

THE EUROMED CONFERENCES 1995-2019

Pierpaolo Saporito

**EUROMED CONFERENCES**  
**1995-2019**

*Published by CICT*

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## INTRODUCTION

The conference, which was a strong initiative wanted by UNESCO and the European Parliament, aimed at supporting the process of Mediterranean integration inherent in the Barcelona agreements of 1995, which provided for the creation of a Mediterranean free trade area, had instead to witness the gradual disintegration of this instance, leading, despite the alarms launched, to a state of growing instability and insecurity, now felt up to the gates of our country. Born with the best intentions, this process, which has seen the participation of all components of the various countries, with particular activism on the part of the southern shore, has gradually seen the emergence of other priorities, especially after the fall of the wall and German reunification, with the extension of the European Union to the east, which led to centripetal thrusts such as to accentuate internal needs rather than a strategic global vision in which Europe became federative of a wider area of interests and populations which, for their varied economic, social, religious and political characteristics, in the years at the end of the millennium were converging towards a common aspiration of development in peace and tolerance. At the Cairo festival in 1996, for example, almost a million participants came; the films that were screened on that occasion were not subjected to censorship, and as a result these screenings had a positive impact in terms of freedom of expression, freeing the popular conscience from excessively totalitarian constraints, a premise of the following Arab Spring.

Cinema and television have had and can still have an important role in creating a common sense of belonging, with initiatives that have led to the effective coordination of all the film festivals and among all the televisions in the region, with the corresponding birth of MCM and Copeam. The lack of attention and support from the European Commission and its main components meant that this already established framework could not be developed adequately, giving rise to the process of disintegration of which we are now seeing the results. It is however the intention of the International Council CICT Unesco, first promoter with the European Parliament of this important initiative, which has seen the collaboration of hundreds of speakers and institutions over the years, to revive in Venice, at the International Film Festival, the idea as evidence of its validity and urgency, trusting in a better predisposition of the new Commission to address the depth of these issues aimed at finding a solution, in order to avoid further degradation of the process that would lead inexorably to catastrophe.

# **FIRST CONFERENCE ON EURO-MEDITERRANEAN CINEMA 1995**

convened by  
EUROPEAN PARLIAMENT, Office for Italy, UNESCO  
Conseil International du Cinéma et de la Télévision (CICT-IFTC) UNESCO  
MEDITERRANEAN PROGRAMME (MCM) UNESCO VENICE OFFICE,  
and with the collaboration of  
PRESIDENCY OF THE COUNCIL OF MINISTERS Department of  
Performing Arts,  
INTERNATIONAL FILM FESTIVAL OF VENICE,  
COUNCIL OF EUROPE,

## **CINEMA DIMENSION IN THE NEW EURO-MEDITERRANEAN FRAMEWORK**

Venice Lido, 8-9 September 1995 Hotel des Bains, Visconti Hall  
Palazzo del Cinema, Pasinetti Hall

**Presentation Of The First Conference On Euromediterranean Cinema And Flyer Conference:**



UNESCO, within the framework of the Mediterranean Program, has been working for a long time, in collaboration with the main Film Festivals of the region, for the widest affirmation of cultural values inspired by peace and tolerance, an action that has seen the foundation of the MCM (Conseil International des Manifestations Cinématographiques de la Méditerranée) and the meetings in Valencia, Carthage, Cairo, Istanbul, Pantelleria, Jerusalem, were significant moments of a common will to promote, know and meet the different cinematographic and cultural identities of the Mediterranean countries (Cairo Convention, 1994, and Pantelleria Declaration, 1995).

In implementation of these objectives, the International Council of Cinema and Television of UNESCO, together with the European Parliament, and in collaboration with the Presidency of the Council of Ministers and the Mostra Internazionale d'Arte Cinematografica, presents the Conference on the theme:

*Dimensione Cinema in the new Euro-Mediterranean framework: discussion with audiovisual communication operators on the programs and directives of the European Union for an Action Plan of cultural and environmental communication in the Mediterranean.*

The meeting, which was attended by representatives of the European Parliament, the European Union, the Council of Europe, Festival Directors (MCM), the heads of Mediterranean TV (TV-MED), producers and distributors, as well as experts and operators in the sector and personalities present at the Venice Film Festival, had as its central theme "the film work and its author" with the aim of carrying out a comparison on the initiatives of supranational institutions in support of cinema and audiovisual, on socio-cultural and artistic emergencies taking place in the region, on

the possible prospects for the promotion of the identities of the various countries through cinema and communication, on the tools that can be used in relation to the enlargement of the attention of the European Union to new territorial issues, on the protection of copyright and free circulation, on the promotion of cinema also through television and satellite circuits, on the weakness of the distribution market that operates a sort of censorship in the diffusion of works, on the identification of innovative direct forms of co-production, on the integration of cinematographic art with other forms of artistic expression that characterize the richness of the cultures of the various Mediterranean peoples, all in view of the drafting of a Resolution to be implemented in the Action Plan on Communication in the Mediterranean prepared for Institutions and International Bodies and Governments so that they intervene positively with adequate measures for the promotion of Communication, as a founding element of a new **Mediterranean Cultural Community**.

### *Summary Of Interventions*

#### **Opening works**

##### **Massimo Cacciari, Mayor of Venice**

Venice has always been attentive to cultural phenomena emerging from the Mediterranean, so we are not only pleased to host this important conference, but also to wish it a fruitful continuation for the development of cultural relations between the peoples of the basin and for the role that the city intends to play in this promotion.

##### **Giovanni Salimbeni, Director of the European Parliament Office for Italy**

The Quaderni of the European Parliament are a working tool and a support for European parliamentary activity, because they serve to explore issues arising from encounters with civil society and operators in the sector. It seemed opportune to deal with this theme of cinema in the framework of the new equilibrium, not only cultural, of the area, here in Venice in the seat of one of the most important world festivals, because cinema is one of the main vectors of communication and formation of new awareness. In a moment of serious concern for north-south relations, the interest of directors and personalities of the Euro-Mediterranean cinema in the reasons of cooperation is a reason for great hope, which should be grasped and supported.

##### **Augusto Forti, Special Advisor Director General UNESCO**

On my behalf, Federico Mayor offers his best wishes so that this meeting, born within the framework of the events for the centenary of cinema and the fiftieth anniversary of the United Nations, may bear the hoped-for fruits, which are: a re-launch of North-South cooperation in the field of audiovisuals, a content of significant actions that can be combined with UNESCO's Mediterranean Programme, which involves all the riparian countries with common projects, a commitment to spread the message of peace and tolerance that is the basis of any cultural and social development. For my part, I would like to underline that this is the first time that UNESCO takes part in the Mostra d'Arte Cinematografica, the highest manifestation of cultural cinema. It is our hope that this presence will translate into a bond of constant collaboration, rich in future opportunities.

##### **Gianluigi Rondi, President of the Venice Biennale**

I would like to thank the participants for their words of esteem for the Venice Film Festival and also Arch. Pierpaolo Saporito, general delegate of the International Council of Cinema and Television, who strongly wanted this event, which, in my opinion, fills a gap: that of focusing on a domestic market enlarged to the shores of the Mediterranean, until now seen as extraneous and

external to the processes of European integration. This is not the case in Venice and its Festival has done a lot in this regard in the past. It is now time to bring out these instances and commit ourselves so that the hopes for a great cultural development of the region, of which there are undeniable signs, may rapidly come true.

**First session**

**A discussion with audiovisual communication operators on the programs and directives of the European Union.**

**Sandro Fontana. Vice-President of the European Parliament**

Mr. Fontana, bringing greetings from the President of the European Parliament, insisted in particular on the need to exploit the opportunities offered by new forms of communication, with the aim of preventing a regression towards new monopolistic systems, and in particular the retrogradation of our country towards obsolete cultural expressions. He wonders what role Europe can play beyond the simple subsidizing activity, which risks creating specialized clients in this activity, and not a truly prolific induced of new trades and jobs. The audiovisual with new technologies will really be the strong engine of development of our civilization. It is an appointment that should not be missed, and Arch. Saporito to want this meeting that will serve everyone to better understand the opportunities and operational steps more appropriate.

**Giancarlo Lombardi. Minister of Education**

Emphasizes the need to harmonize teaching with the new forms of communication, in order to bridge the serious gap created with other European countries in the field of audiovisuals. Recognizes the inadequacy of the current scholastic apparatus to deal with the complex problems of new technologies. There is a need for a new literacy that starts from teachers, the first to be affected by this innovation that often finds them bewildered. An immense task to which perhaps a strong synergy with the cinema can provide solutions, at least in terms of awareness.

**Mario D'Addio. Undersecretary with Delegation to the Entertainment, Presidency of the Council of Ministers**

Prof. D'Addio, with his speech, highlighted the emergency in which the Italian cinema finds itself, which must overcome the current artisan structure to promote a national culture in the international sphere, and pay attention to the new aspects of Euro-Mediterranean communication. The specific attention to the Mediterranean side is of paramount importance, both for the need to create as many bridges as possible with these boiling realities, and to establish tenacious ties of cooperation in order to face together the emergencies that affect the south-eastern coastal countries. Europe alone can certainly not think of solving these problems without an intimate participation of the various protagonists of the events and peoples.

**Ettore Scola, director**

He strongly reiterates the need to enhance the different cultural identities of the single countries, European and Mediterranean, which base their common roots on culture. This factor can promote the process of peace and encounter between peoples at this time of serious crisis in the area. It proposes a series of proactive actions among directors, producers and distributors in order to enhance new subjects and a more intense distribution of Mediterranean cinema in the various European countries.

**Henrique Balmaseda, representing the Spanish Minister of Culture, Carmen Alborch Bataller.**

In thanking for the invitation and offering the greetings of the Minister of Culture and the entire Spanish government, Mr. Balmaseda underlines the commitment of his country to pursue a Mediterranean policy, together with Italy, Greece and France. This is to rebalance the burden that Europe is bearing in supporting the countries of Eastern Europe. Delaying attention towards the

South risks leading to serious consequences for integration and peaceful coexistence. One cannot isolate peoples just because they are of different religion or have different customs, culture must be the cement of mutual interest and constructive meeting of civilizations, otherwise the conflicts that have bloodied this region for centuries will be reproduced. Finally, he drew attention to the urgency of defending European film culture through the promotion of differences and creative competitiveness by encouraging the access of young talents.

