



at UNESCO



XXVI EUROMEDITERRANEAN CONFERENCE ON CINEMA

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

September 2024

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, 24th 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 have 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 to 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 26th 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, enhanced 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.



EUROMEDITERRANEAN CALL for PARTICIPATION

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

Drawing from the insights emerged from the previous [Final Declarations](#) and from the events organized in preparation to the 26th *Euromediterranean Conference on Cinema*, which intends to constitute a global *think tank* gathering experiences, testimonies and proposals not only within the cinematographic and audiovisual sectors, but in the entire systems affected by digital technologies and AI, the *Conseil International du Cinéma et de la Télévision* CICT at the UNESCO and its *Italian Committee*, in collaboration with the UN-affiliated Observatory on Digital Communication (OCCAM) is pleased to launch a **Call for Participation** to all those interested – experts, academics, agencies, Civil Society, Individuals – to enrich the debate on the power of digitalization, its opportunities and challenges towards a common strategy to be adopted in the Mediterranean and abroad, revitalizing the **UNESCO Mediterranean Programme** and extending it beyond its original borders.

Accepted formats:

- Written text (max 1000 words)
- Project proposal or outcomes (enough details about the Project or results)
- Short movie / documentary / interview / Reels (max 15 minutes)
- Exposition (Photos, Pieces of art, Canvas, etc.)

Individual or joint contributions will be evaluated by the Organizers of the event, who will weight their congruence to the topic, their significance and upscale for global dissemination and implementation. If needed, evaluators will request additional information, clarification or documents. Contributors to the Call will have the possibility to:

- Participate in the 26th Euromediterranean Conference on Cinema at the 81st International Venice Film Festival.
- Jointly draft the Final Declaration of the Conference and Plan of Action to be submitted to UNESCO and UN System.
- Enter the network of the United Nations.
- Establish partnerships for national and international projects at all institutional levels.

Contributions shall be transmitted to cict@occam.org by no later than August 10, 2024 by email.

- Object of the email “CICT Call for Contributions *_author*”.

- To be included in the email: name of the author(s), affiliation(s), contact email(s)

For any clarification, please contact martina.baldessin@occam.org.

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 36th 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 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 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 35th Enrico Fulchignoni Award was conferred during the 80th 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*

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

GALLERY

