the ICFT and other NGOs working in the field. The Charter should affect the relationship of media platforms with their suppliers and users, and shall reflect the values and principles promoted by the UN in general and UNESCO in particular.

The Digital Transformation is the right opportunity to build a sustainable, fairer and more inclusive Digital Society, and cinema and audio-visual communication shall play by its nature a crucial role in this process.

Through their interventions, contributions, best practices and proposals, participants to the XXIII Euromediterranean Conference launch an appeal to filmmakers, producers, networks, and public and private institutions with the final aim of empowering the culture of Cinema in all its formats and shapes and to develop UNESCO-coordinated policies able to encourage current and future generations. The expressive power of cinema should be preserved together with its spirit of peace and brotherhood and its future needs to be incorporated in all UNESCO's digital policies and initiatives.

Finally, participants agreed to continue the discussions on the occasion of the XXI Infopoverty World Conference, to be held on December 3, 2021 at the UN Headquarters.



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**International CICT-ICFT Prize**  
**“Enrico Fulchignoni” 2021**  
**With the UNESCO Fellini Medal**

The International Jury, composed of Pierpaolo Saporito, OCCAM President and CICT-ICFT President ad interim; Jasmina Bojic, Director of the United Nations Association Film Festival and Professor at Stanford University; Gabriel Griffin Hall, author; Marcel Clement, consultant to the Jury, Positif, France Culture

Proclaimed as winner:

**AMIRA**

by Mohamed Diab

With the following reason: A narrative that is both intimate and choral around a young Palestinian girl and the community in which she lives. Distressed by an identity crisis, she loses her place in a world shaken by too much violence.

The Egyptian Director Mohamed Diab presents with an expert touch the emotional details of this delicate circumstance with a dramatic ending.

*At its XXXIII edition, the Prize can be considered the most significant cinematographic acknowledgment awarded by CICT-ICFT to the movie presented at the Venice International Film Festival best representing the values of peace and tolerance promoted by UNESCO.*

*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 the 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. 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 Prize constitutes the*

*continuation of his work in this field.*