**Colette Flesch. Director General DG X. European Commission**

An intervention in favor of the optimization of European resources regarding the new support programs for training, production and distribution of audiovisual works, also towards the new areas of European contiguity. The Media program is a tool at the disposal of those involved and its success also depends on the ability of everyone to make the best use of it.

**Luciana Castellina. President of the Culture, Media and Education Commission of the European Parliament**

Emphasizes the urgency of providing ample guarantees on the representativeness of cultural diversity within the "Television sans Frontieres Directive". She stresses the need to be inspired by the fundamental principles of democracy in its application, especially in function of the new satellite technologies that are emerging in the Mediterranean.

**Gianni Massaro, President of the National Union of Italian Film Producers (UNPF)**

Speaks in defense of the specificity of cinema in the face of the pervasion of new technologies, with both national and international examples aimed at pointing out the epochal drama of this turning point that can also have a very negative impact on our film industry.

**Romano Fattorossi, President of Mediasalles Agency. (Pian Media)**

A brief speech in favour of the policy of safeguarding cinemas through the direct involvement of all the professional categories.

**Alfredo Bini, President of Experimental Centre of Cinematography**

He points out how Institutions such as the Experimental Center for Italian Cinema are ready to increase their policy of cooperation towards young talents of Mediterranean countries through wide-ranging programs, for which he wishes a strong synergy with UNESCO.

**Second session**

**For an action plan of cultural and audiovisual communication in the Mediterranean area**

**Saad El Din Wahba. President Cairo International Film Festival**

He affirms that with the new technologies and the globalization of markets, it is necessary to overcome the traditional linguistic-cultural areas that have characterized cinema up to now, in particular the Arab and Muslim ones. A greater permeation of product circulation is needed, otherwise we are heading towards the ghettoization of cinema and its audience. Television can do a lot, especially where there are already multi-ethnic societies: it can introduce people to the realities of various countries and give cultural dignity to immigrants, who are not only bearers of arms, but also of culture. An Action Plan is undoubtedly necessary, but it is necessary to identify the interlocutors and actors first, which is not easy in this variegated and very closed world. Film Festivals can do a lot in this sense: I am glad to have been one of the first to join the proposals of CICT-UNESCO and Mr. Saporito and Gillo Pontecorvo to give a configuration of cooperation among us. MCM, the Mediterranean Cinema Multievent, founded together with the directors of the major festivals last November in Carthage, wants to be a first concrete action. It will be necessary to work a lot also on the televisions of the basin, the only ones that can guarantee a real diffusion of the works of Mediterranean authors outside national borders.

**Pierpaolo Saporito. General Delegate CICT and Segr. Perm. MCM**

He outlines a broad scenario of the crisis and opportunity situations characterizing the field of

cinema in the Mediterranean: on the one hand, the extension of the Euro-Mediterranean audiovisual market (400 million people) and the new opportunities for cooperation between different cultures can provide a valid alternative to the overwhelming power of U.S. cinema; on the other hand, the distance between countries, religions, political and economic interests, make the Mediterranean a global powder keg. It is therefore necessary that the media undertake to spread the values of peace and tolerance, whose affirmation, wished by all the Mediterranean peoples, is the first act of cooperation. It is then necessary to evaluate the characteristics of the weaknesses of the individual cinematographies of the area: because it is undoubtedly true that in the face of a globalization strategy implemented by US marketing, which aims at homogenizing messages, trying to enhance the individual cultural identities as the Euro-Mediterranean tendency means breaking up the market by ethnic groups. It is therefore necessary to investigate the reasons for the weaknesses present in both European and Arab cinema and to find not the common denominator, but the common multiplier that binds together the cinema systems of the area, as a whole, including therefore the locations, the rich festival system, the large audience that, above all, in the south still crowds the cinemas and the extraordinary intensity of broadcasting that characterizes the area (with a further surplus of about 1000 digital channels available). A strategy aimed at concretely assessing the prospects of the process of media convergence taking place in the Euro-Mediterranean region and the potential of the market which is now maturing (there is already a demand of over 100,000 hours by TV broadcasters) can be the basis for a joint action plan that synergizes the interests in the field towards solutions that increase the creation of new film and audiovisual products. It is essential that this action takes place throughout the audiovisual supply chain, with particular attention to market outlets. It is not possible to keep on producing for warehouses which are already full, it is necessary to proceed with a sort of big promotional sale of the Euro-Mediterranean cinema on the global audiovisual market. In order to do this, it is necessary to create an expert Observatory that can analyze data and guide them towards effective market solutions. In the recent meetings held in Pantelleria and promoted by the CICT with the heads of Euro-Mediterranean Festivals and Televisions, some lines of action have been defined which can be useful hints for this Plan

**Lino Micciché, film critic and university lecturer**

In his speech, he agreed with the previous speech and pointed out the lack of an organic policy for national cinema, which is essential for a valid action of protection of European and Euro-Mediterranean cinema. Moreover, he accepts Wahba's appeal to start concrete projects, which is not easy, given the great distance of knowledge and relations between such different cultural worlds as European and Islamic. The time has come to see cultural processes in a unified way and in the basin the idea of promoting a sort of Mediterranean Cultural Community is valid, involving progressively the active forces in open integration programs. In this sense, the role of UNESCO is fundamental as it represents all these cultural instances from within.

**Sylvie Forbin, Eureka Director**

Mrs. Forbin draws attention to the advisability of perfecting the "Télévision sans Frontières" directive with regard to quotas and new technologies. Ideally, it should also be extended beyond Europe to the countries of the basin, so as to give a configuration that allows rules and guarantees to a potentially immense market, but which is currently only at the potential stage. An Action Plan cannot disregard a cognitive phase in the field that sheds light on the existing dialectic between the audiovisual media, for which reason he believes that a meeting between all the broadcasters of the region and the world of cinema should be held as soon as possible, also to analyze together what the components of common work are.

**Roberto Barzanti, European Parliament**

Intervention in favor of the urgent need to update the European audiovisual landscape with regard

to new technologies. He complains about the somewhat provincial level of the subsidy rules which have difficulty in making multilateral programs take off, but only in strengthening lobbies already well established, with the risk of excluding new and young talents. Therefore, in an Action Plan it is necessary to provide for more and more refined tools to promote these requests, both because it is currently in Europe's interest to take charge of these openings towards the Islamic world, and because it is necessary to better analyze the prospects of an integrated Euro-Mediterranean market on audiovisuals that can somehow create, if not alternatives to American cinema, at least protect consumers-spectators in the preservation of their values of socio-cultural identity. It proposes the creation of a moment of common reflection in order to develop adequate programs also in view of the revision of Plan Media.

**Claude Brulé, President of the International Confederation of Societies of Authors and Composers (CISAC)**

speaks in defense of Copyright, extension of the Berne Convention, even through innovative forms such as computerized collective management. It adheres with conviction to common initiatives in the region to protect authors, especially from the south, who are today strongly penalized by the same distributors from the north, and almost unable to express themselves and survive with their work. A careful management of copyright can provide concrete support for creativity. In the lines of the plan, therefore, a moment of guarantee of the artistic work cannot be missing, and not only of the mercantile one.

**Gillo Pontecorvo, Director Mostra d'Arte Cinematografica**

Intervention aimed at underlining the necessity of defending Copyright on cinema, with respect to audiovisuals in general, also linking up with the battle of American authors in favour of overcoming copyright and the affirmation of the "moral right" of author of the work. He also points out that the fierce defense of copyright on software must be complementary to that of authorship, otherwise there is the risk of a sort of economic exclusion from one's own means of production on the part of the new artists operating in the digital field, with macroscopic repercussions that can be foreseen in the cinema as well. Pontecorvo also communicates how much he cares about MCM, the body that gathers all the directors of Mediterranean Festivals, which he sees as the driving force behind the common work of promoting the region's cinema on an international level. He also hopes that this meeting will be held annually to take stock of this process of integration and enhancement of cultural identities that cinema, better than any other medium, can express.

**Amos Gitai, Israeli director**

He stresses the necessity that cinema can be a real vehicle for peace. In this regard, he proposes to study joint projects between Palestinians and Israelis that can highlight the common reasons for peaceful coexistence. He finds bold, but right, the proposal contained in the Pantelleria Declaration, quoted by Saporito for the launching of a Festival in Gaza, where everything is missing, even the cinema halls that have been burnt down by extremists, but there is a great expectation for international events that can illustrate the cultural identity of this people, a singular multi-religious synthesis, and ease the drama of daily life. Cinema can be the right bridge, given the high expressions of Palestinian and Israeli cinema that have similar contents and aspirations.

**Michel Demopoulos, director International Festival of Thessaloniki**

Greece, of Melina Mercouri and many other artists, expects from Europe the opening of a new spirit that can internationalize specific cultural expressions and cinema in particular. It is also the bridge to the Balkans and the East, to the Orthodox and Islamic worlds. The Thessaloniki Festival is the clearest testimony of this attitude. The Mediterranean world, until now marginal, is appearing on the international scene: it must be valued and committed to the meeting despite the serious

obstacles that still exist. We willingly adhere to a Plan of Action that has these objectives and the Thessaloniki Festival is ready to do its part.

**Jean Rouch, President CICT-IFTC**

Mr. Rouch says he is convinced of the need to develop a common action and intervenes by describing the role that filmmakers can provide to overcome existing cultural and religious differences, being in fact already a compact and united community in supporting the values of peace and tolerance. It is necessary to exploit this vocation with precise lines of confluence, respecting diversity and individual richness.

**Ettore Segneri, Salesian Cultural Center.**

He highlights the role of social communication towards Mediterranean populations and declares himself willing to intervene in the drafting of proposals involving the Council of Europe and other international institutions.

**Ulva Ucansu, director International Festival of Istanbul** sends a message in which she underlines the work done by the Istanbul Festival towards the internationalization of the Mediterranean cinema and for the meeting between East and West cultures. She hopes for a great action, under the aegis of UNESCO, to bring out all the extraordinary creative richness that the cinema of the region produces and that until now are marginalized in the global context. This is, in his opinion, the first battle to be faced.

**Lia Van Leer, Director International Festival of Jerusalem** stresses that the first emergency today is that of peace and her festival is very committed to this priority with targeted awards and selections. She is pleased to be among the founders of MCM and intends to create a constant moment of reflection on these issues at the Jerusalem Festival.

**Abdel Akim Mesiani, director. Algeria**

Intervention aimed at underlining the salvation that cultural interchange can guarantee to democratic relations and the necessity to start new forms of cooperation among all Mediterranean people. In particular, he launches an appeal of solidarity to the authors of Algerian cinema, subjected to serious constraints due to the current political moment. Cinema continues to be made in Algeria, but under unimaginable conditions. Concrete solidarity is also needed in terms of spreading these works-messages, especially from Europe.

**Roberto Barzanti, European Parliament**

He collects the proposals and promotes them at the European Parliament in order to start an awareness campaign to make them concrete. He also expresses the will to imagine institutional forms of knowledge and connection with the Mediterranean realities in order to identify constant and reliable contacts for the various projects. In this sense, he approves the idea of an Observatory, promoted by UNESCO, on communication in the Mediterranean, which can be a valuable tool for the connection of intervention policies in the area.

**Luciana Castellina, President of the Culture, Information and Media Commission of the European Parliament.**

Concluding the works, Mrs. Castellina speaks about the notion of European borders in constant expansion and the risk of Eurocentrism in Brussels. From the point of view of the preservation of cultural diversities, she supports the opportunity to promote regional integrations of homogeneous cultural and/or environmental areas and reiterates the commitment that the Culture Commission of the European Parliament will address to the proposals emerged in this meeting, also with regard to innovative intercultural policies, through the encouragement of operational links with the programs launched. It is important to support the "Televisions sans frontieres" regulation and the need to support cinema through the respect of national and European production and broadcasting quotas, in order to find resources and to ensure the internal competitiveness of new products. It considers

significant and to be supported the programs started by CICT and MCM in the framework of the UNESCO Mediterranean Program, among which it points out the usefulness of the creation of an Observatory on Communication in the Mediterranean and the start of the Averroè project, of cultural cooperation between the Mediterranean shores. He then proposed the following final document which was approved by acclamation.

**Final Statement:**

At the conclusion of this meeting, having acknowledged the recommendations, programs and declarations that the various national and supranational Institutions convened at this conference have elaborated on the issues under discussion, the participants:

- commit themselves to elaborate more active and effective forms of meeting and knowledge among the Mediterranean peoples, according to the new structures of the Euro-Mediterranean communication,
- affirm the necessity, to this end, of the elaboration of an Action Plan that can connect the various instances emerged from the Conference and be an instrument of cooperation. It is entrusted to the Institutions promoting the Conference and to its secretariat, recommending that all the requests emerged be taken into consideration as guidelines for the Plan itself.
- reiterate the urgency of a rapid approval of the "Télévision sans Frontières" standard by strengthening the rules providing for the protection of European cinema,
- express adhesion and support for the action of the International Council of Cinema and Television and of the MCM in relation to the constitution of the Observatory on Communication in the framework of the UNESCO Mediterranean Programme
- hope that this Conference can become an annual appointment of the Venice Film Festival.

# **SECOND CONFERENCE ON EURO-MEDITERRANEAN CINEMA 1996**

convened by

Conseil International du Cinema et de la Television (CICT-IFTC) UNESCO  
MEDITERRANEAN PROGRAMME (MCM)

UNESCO VENICE OFFICE,

under the patronage of the EUROPEAN PARLIAMENT,

Presidency and Office for Italy

and with the collaboration of PRESIDENCY OF THE COUNCIL OF MINISTERS

Entertainment Department

VENICE INTERNATIONAL FILM FESTIVAL, COUNCIL OF EUROPE,

**MULTIMEDIA AND COMMUNICATION THE MEDITERRANEAN SCENARIO**

Venice, UNESCO Headquarters, Piazza S. Marco 63 Palazzo del Cinema, Sala Pasinetti  
September 5-6, 1996

*Flyer of the Second Euro-Mediterranean Conference*



**Summary Of Interventions**

**Opening works**

**Vladimir Kouzminov. Chief UNESCO VENICE OFFICE**

Mr. Kouzminov presented the meeting as the continuation of the work started last year with the European Parliament and other bodies coordinated by the CICT, in the perspective of creating an instrument that can promote communication in the Mediterranean in the most advanced and effective forms with regard to the values of peace and tolerance, an instrument that last year was identified in the Observatory for Cultural and Audiovisual Communication in the Mediterranean (OCCAM). UNESCO is very committed on this front and we hope that this conference will serve to deepen and launch this new institution, which the Director General of UNESCO has already signed with the Mayor of Milan on June 6th.

**Sandro Fontana. V. President of the European Parliament**

"I must, first of all, bring, to this very significant meeting, the greetings of the President of the European Parliament." UNESCO's mission, reiterated several times by Federico Mayor, is to spread the culture of peace and the practice of tolerance among peoples, in order to raise awareness that the imbalances between North and South can be concretely overcome with the help of all. The European Parliament is currently very busy on this new front, that is the Mediterranean, considered the cradle of the idea of Europe. Today, in the Mediterranean, the three great monotheistic religions

are trying to find a dialogue, without which opposing fanaticisms risk to destroy all processes of peace and dialogue. We are facing a religious awakening, as well as an economic one, of these peoples, and the Mediterranean is the great demographic problem that concerns Europe, which worries above all for the quantitative datum: the populations facing the Mediterranean have an average age of about thirty years, compared to a prevalence of elderly people in Europe. In the meetings of Barcelona, defined as historical, between the two parts of the Mediterranean have been defined protocols of partnership, a word that already implies the concept of exchange in respect of equal dignity between the European Union and the Mediterranean countries themselves. The problem of media is at the heart of the concept of partnership in the relations of collaboration with the protocol signed in November 1995.

**Giovanni Frezza. Councillor of the Municipality of Venice, representing the Mayor of Venice. Massimo Cacciati**

It is well known that the role of the city of Venice has always been to act as a hinge between East and West. Today there is a global village and Venice has as vocation the meeting, the collaboration between the peoples who overlook the Mediterranean. Man's creativity is important to develop his own culture and to give it with the maximum enrichment. If ideas can, through digital interactivity, be transported in real time in every single part, they can contribute to cultural exchange in global terms. Venice, in this sector, proposes itself as a pivot in the Mediterranean basin for the harmonious development of UNESCO programs.

**Gianluigi Rondi. President Biennale di Venezia**

He is pleased that this second Conference on Euro-Mediterranean Cinema can be held within the framework of the Venice Film Festival, as was hoped for last year. The Biennale attaches great importance to this colloquium because it serves to broaden horizons on a theme of great emergency such as the Mediterranean, struck by dramatic crises that affect the entire world: from the former Yugoslavia, to Lebanon, to the Palestinian question, to the Algerian and Iraqi tragedies, to the unresolved problems in Libya, Syria, Cyprus, to religious tensions and the risks of fundamentalism. Culture is the only hope for positive encounters between peoples and their aspirations. Now that satellite communications have crossed territorial borders, it is time for all of us to commit ourselves so that the messages conveyed are inspired by the values of peace and tolerance advocated by UNESCO. And cinema, universal language par excellence, can do a lot, as can a Festival like this one in Venice; it can help make the mass media aware of these emergencies and encourage solutions to the problems. We are therefore pleased to welcome this meeting and we hope that this will also happen in future years.

**Telegram from the President of the Republic**

"The meeting "Multimedia and Communication: the Mediterranean scenario" which opens today in Venice, thanks to the contribution of qualified speakers, is an opportunity of primary importance to deepen the knowledge of a sector in continuous development. The "Multimedia Revolution" may prove to be a valuable tool for mutual knowledge and understanding among the peoples of the Mediterranean, the foundation of any cultural and civil progress. With this hope I address my most cordial greetings to the promoters, organizers and all present, formulating fervent wishes for the best success of the symposium".

**First session**

**New scenarios of the multimedia revolution in the context of the UNESCO Mediterranean Programme**

**Lola Poggi-Goujon. UNESCO**

UNESCO has a worldwide vocation of which the Mediterranean is a part; but what a part, a "magna parte", sea and mother of peoples, in a somewhat untranslatable French play on words. Certainly, given this variety of impulses, UNESCO has set up a Program for the Mediterranean whose Director, Prof. Vidal Benetton, a world-famous historian, has sent us a message that I have the honor to communicate to you: "Dear friend and General Delegate of CICT, due to an urgent need, I and my collaborator M. De Puymege are not able to meet you. De Puymege are not able to attend the meetings in Venice, "Multimedia and Communication" during which will be discussed, in particular, the technical dossiers of the OCCAM Observatory for which we started a feasibility study with the precious contribution of the Municipality of Milan. Please excuse me for this involuntary absence. This vast project that you are developing with the Venice Office, with Prof. Kouzminov, will be one of the main points of the Mediterranean Program for which I am responsible. Conceived as an elastic tool, it will be an important instrument in the field of communications and their leading technologies and a stimulus for the development of new multimedia telecommunications initiatives in the Mediterranean. It is, therefore, with great sincerity and affection that I send to you and to all the participants of the meeting all my best wishes" Hon. Fontana has given me some very interesting hints as far as communication is concerned. You know that UNESCO has played a very important role in this context, when the great program called NOMIC, New World Information Order, was launched; it was of unquestionable worldwide interest, even if it cost us dearly, with the departure of the United States followed later by England. The course of ideas goes on independently from economic aspects, because when the idea is there, it ends up becoming a path. Together with the new information order, we have set out, within UNESCO, a much more modest program called the International Program for the Development of Communication which involves the whole world and in particular the Mediterranean. It is not a theoretical normative action: it is simply a matter of diminishing this imbalance between North and South in the field of communications.

**Pierpaolo Saporito, Curator of the Conference and General Coordinator of the Observatory on Cultural and Audiovisual Communication in the Mediterranean (OCCAM-UNESCO)**

He thanked those present for their participation and illustrated the calendar of works, the philosophy and the objectives, as well as the participants. He illustrated as concrete facts of the new Mediterranean awareness the birth of the MCM, the body that groups all the directors of the Mediterranean Festivals, and the very recent constitution of the COPEAM, Conference for the Mediterranean Audiovisual, which represents all the public televisions of the area, instruments of active cooperation of the new culture linked to the explosion of communication, able to preserve the various identities and antagonize homologation. Mediterranean as an experimental crucible of new synthesis, in a process of fusion, through a proper use of digital technologies. Development passes through communication: the OCCAM Observatory intends to create an architecture of access and use of new technological opportunities and communicational processes in function of a promotion of creativity and free cultural expression of peoples. Interactivity as a mode of direct and simultaneous cooperation among the more than one thousand institutions that are part of the Mediterranean program of IUNESCO, in order to achieve rapid operational synthesis, also with regard to the guidelines of the Action Plan outlined at the meeting last year.

**Vittorio Boarini - Director of Cineteca Comunale of Bologna**

There have been many ideas regarding the preservation of cinema, preservation, restoration, bringing value to the works, but unfortunately little funding has been obtained. I believe this is a problem that needs to be raised because the new means of communication, which are indispensable tools for cultural cooperation, need to have cultural heritages to be disseminated. Now, film

heritage needs resources that should be conducted on a worldwide scale. Keep in mind that, by absolutely realistic estimates, half of the film heritage has been lost forever. The Bologna Film Library specializes in this, Bologna wants to be Mediterranean as well as European. It seems to me, however, that there is a strong sensitivity on the part of international organizations so that this great heritage is not in danger of being lost forever. I believe that in order to ensure future production, competitive with the giants and big film producers, there is a need for a historical memory. The project you are presenting here is absolutely interesting and very positive in terms of the effective development of international cooperation.

**Sylvie Forbin. Director of EUREKA AUDIOVISUEL**

Let me first introduce EUREKA by saying that it is an intergovernmental organisation created in 1989 and which immediately had the membership of 24 European countries. Among the promoters of the project we could immediately include the President of the European Commission, who was aware that the main perspective was to create tracks of cooperation in the audiovisual sector between all those countries that have very different regulations. In the course of time, there has been a redefinition and concentration of Eureka's mission on a very particular work that consists in serving more and more as an intermediary between European countries in the broadest sense and the European Union. This work is extremely useful because the entire European partnership has to give itself a minimum code of ethics, supported by directives for the protection of minors, and preferential quotas on European works on which formidable aspirations for a European program should be based that would be supported by all the national television stations on the basis of these directives. I will speak, later on, about a more precise project that mainly concerns the results of a meeting that took place in Thessaloniki on a training program, for producers and television stations specialized in children's programs, where UNICEF and UNESCO were present. The main initiative is a small training center called ECTC, European Children Training Center, which has developed in Athens and has been working for a long time with UNESCO and UNICEF. For co-productions, this involves bringing together independent producers and directors of television and film programs to define research and content objectives for the development of audiovisuals for children.

**Vittorio Panchetti - Secretary General COPEAM. Executive RAI**

The aspect that, first of all, turns out to be the most complicated, I believe, is the heritage of channels that we should, in the future, manage, which is increasingly large and difficult to program high-level content and products. Taught by this demand for quality, training, professional growth, but also product growth, we realized that we must try to get out of the increasingly complex bilateral relationship. To this end, we have created COPEAM, which is a structure among audiovisual professionals that intends to promote common working areas among television producers and broadcasters, always keeping in mind the strategic themes that are typical of large International Institutions such as UNESCO and UNICEF. In particular, we have created a co-production program called Mediterraneo, which is aired in Tunisia, in France, in Spain, produced by an international staff of people in the editorial office in Palermo, at RAI. This is only a prototype for other programs in the future, for example those on childhood; we are already thinking of a series of documentaries on the problem of water in the Mediterranean and we have three projects underway, one with Tunisia, one with Egypt and one with Spain. And then there's the issue of the preservation of European cultural heritage, since the concept of cultural heritage has been extended to include cinema, with all the problems of restoration, cataloguing and preservation for effective distribution and cultural exchange. It is, as we can see, a wide-ranging action that starts from the needs that have already emerged in the daily life of those who make television and therefore wants

to concretely orient these needs in wider responses for the promotion of Mediterranean cultures and a new dimension of peaceful coexistence.

**Pierre Pitiot, director Mediterranean Film Festival of Montpellier**

I am delighted by this UNESCO initiative which allows us to reflect on the communication of the Mediterranean and, in particular, by the fact that this congress is being held in Venice. The Montpellier festival is the oldest existing festival on Mediterranean cinema. There are about ten festivals, but in Montpellier we have a peculiarity: we do not show only Mediterranean films, although we are committed to include countries such as Georgia, Bulgaria and Romania. All the operators who come to Montpellier agree that these films would probably have been destined to be kept in a drawer; in fact, most of them, even in their countries of origin, turn out to be distributed only in very restricted circles. Our aim is precisely to encourage their circulation. We must fight against the dominant commercial cinema amidst a thousand difficulties; therefore, I would like to propose that we intensify our collaboration and that we work to ensure that this conference produces guidelines for shared actions and practical implementation. Eighteen years of festivals means eighteen years of films, but the city of Montpellier alone and without means cannot achieve such great goals. And secondly, to conclude, I would like to underline the importance of film preservation: only two countries make immense efforts to preserve their heritage and they are the richest countries, Italy and France; it is necessary that this effort becomes choral.

**Tatiana Storchack - Vice-Chancellor All Russian State Institute of Cinematography in Moscow**

Russia is in a difficult situation and the problems of Europe and those of certain areas of our country seem to be very similar. That is why this assembly is very important, as we are all entering the 21st century and the new generations are asking us what we are able to leave them. Our school was founded by excellent film-makers, it has many problems, but it tries to find right forms of communication to enrich humanity, not only for Russia but for many other countries (Georgia, Mexico, etc.). Some risks have been taken in choosing this way of advanced communication, but this is very important nowadays since the communication assumes a centrality in the social: E-mail, TV, computer, audiovisual, digital etc.. If anything, the danger is that of losing the values of form and content, and this is why our school is very involved in this sector, which we hope will interest organizations such as UNESCO and Italian institutions. The fact is that communicating does not turn out to be the goal but an enrichment for the new generations. For example, last year in November, SELECT (a UNESCO organization) was at a congress in Mexico. And it turned out that there was a very clear divide: on one side America and Americans, on another side non - Americans and on another side Europe. So, how do we structure the professional trainings of young people to the communication of the future? Should we include technology? There were many questions to which it is not easy to give an answer, but to some questions of extreme cultural importance it is not possible to find hasty solutions. Beyond cultural organizations, I therefore believe that we should find a way, an agreement that responds above all to the needs of professional training of new operators in the sector. The Mediterranean region in this regard is a testing ground of real will of cooperation and meeting.

**Lorenzo Gandesso - Executive TELECOM Italy**

Telecom Italia, like other European partners, is moving in two directions: on the one hand, the distribution of available technology until all networks are interconnected worldwide, with strong investments to increase available bandwidth and, on the other hand, with cultural projects aimed at providing the necessary content so that technologies can be used in the most profitable way possible. Certainly, making a bitter reflection on what happens in the southern shores of the Mediterranean - I am referring to when, for example, I happen to land in Amman or Cairo - the

first thing I am asked by children is "Kalam", the pen, and, therefore, I believe that training and investment in the countries of the southern Mediterranean are strategic with regard to the challenges and objectives that we have given ourselves.

**Marco Menesini. OCCAM Consultant**

The first objectives of the OCCAM project, i.e. the Observatory for Cultural Communication in the Mediterranean area, are extremely concrete, i.e. to make telecommunication and research tools available, for the moment only to institutional bodies. This is therefore our goal: to make available these tools which are, as Pitiot said, tools to be used in detail. Another extremely important point, as mentioned by the Director of the Cineteca di Bologna, Mr. Boarini, is the preservation of the material. In my humble opinion, the main thing before preserving is to catalogue, as all archaeologists know. Also in this, a communicative technological support is extremely important. Another thing are the specific problems of content, for example the development for young people; in this our project can be extremely positive; the OCCAM project proposes to give the tools, the techniques, the containers for contents of common need.

**Ettore Segneri - Salesian Cultural Center.**

First of all, I would like to emphasize the main aspects, which I think I have identified, that is the fact that the OCCAM project needs a permanent collaboration, that it cannot be linked to a series of more or less occasional meetings, that it needs a permanent structure in order not to create expectations that cannot be fulfilled later on. What are the sectors in which the project would have its peculiarities? First of all, the cultural sector, the social one and then the formative one, promoting mutual knowledge with all possible means at disposal. Therefore, a structure is absolutely necessary, a permanent structure of reflection, of planning, of development control, that is operative, technical, with good professionalism that, around specific projects, starts concrete works. I would say that we should intervene, for example, on the problem of languages, on the contributions that we should have with new technologies to encourage cultural dialogue and thus create knowledge. In order to strengthen and develop co-production and distribution among the Mediterranean countries, I think that a protocol of understanding and a convention should be created and drawn up intelligently, so that what is widely used in Europe in terms of co-production is also possible among the countries of the Mediterranean area. Therefore, a series of international conventions. Another proposal is the study, for its realization, of an initiative at the service of young people, from 12 to 16 years old, with a series of audio-visual activities, that help them to understand what cinema is, as a training tool not indifferent also from the educational point of view. Cinema is the mirror of culture but also creates culture, it is the mirror of customs but also creates customs.

**Fabrizio Grillo - Municipality of Milan**

Naturally, I consider the presence of the city of Milan at such an important conference gratifying; Milan has taken up the challenge that UNESCO has launched in this field with great interest and I believe that it should play a role as a hinge between Europe and the Mediterranean countries, especially as far as the theme of audiovisual and cinematographic communication is concerned. So it's an honor to host an international body like UNESCO for a city like Milan. Mayor Formentini, declared himself ready for such an important challenge; on June 6th of this year, in fact, he went to Paris for the signing of the memorandum of understanding with the Director General of UNESCO, starting the feasibility study for the creation of the Observatory of Cultural and Audiovisual Communication for the Mediterranean. Milan, therefore, is a candidate to be the center of sorting and, above all, of coordination of these activities and I refer to the previous speech, which I fully agree with, on the need of the consolidation of an operative structure that will follow this project in all its phases.

**Second session****For a Euro-Mediterranean Action Plan on Audiovisual Cultural Communication****Pierpaolo Saporito**

We continue our work that has the characteristic of work-in-progress. We started with an in-depth study of the solutions and strategies that the new challenge of multimedia poses in order to the general design of development and protection of minority cultures. In synthesis, we noted the opportunities that these new technologies can give for a more active creative participation in all the development processes of every cultural exchange, given that the changes taking place in this field are very fast, but sectorial, and therefore would tend to marginalize cinema as an obsolete expression of communication. Instead, it must return to its function of stimulating reactions that currently remain, in most cases, without interlocutors, instead of becoming elements of fertilization of every cultural sphere. The problem posed yesterday was also access to new technologies, which is fundamental for an effective democracy of communication. Because the constant acceleration of protocols, both hardware and software, tends to inexorable marginalization. It will be necessary to identify a point of sufficient maturity of the market - which will not happen naturally, but for conventions between competitors or for precise regulations - where it will be possible to evaluate the threshold of durable access and reliable use of the relative technologies. Then it will be possible to plan training and investment strategies, especially in third countries, which will allow wide and effective participation in global communication processes. In other words, it is necessary to introduce guarantees so that the Third World does not become the dustbin of obsolete technologies and of the immense audiovisual waste of the West. Unfortunately, this scenario is very realistic and no serious attempt to remedy it can be seen on the horizon; on the contrary, misleading interpretations of copyright are being accentuated which, while not protecting the film author, raise the threshold of economic access to the work programs of common computers to a level already almost prohibitive for the West. The same digitization of the television signal and the massive introduction of pay-per-view risks to create already in Europe a Lumpenproletariat of information. One cannot exclude five billion people from these communication structures and think that nothing will happen. The West risks becoming a negligible minority, rich in fragile technologies, if it does not actively involve the rest of the planet in these processes. It is obtuse to think that the Western model of continuous development can last indefinitely, thanks also to the new digital highways and the web. It is a risky illusion to think that the webs are without spiders. We cannot be uncritical about these aspects that also involve our personal future. It is necessary to demand guarantees of free access, free circulation, absolute respect of the elementary rights of privacy and democracy. Too many "holes" have been found in navigation programs to think that they are not causal, too many interferences happen in consultations and in the use of e-mail that lead to think about the existence of new and intangible mechanisms of control and limitation of freedom of thought and individual expression. Multimedia is not a sunny, fertile and laughing prairie. It is also a new jungle, full of pitfalls set up to the advantage of its creators, with free access but unpredictable costs of use. In which the rules are still to be established, with wild souks, with unverifiable information, therefore potentially unreliable. A primary place, however fascinating and full of discoveries and flattery. It must not be the mirror of the wonders of this end of the millennium. It is therefore indispensable to have a strong commitment and attention at the level of the world's highest institutions so that the opportunities that can be glimpsed become real and widely accessible, instruments for the development of humankind in its fundamental aspirations. We launched the Observatory project also for these purposes, because without adequate knowledge of the phenomena it is difficult to decide and prefigure our future autonomously. The Mediterranean, the middle ground, is the ideal sample for analysis and experimentation, where all the contradictions

and riches of the planet coexist. With the advent of interactivity, it is possible to use these technologies to develop an intimate cooperation among the countless cultural subjects of the region, in order to establish a new practice of common work via digital, where borders are nullified, as economic barriers (web connectivity is very low cost) and ideological and social constraints. In this field there is an air of freedom and willingness to break down the extraordinary secular walls, which triggers a process of accelerated fusion that already leads to glimpse the formation of the first nuclei of the Mediterranean cultural community desired by many.

**Luciana Castellina - President of Culture Commission. Media and Education. European Parliament**

Since I do not believe that technical means can be neutral, they are in themselves carriers of cultural messages, I agree with Saporito's analysis on the need to intervene, first at a cognitive level and then at a normative level, on the whole range of problems and advantages that these technologies have opened up for our civilization. In particular, when we talk about the Mediterranean area we have to take into account the extreme cultural diversity of the two shores: the level of per capita income of the southern shore of the Mediterranean, compared to the European one, is infinitesimally lower than the one between Mexico and the United States, that is the border that is considered the most dramatic in the world. Now there is the information society that is descending into a sea that connects two such different worlds and, inevitably, conveys messages from the north to the south, with all that this entails: a de-responsibility towards the society in which they live. Communication risks being a one-way street with all the destabilizing effects it entails. Who will have access to telematic channels? On this issue, European regulation is extremely late, running behind processes that move more rapidly. Around the issue of satellites in Europe there has been a battle, a different political and geopolitical confrontation. We are facing a very complicated problem, I believe it is easier to wrap the entire continent, for example Africa, in a communication network than to decide what should be transmitted. In other words, the technical and material problem is easier than the rest and this is what we need to deal with. It is not a question of producing messages intended for these or those countries, but of helping to produce messages that make explicit each individual identity. This is the main node.

**Emmanuel Gout. Canal Plus**

I would like to make a few comments around this issue. As a television operator, I am talking about the Canal Plus group. First of all I would like to say that our television is very sensitive to these issues and puts the Mediterranean at the center of our political and cultural perspectives. As far as multimedia is concerned, I would like to make a few considerations: the first concerns new technologies, the evolution of new technologies with the digital era have overtaken the activity of the legislator. I am reminded of what I recently heard regarding the Israeli satellite Amos; according to my information they plan to launch a digital offering by the beginning of '97 together with partners from Jordan. All of this is certainly supportive of this climate of peace and tolerance. Another point concerns how important it is to recreate a cultural command, a Franco-Italian axis as far as cinema is concerned because together with Spain these two countries are the economic and cultural powers as far as the Mediterranean is concerned. As a first conclusion, I would say that there are interlocutors around the Mediterranean basin who have a concrete role in film production, a role in digital diffusion, a role with regard to an Italian-French axis in the field of cinema and for the realization of the OCCAM project, which seems to us of extreme strategic interest. In the Mediterranean, there are currently a number of satellites that cover the entire area; from the point of view of digital channels, there are two possible approaches, one that complies with European regulations and the other in the opposite direction, i.e., the digital offer is offered mainly on payment, and all this has little to do with the various national identities. The philosophy

of the Canal Plus group, is to create, therefore, thematic channels or television channels in every country in the world, respecting not only the language, but also the concerns of people and taste, taking into account, therefore, the specificity of each of these countries.

**Pierre Pitiot, Director Mediterranean Festival du Cinema Mediterranee of Montpellier**

What particularly struck me, in this debate, was the speech of the representative of the Moscow Academy, when she spoke to us about the creative innovation regarding the language of film in the last twenty years in the Soviet Union. Similarly, the nature of the image has never changed: but what is the nature of the Image? The possibility of reproducing in two dimensions what is actually in three. The Mediterranean is a great producer of images; the Mediterranean has always created images. For example, in France, about a hundred kilometers from the sea, there are rock paintings that are considered among the oldest in the world. They are evocative representations of the daily cosmogony of our ancestors. Now the whole northern part of the Mediterranean is oriented not to the creation of symbolic images but to try to reproduce reality as much as possible. This is how, after the creation of the monocular perspective and after the appearance of the baroque culture, the figuration of the movement of the inert, we came to create the illusion of movement that is called cinematography and the next stage was the television that confirmed instantaneity. Therefore, the image has not changed and we have an immense patrimony of images, from the creation of cinema onwards, to protect, considering it an increasingly important economic value. It is therefore necessary to be careful, in helping international co-productions, not to arrive at a denaturalization and specification of cultural identities in the Mediterranean as in other regions of the world. Concerning language barriers, it is necessary to consider technology as a tool for the diffusion of the Mediterranean product. We must consider the Mediterranean as a mosaic, that is, as an assembly of small colored pieces with a sense of identity, so the mosaic becomes a unit where orality was once the dominant culture. I hope, however, that the creators, the Mediterranean filmmakers, become aware of changing a little the concept of temporality, of having a narrative uniqueness that is perhaps today the heritage of the Anglo-Saxon world. Reflecting on this is extremely important in order for the Mediterranean to become a fertile sea and an immeasurable reserve of images.

**Enrique Planas - Pontifical Council for Social Communications**

I deal more directly with preservation; I am the Director of the Vatican film library, which is small but the custodian of important images. I can only repeat that it is necessary to know well what is the reality of this moment. I've noticed that there's a great sense of individualism; I believe that in Europe and in the Mediterranean there's still a lack of collaboration and, unfortunately, synergies are not always appreciated and understood in their entirety. Regarding heritage conservation, the concept is very important. In fact, the European Parliament has already prepared initiatives in which I participated, for the preservation of images of the past. The image of the past is therefore the great pedagogue of the Image of the future and a source of continuous inspiration and study. A very important part of the cultural heritage is in danger of being destroyed; I believe that cinema currently has a great need for the promotion of new initiatives in the future, therefore ensuring the potential through training centers. Avoiding as much as possible the bureaucracy that prevents ideas from developing and restoring respect for the preservation of the cultural heritage of the past, allocating resources to restoration and valorization, are the aspects that every man of good sense considers a priority.

**Aristite Mazis. manager Organization Thessaloniki Culture Capital of Europe 1997**

I would like to give my contribution and that of the Body of which I am a part to the advancement of the debate in a concrete way: the city of Thessalonica, as European Cultural Capital for 1997. In fact, it has launched an ambitious program called "Messeios", that is, Mediterranean, which

concerns the organization of exhibitions and conferences, cultural events (there are 600 programs) concerning artifacts and artistic products. So I can mention some examples such as a conference organized by schools of architecture on the ports of culturally important cities such as Venice, Thessalonica, Constantinople, Alexandria etc.. Then, for next May, a conference on women will be convened. Women from all over the world will gather in Thessaloniki to discuss and create projects, films, events related to women. Then, there will be an exhibition of artifacts, especially icons and religious artifacts from Mount Athos where there are monasteries with a millennial history. In the coming year, there will be more than three hundred conferences organized in Thessaloniki, many of them with the centrality placed on the Mediterranean theme. It would be opportune that the results of these works are brought to Thessaloniki and debated in a High Level Conference among all the representatives of the Governments of the Euromed Forum, in order to take operative decisions on the Mediterranean audiovisual front, which is living a moment of great emergency and opportunity.

**Vladimir Kouzminov. Chief UNESCO Summit Office**

As we are approaching the conclusions, I would like to focus my speech essentially on three main points. First of all on the conception of the Mediterranean as an organic whole in which a necessary cooperation takes place. The Mediterranean has been the cradle of civilizations and both shores have contributed to its culture and growth. Therefore, there are common features among the Mediterranean peoples, but the political and social environment is more unstable than ever.

How to create peace? How to make cultures understandable? It is a common desire to create a period of peace and this, in my opinion, can be achieved through culture because some features of it, for example music, are understandable even beyond language or social and economic conditions. If you can increase culture where it is needed, you create a basis for solving social and political problems. You cannot create a common culture, you can make an attempt to make your own culture more understandable. As a second aspect, I would like to emphasize the preservation of culture through the image. Film is a phenomenon of our culture that needs constant care. We must keep in mind that, often, the cinema is a meeting place for local people, where they can discuss problems and find a magical and comfortable environment. Thus, it is necessary to preserve the memory of cinema, especially of the classics that often do not appear in television programming nor can often be bought, unlike pornographic films. Thirdly, today technology is very developed but we must not forget that culture should reach everyone, even the most remote villages where computers and Internet are nothing but names. On these issues we believe that the UNESCO- OCCAM project can give a significant contribution, together with the other initiatives that UNESCO has put in place within its Mediterranean Program.

**Mario Bova. General Director of the Entertainment Department. Presidency of the Council of Ministers**

I will try to refer, for the conclusions, first of all to the introduction that Arch. Saporito has made, and in particular to the observation that Europad would show a great love for the Mediterranean. In fact, I would say that it was fully shared until two years ago when the southern border of the European Union was rather neglected as foreign policies were aimed at the countries of the East. I would say that after the start of the peace process in the Middle East many problems in the Mediterranean have changed and the scenario is much more interesting. Therefore, Europe has realized the potentiality of the Mediterranean. You all know the conference held in Barcelona in November '95, where the European Union has shown its willingness to set up a policy on the Mediterranean of great importance. A second phenomenon, the collaboration between North and South, must be developed on a partnership principle, a principle of equality between the participants. In this way, we overcome a logic that proved to be unfair and inadequate in the past,

when cooperation ended up being to the advantage of donor countries. The principle of partnership should open a new era in cooperation between Europe and the Mediterranean countries. Next, the role of culture in relations between Mediterranean countries. Culture has been re-evaluated in the relations: on one hand culture as transfer of knowledge, know how, therefore intellectual capacities allowing these countries independent development processes, on the other hand, the importance of mutual knowledge, a very important point to understand each other, to understand differences and finally to respect each other. As far as cinema is concerned, initiatives such as the Festival have become quite widespread and there is pressure for others to be realized in the coming months. We ourselves, as the Italian government, have proposed an Italian-French festival in the Mediterranean. In reality, the problem of cinema in the Mediterranean cannot be seen as a showcase for each country, nor as a market finalization. I wonder how we can't shift the attention to cinema as a construction of language of these countries, necessary to be able to express and affirm their cultural identity. At this point there is a part of the commitment that should be directed precisely to the finalization of a more technically mature cinematic expression. We should try to reflect on the best ways to deal with cinema, on the problems of the Mediterranean and on what we can do to raise awareness and train the market. This is a commitment that should be made. I would like to say, therefore, that thanks to these initiatives we have noticed a real effervescence of cultural collaborations in the area and civil society has discovered in the Mediterranean an extremely motivated protagonist. The need for a coordination and the initiative of an Observatory on Communication, can certainly be a great help in order to exchange data, information and projects, through modes of cultural work, not formalized in a political and centralized sense, but open and dynamic.

### *Final Statement*

Participants in the Conference "Multimedia and Communication Mediterranean Scenario" held in Venice on October 5 and 6, 1996:

- considering the common concern for the growth of imbalance, including cultural imbalance, between European countries and third Mediterranean countries
- considering that modern technologies are increasing this dichotomy;
- considering also the opportunities they can offer for a balanced development of Mediterranean countries;
- noted the common will expressed by the European and Mediterranean institutions to increase cultural cooperation in the Mediterranean also in the light of the Barcelona Conference, Approve the work guidelines that emerged from the conference aimed at creating open and shared communication modalities among all the cultural instances of the Mediterranean.
- adhere to UNESCO's Mediterranean program identified as a driving force for the affirmation of these principles of open and free communication
- recognize as a common platform of cooperation the Action Plan elaborated by CICT-IFTC on Cinema and Cultural and Audiovisual Communication in the Mediterranean
- commit themselves to support the OCCAM-UNESCO Observatory project, considering it a strategic instrument of analysis and intervention for the promotion of Mediterranean Cinema and cultural communication regarding the values of Peace and Tolerance

Finally, they propose to make permanent this conference as a significant moment of confrontation and cooperation of European and Mediterranean policies on Cinema and Cultural Communication.

# **III CONFERENCE ON EURO-MEDITERRANEAN CINEMA 1997**

convened by  
Conseil International du Cinema et de la Television (CICT-IFTC) UNESCO  
MEDITERRANEAN PROGRAMME (MCM)  
UNESCO VENICE OFFICE,  
under the patronage of the EUROPEAN PARLIAMENT,  
Presidency and Office for Italy  
and with the collaboration of PRESIDENCY OF THE COUNCIL OF MINISTERS  
Entertainment Department  
INTERNATIONAL FILM FESTIVAL OF VENICE,  
COUNCIL OF EUROPE,

**Euro-Mediterranean Cinema: the strategy of values**

Venice Lido, 3 September 1997 Palazzo del Cinema, Sala Pasinetti

**Flyer Third Euro-Mediterranean Conference**



**Mediterranean Programme**

UNESCO VENICE OFFICE  
UNESCO-OCCAM  
CIC-IFTC  
MCM

*con il patrocinio del*



**PARLAMENTO EUROPEO**  
UFFICIO PER L'ITALIA

*Convegno*

**CINEMA EUROMEDITERRANEO  
LA STRATEGIA DEI VALORI**  
*(Euro-Mediterranean Cinema: the strategy of values)*

*in collaborazione con*

PRESIDENZA DEL CONSIGLIO DEI MINISTRI  
DIPARTIMENTO DELLO SPETTACOLO  
COMUNE DI MILANO  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA

**INVITO**

VENEZIA LIDO 3 SETTEMBRE 1997  
PALAZZO DEL CINEMA, SALA PASINETTI

9.30 *Iscrizioni e accrediti / registration*

10.00 *Apertura dei lavori / opening of Conference*

Sandro Fontana, Presidente Commissione Parlamento Europeo  
Augusto Forti, Consigliere Direttore Gen. UNESCO  
Lino Micciché, Presidente Biennale di Venezia  
Jean Rouch, Presidente OCT-IFTC  
Giovanni Fezza, Delegato Sindaco di Venezia  
Vladimir Kouzminov, Chief Unesco Venice Office  
Ombretta Gelli, Eurodeputata, p.Sindaco di Milano, partner istituz. OCCAM-UNESCO

10.30 *I sessione: i valori del cinema euromediterraneo / the values of the Euro-Mediterranean cinema*

*Moderatore:* Gillo Pontecorvo, Presidente Ente Cinema  
Sahib Sestic, autore, Libano  
Amos Gitai, cineasta, Israele  
Rachid Benaïdi, regista, Algeria  
Sergiev Moskovicichukov, regista, Ucraina  
Gillo Maselli, Presidente Onor. ANAC, Italia  
Ganesator Abdoul Razq, operatore, Burkina Faso  
Faride Marie, critico cinemat. Egitto  
Nevdi Sayar, v. presidente TURSAK, Turchia  
Gianfranco Cabibbo, regista, Italia  
Enrico Piazzi, Pontifica Com. Comunicaz. Sociale

11.45 *II sessione: verso un'integrazione digitale dell'audiovisivo euromediterraneo / towards a digital integration of the Euro-Mediterranean audiovisual*

*Moderatore:* Vittorio Pancherri, Segret. Gen. COPEAM  
Jean Noel Dibie, Delegato Presidente France Television  
Aloua H. Mostafa, Direttore SAV, Marocco  
Tullio Gallero, Direttore MISEI, Milano  
Noori Bouzidi, regista, Tunisia  
Davide Rampello, Mediaset  
Moto Zanone Poma, Consigliere Telecomunicazioni  
Henri Datoùk, Resp. Commis. COPEAM  
Alessandro Silvestri, produttore  
Guido C. Giordano, Segret. Gen. CMCA, Francia  
Brahim Letajet, Direttore Nomada Images, Tunisia

12.30 *presentazione UNESCO-OCCAM*

13.00 *intervallo*

15.00 *III sessione: un nuovo pubblico per il mercato Euro-Mediterraneo / a new Euro-Mediterranean public*

*Moderatore:* Ahmed Atta, board MCM  
Pierre Pillot, Direttore Festival Méditerranéenne Montpellier  
Alan Jakubowicz, Direttore Israel Film Institute  
Antonio Gallo de Roberto, Fme De Gasperi, Italia  
Nalan Gedik, Direttrice Antalya Film Festival, Turchia  
Ahmed Maltet, Regista, Egitto  
Esteban Gallego, Direttore Semana Contemporaria, Spagna  
Marina Menghetti de Camillo, Ambasc. Rep. S. Marino  
Janine Bertrand, Presidente CORECIG, Francia  
Victoria Fernandez, Semana Cine Valadolid, Spagna  
Anna Maria Gallone, Dir. Festival Film Africano, Milano  
Ninos Mikhelidze, Direttore Festival Cineuropa  
Panorama, Grecia

16.45 *IV sessione: per una politica organica di sostegno del cinema Euro-Mediterraneo / Towards a organic policy to support Euro-Mediterranean cinema*

*Moderatore:* Pierpaolo Sepatini, Coord. Gen. UNESCO-OCCAM  
Abdullah Chakroon, Conseiller Minist. Culture, Marocco  
Gaetano Adroffi, Presidente Eumimages  
Sibrie Ferbin, Direttore Generale Eureka  
Jacques Delors, Direttore Media II, Comm. Europea  
Salvino Busniti, Direttore Gen. Foundation Intern. Studies, Malta

17.45 *Debatto e risoluzioni conclusive / Debate and final conclusions*

**Summary Of Interventions**

**Opening works**

**Augusto Forti. Director General UNESCO**

I open the proceedings by extending the greetings of the Director General of UNESCO to all participants in this third edition of the Euro-Mediterranean Conference on Cinema, which focuses on the theme of values. Among these priorities, those of peace and tolerance, without which any cultural action is impossible. In addition, there is the concern about the maintenance and preservation of cultural differences that are the basis of innovation for a free culture acceptable to all. It is important for me, at this point, to put the emphasis on UNESCO's Mediterranean program and not only on science, culture, education, but also on communication and cinema. I still remember, during the general conference two years ago, the minute's silence for Fellini's death and also the moving tribute that was paid for Mastroianni's death and for Ferreri's death this year; this is to underline how much UNESCO pays attention to European cinema and to Mediterranean cinema in particular. Certainly, the other element that demonstrates this interest of UNESCO is the creation of OCCAM - with the help of the Municipality of Milan and partners such as the Cariplo Foundation, the Chamber of Commerce, Assolombarda, Fiera di Milano - in order to reorganize, spread and assist in cooperation, all the cinematographies active in the Mediterranean, in synergy

with the new opportunities of the digital revolution. Pierpaolo Saporito will be able to tell you more precisely, together with Prof. Kouzminov, what are the activities and aims of OCCAM. I just add that we are particularly sensitive to everything that happens in the Mediterranean, which is in fact an area of great effervescence: only an active collaboration in the Mediterranean can help to solve some of the problems that seem insurmountable today.

**Sandro Fontana, Deputy Chairman of the European Parliament Commission (message)**

"A parallel meeting in Naples last night with the President of the Chamber and an airplane mishap today prevent me from being with you this morning. I am deeply sorry about this, also because I have been following this meeting since its inception. In bringing the greetings of the President of the European Parliament to this important conference, now in its third edition, I would like us to be aware that we are experiencing an emergency in the world of communications, which could lead to new configurations where cinema, the old cinema, with its poetics and ideas, could once again be the reference point to catalyze the attention of the public. And in particular of this new public in formation such as the Euro-Mediterranean one, which sees the opening of secular differentiations that open up new creative syntheses and encounters. I appreciate therefore, the emphasis placed on values in this conference, the only strategy of contrast that can be pursued against the excessive power of the market and I will be happy to take charge, in the committee that I chair at the European Parliament, the requests that emerge in this sense and with the hope of a fruitful day's work I declare the conference open.

**Lino Micciché, President Biennale di Venezia**

I would like to welcome all those present to the Biennale that I represent here. It has become a tradition to hold UNESCO meetings at the Venice Film Festival; an exhibition is distinguished not only by the films that are shown, but also by the opportunities for meeting and reasoning, for reflection and meditation, beyond the films of the exhibition that are offered. Personally, I am very interested, as Arch. Saporito knows, I am very interested in this theme. I will use an international metaphor to explain my interest: speaking of European cinema, it will exist as long as there is a joint effort between the countries of Europe to allow each European culture to be free, autonomous and not confused with the others. It may seem peculiar that an international organization such as UNESCO, an international organization by definition, deals with a geographical detail such as the Mediterranean; on the contrary, I think it is deeply appropriate. I believe, in fact, that the type of internationalism towards which the next millennium will be oriented can only be an internationalism of the joint political strength of all the countries of the world, but also of the cultural distinctions, autonomous, to be defended, and I also believe that the great goal of international societies in the year 2000 will be to give the international community the strength of all, to better manage everything, but also the ability to defend each one.

Therefore, to identify, in the Mediterranean culture, an ancient culture that has five thousand years of history, a value to be defended in a panorama in which it is more and more necessary to connect with the whole world: this is what we have to do. What we have to do in the Mediterranean for the Mediterranean, in the Caribbean for the Caribbean, and in other areas of the world where there are unitary elements. In some areas of the world, the unity of cultures and ethnic traditions is taken as secessionism and separatism. I don't think this is the problem; this is an ancient re-emergence of nationalism, which characterized with some echo our nineteenth century. Instead, I believe that the defense of particular cultures and the connection of these particularities between them is the only way for the international community of the new millennium to have the strength of a unity and the distinction of a set of individualities. In this sense, the project on the Mediterranean, which I believe UNESCO has been working on for at least four years, and which I have sometimes had the opportunity to follow, is a project that interests me not only as president of the Biennale, but also

as a cultural operator. Unfortunately, the duties of the first role oblige the even fractured President to have gifts of ubiquity that are proper only, even according to Guglielmo OCCAM, of divinities and not of men! The topic interests me, but I won't be able to follow it today for the whole time personally so I'll say goodbye, because it seems that the duty of the President of the Biennale is not to follow anything, but to be present everywhere.

**Massimo Cacciari, Mayor of Venice, message illustrated by Giovanni Frezza, delegate**

I offer you the greetings of the city of Venice that I represent. Venice has been, is, and I hope will still be in the third millennium, a hinge between different cultures, a hinge between West and East. Regarding the fracture that the President mentioned, in the cultural field it always brings negativity, but never a synergy, as one would like in a cultural work of various kinds. This is to say that values are important, but never emphasize total and mono thematic values; everyone has values to bring in diversity and this is synergism; because certainly each of us, bringing values even different ones, can bring culture, real help to the culture of all. Italy is in the middle of the Mediterranean and UNESCO, by inviting us to this and the last conference, seems to me to indicate that we should go further and further ahead. By now the world is globalized, distances are no longer kilometers, nor the time it takes to make a certain journey. We have less and less cultural time, because man as such must have perspectives and widen them more and more, just think in the Mediterranean area alone what an address such as the one we are discussing this morning can do! I agree with what Prof. Miccichè said. The Biennale itself was made to give answers in real time to emerging cultural demands. The territory is also important: just think of how many religions are based in the same places. Therefore, we have a Mediterranean area that can be a source and also a workshop of culture, carried out by an organization on a global level. This is a very important fact; nowadays news is known in real time, on a planetary level, and it is logical that everyone should have the possibility to know, and to intervene in knowledge, it is a right of everyone and it is up to us, who have to live and live with the problems, to try in every way to bring them forward. On this point, the city of Venice is very favourable and ready. So let's solidify the meetings of this kind and also with the new Biennale to widen our schemes, not sectorial, but widen them so that we can see all the particular situations day by day; so that the principles of the Biennale are not forced, like other organizations, to wait for bureaucratic times. Culture cannot wait for bureaucratic times, the answers must be immediate; to the request of any cultural demand, the answer must be from 'yesterday', not even from today. Best wishes from the city of Venice.

**Hon. Ombretta Colli, European Parliament, prosindaco of Milan**

It is with great interest that I follow this debate, which is particularly interesting and rather new. At the European Community there is a Mediterranean intergroup, where we have been trying for a couple of years to organize meetings and initiatives concerning the Mediterranean basin, but there are many difficulties. Yesterday evening I was saying to Architect Saporito that it would be extremely interesting to bring these issues to the European Community, certainly not a new idea, someone will take care of it, but it is never enough, because Europe tends to the East, and takes little care of what is in front of it, this immense sea, the cradle of world civilization. I believe that some effort must be made in the Community, and at the end of the morning maybe we will talk with some people to organize meetings, because the negotiations made in Brussels have a greater echo and a greater possibility of success. This meeting with UNESCO, which took place a couple of months ago with Architect Saporito and Prof. Kouzminov, was particularly fruitful and the Municipality of Milan accepted with great enthusiasm the OCCAM project, to which the Municipality has already given a venue in Piazza Duomo; there are many projects, some of which are not really related to this Venetian cinema venue. We started from the consideration that there are many festivals, about four hundred large and small: Venice, San Sebastian, Jerusalem etc..

These festivals now appear as a circuit rich in products, which however rarely come out for the general public and therefore remain confined to a very exclusive audience for insiders. This immense patrimony is therefore a world that risks being increasingly marginalized, despite the fact that thousands of films a year are screened in the Mediterranean basin alone. There is, therefore, a potential market of about four hundred million users, waiting to be awakened, to be stimulated. It is a sector that, despite having valuable products, does not yet respond to the precise rules of supply and demand, and that often brings an economic return only for para-tourist initiatives. It must be stressed that, in this scenario, television does not sufficiently support cinema. In this perspective, UNESCO-OCCAM would have chosen Milan to host once a year a consultative meeting of the main film festivals of the Mediterranean area. The aims of this choice are easy to guess: to give entity and prominence to these realities, often misunderstood, with a series of collateral activities, advertising, editorial, etc.. To give visibility to the films projected during the Festivals already held and to give documentation by projecting the best winning films with a possible further selection and awarding. Encourage integration with the television and advertising systems, as well as with large distribution groups and theater managers. Encourage the use of new digital technologies for the valorization of this sector. Even though Milan gave birth to the first Italian cinematographic experiences a few months after the Lumière brothers, exactly a century ago, it did not concentrate, as far as production and commercialization are concerned, on the new sectors of television and advertising, leaving the development of the cinema sector to other Italian cities. However, it should be remembered that Milan hosts an important event twice a year: MIFED, the film market exhibition, an international landmark with which synergies must be found. This is why the city of Milan could be an ideal venue; Milan's vocation for communication is well known, and at this time an event such as the Festival of Festivals could be well matched with the new multimedia challenge that is on the horizon. The relaunching of Milan and its institutions passes through its strong points and among these, certainly its vocation towards the new frontier of communication. Particular attention must therefore be given to the connections with a new concept of entertainment and urban culture, with the new professions and new audiovisual products, with the role of cinema in the digital system and with the new elaborations that there may be on the Internet networks; and in this field we believe that it is important to enhance and redevelop with new advanced services the various abandoned areas of Milan. One last suggestion, which comes from my experience as a parliamentarian: it will be absolutely necessary to integrate this UNESCO-OCCAM project with the existing Community and national aid policies. I am pleased to note the presence of representatives of international institutions. The values of freedom and those of free circulation of ideas and works are part of the Milanese culture and in particular of the new administration: we are sure of the stimulus that the Milan system can give to market innovation, but also to the production and distribution of good quality products.

**Vladimir Kouzminov. Chief UNESCO Verticew Office**

I greet all those present, who have come to Venice for the third conference organized by UNESCO and CICT-IFTC, conferences that began in the centenary of cinema. This conference is important to present our project launched about four months ago in Milan. I would like to underline the significance of this project, for the strategic role that the Mediterranean area plays in the cultural field all over the world, precisely because it is the cradle of modern civilization. The last century has seen the Mediterranean at the center of great political and social changes and is now the center of interest of the European Union, for a great project. UNESCO is also part of this line of cultural and scientific cooperation, started five years ago with the Mediterranean Program, through which about two thousand cultural institutions of all the countries belonging to the Mediterranean area have joined forces in different fields. Our Office has worked together with the Italian National

Research Council, with that of Spain and many other countries to create a large cooperative network in science and technology, up to the field of culture. Together with CICT, two years ago, the idea of creating a new mechanism to strengthen this cultural cooperation in the Mediterranean was born. Idea born in collaboration with our partners and the Municipality of Milan, which had a great support and several contributions to develop and strengthen a cultural and peaceful cooperation in the Mediterranean. Today we will present our OCCAM project, but let me thank the initiative started by the Municipality of Milan, which maybe will become the main project that OCCAM will deal with: to create an Event in Milan that will bring together the great cinematographic values of the Mediterranean.

**Pierpaolo Saporito, curator of the Conference**

I greet our guests and I remember that this third conference is the result of a complex series of meetings that have been developed in all the Mediterranean countries, mainly thanks to the various festivals and events organized both by UNESCO and by the European Commissions and the various governments, it is therefore an accumulation of people, ideas, proposals of which today we will try to give some common lines, on which we are also developing real action plans; It is therefore a working meeting from which we expect many and various proposals, criticisms and lines to identify a problem that is extremely complex, because it brings together different geopolitical situations, a great art such as cinema and the possible disruptions due to the advent of the digital age with the various technologies.

**First session**

**The values of Euro-Mediterranean cinema**

**Gillo Pontecorvo, President of Ente Cinema**

I wish this meeting a great success, it is very important to me because, among other things, together with Saporito we have created this structure that connects the Mediterranean Festivals (MCM), which is important not only because it is clear that with the Mediterranean cinema not only otherwise difficult relations are oiled, but also the defense of European cinema against the invasion of American cinema (against which I have nothing); However, I find it absolutely unacceptable that their by-products, the spare wheel of their valid cinema, clog up all the screens in Europe, and therefore in the Mediterranean, thanks to their distribution and production strength. It is therefore necessary to say enough, and maybe go against an abstract liberalism, since people don't even want to hear the word 'help' or 'oxygen', to relaunch this cinema, the extension of European activity in defense of its product is only at the beginning and therefore the Mediterranean is useful to this extension.

The values of Mediterranean cinema are the values of the world of our civilization. It is necessary to make an effort not to disperse them, so that the seeds of creativity are not sterilized, so that people can still find their roots. Mediterranean cinema is made up of a thousand authors, while production and distribution is almost inversely proportional to its creators. It is necessary to give voice to these expressions, to prevent the current homologation from extinguishing all this. We need to fly high in our proposals. We are ready to do our part with UNESCO and the CICT and all others who believe in this mission. I hope that a feasible project of action will emerge from this meeting.

**Salah Stetie, former ambassador, poet and scholar. Lebanon**

I have titled this intervention of mine "Plato's Lye". You will understand eventually why. Man is a great producer and consumer of images: we have known this for a long time. Mediterranean man in particular. Do we need to remember this? Before the Mediterranean was not the Mediterranean, I mean before it became aware of itself, the image, the splendid image, was already there, marking the outline of what would later be Mare Nostrum: Lascaux, Altamira, Tassili. The image

accompanies the growth in power of Pharaonic Egypt: hieroglyphics, paintings, sculptures. It is powerfully present, humanly and divinely, throughout the eastern basin of the Mediterranean. It is Mesopotamian. It is Greek. It is Etruscan. It is Roman. Later, with the rise of Abraham, it will pose a fundamental problem to all peoples for whom the one God is, by essential definition, invisible. Throughout this region, so fertile in representations of all kinds and in figurative mediations, we will witness violent questioning and no less violent destruction: Judaism, first of all, then Islam will reject the whole spiritual status of the image, and will eliminate it in favor of high immaterial worship; Byzantium, in the ninth to tenth centuries will be brutally shaken by what will be called the "dispute of images" which, in fact, is a real war, a war perhaps triggered, in any case exacerbated, by the fact that Islam, close and triumphant, asserted on the idolatrous denial of images. Moreover, it was with Plato that iconoclasm began: "Plato - writes Alain Besançon - gave the theme (that of iconoclasm) such importance and depth that its echoes are still perceptible today. His posterity will bring face to face two contrary requirements, two incoercible postulates of our nature: that the gaze must turn towards the divine and that he alone is worth contemplating; that to represent him is useless, sacrilegious, inconceivable. "Here is the one who is clear. This is especially who shows at that point the image, its nature, its extensions, its impact, are decisive in the Mediterranean area, itself abundant with images. We have the right to ask ourselves about the origin of this abundance and its reasons. I am thinking, of course, of the space of the Mediterranean, one of the strongest and most precise lands in the world, cut out from the bottom of dry hills and mountains of pure rock, with a background, the vast green North on one side, the vast sandy and desert South on the other, and the sea, one of the most beautiful seas in the world, connecting continents, men, societies, races and ideas in their proximity and difference, within the powerful theater of light. Because light - and it is for this reason that I use the word "theater" advisedly - is one of the main actors of the presence in the world of this region of the planet. It is a light without concession and that leaves nothing in the shadows: where man and the universe register even more their part of darkness, this "indestructible kernel of night" of which André Breton speaks. Pure light, hard light, light that illuminates "to death" even our mythical characters that those who have woven the thread of the centuries of our history - I quote by chance, mixing with us and at us the one and the other: Alexander and Galileo, Oedipus and Cleopatra, Caesar and Jesus Christ, Ulysses and Moses, Zenobius and Antigone, Savonarola and Hallaj, Romeo and Juliet, Don Quixote and Socrates, Mohammed and Saint Paul, Lucrezia Borgia and Napoleon, Atatürk and Nasser, Dido and Francis of Assisi, Medea and Mejnoun de Layla. Others, many others would have to be named of which we don't know much anymore, so much are in the imagination of men - and in so many regions of our planet well beyond the Mediterranean in any case - if they have ever taken root in reality. Yes, it is undoubtedly the effect of this scraping light which, by an excess of precisely what it is, ends up by blinding, like this Egypt whose name, according to Herodotus, means "Darkness". Sartre is right when he makes one of his characters in "The Flies" say: "There is nothing more sinister than the sun". But the sun is also the splendor, the beauty of things, it is the happiness of the blossoming of things in being. And it is this, surely, that for at least two centuries has been sought out on the Mediterranean shores by all the inspired travelers, all these great writers, painters, philosophers of yesterday and today, for whom nothing could replace in richness and variety of colors this abundance of which I have just spoken, and this intensity. Must we mention again the names of those creators of ideas and forms who have come, sometimes from afar, sometimes from the great North, "home of shadows and whirlpools", to ask the Mediterranean to help them bring their images to light? From Chateaubriand to Durrell, from Lamartine to Nietzsche, from Lawrence to Ezra Pound, from Poussin to Corot, from Delacroix to Matisse? Mediterraneans, we have the light, we have the great inner and outer night - "And we have nights more beautiful than your days",

writes Jean Racine from Uzès to one of his Parisian correspondents; we have the earth, the sea and the splendor, symbolically present in women, and these are at the dawn of poetry, the birth of the "Iliad", the "Odyssey" and the "Aeneid" -, we have the passions, we have the interests - Sophocles and Aristophanes may come and even Pirandello; we have the terrible and often absurd outbursts of our societies, communities never appeased and always in search of a new order; we have the wood that is needed to burn books and men; we have the retreats that are needed: Mount Athos, the Monastery of St. Catherine, the Dervicherie of Konya, of Istanbul or Aleppo, to dream of another fire, rather than a mediocre one, and to burn admirably with another thirst. After all, it is one of ours, such Rabi'a Al-Adawwiya, from Bassorah, who in the ninth century, went around with a burning embers in one hand and a bucket of water in the other: "Where are you going so loaded, poor Rabi'a?" the passers-by asked this simpleton. "With this fire," she would say, "I want to set heaven on fire, and with this water I want to extinguish hell. So are the women of this region of the world, more than any other, a region of the soul: gratuitous and immeasurable love. In short, the image in the Mediterranean is present and strong everywhere - strong I said, up to the rejection of which it was and of which it is the victim. Victim? No, because its "Mass in absence" - as we speak of "mass in the abyss" - only multiplies its power as well as its poignancy over the unconscious. It is not surprising that several "complexes" - extending the word to the Freudian sense of the term - bear the names of negative heroes of the Mediterranean area: the Oedipus complex is but one among many. It is not surprising that a number of social behaviors that translate remedial actions, peaceful or violent, cultural or political, are sometimes evoked by their Mediterranean name: the nahada in the Arab world means the intellectual resurrection but also what, after the resurrection, brings into play the different dynamics that actuate it, the resurgence, beyond Garibaldi, has gone around the world to say the will of rebirth by force, the update has entered many languages and expresses one of the most constant concerns of our societies, and numerous other terms, likewise, beyond those that formulate the accents and accents of music, - agitato, lamento, or moderato cantabile, etc. - are of the migrant children, among others, of this sea rich in echoes, resonances, and extensions. Let us return to the Mediterranean of today. It is still inventive. It seems to me that despite the perpetuation of a great cinema, there is a strong loss of speed. What threatens cinema is the imperialism of television. What threatens Mediterranean television is the imperialism of American television products. Television can be admirably creative, it rarely is. Often for economic reasons, and more often because of the image in high place of this million-headed monster that is the general public. An omnivorous dinosaur ready to devour everything. So why not give him precisely no matter what? More banalities -such as the lame American series full of sex and violence- or the deadly "soap stories" created by the lye industry to intersperse the ridiculous advertising of their powders. So long live the advertising philosophy of the American lye and detergent industries, which in the Mediterranean -the region of humanity's greatest prophets, poets and philosophers- become our "maitres à penser et à sentir". That is why, despite a few exceptions, it is the entire art of cinema that finds itself being colonized from within. It is said that the physical Mediterranean, our great sea so splendidly blue, is dangerously polluted. It is, ' in my opinion, far more polluted on a moral, mental and poetic level. The great moment has come for us to decide to use lye, to begin to cleanse these sources of pollution. Branded lye, "Plato" of course.

**Citto Maselli. film critic and author**

The theme we have in front of us is a great strategic theme, of which we must all be aware, that is, it is not only the work of a group of people who follow a line set in the 1950s, with Enrico Fulchignoni, who had discussed, together with others, this general idea, of a cinema understood as a great expression of communication, exchange between peoples. This is not just a trendy, albeit intelligent, discourse, but a central idea, a central strategic idea, in the processes of globalization

and internationalization. These are fields in which the clash is strong and in which the Mediterranean can be victorious over the risk of unification and of thought and communication, e.g. the single thought of the International Monetary Fund, mentioned in 'Le Monde', which is reflected in a domination of communication by strong countries, big industries, big financial concentrations. We must oppose an intelligent policy to a future that is devoid of the circulation of different ideas, a policy based on an original diversity of cultures in Europe and the Mediterranean, which coincides with a strength, in a resource and not a problem. There is no European culture, but a European culture composed of hundreds of different cultures, important cultures, rich in messages, and able to create a force capable of competing on the international market. We absolutely must not make the pathetic mistake of trying to face the North American industry, especially the U.S. industry, on their own ground, by opposing a standard of communication as well packaged as theirs. We would inevitably lose against a set-up that has been working since 1924 for its own cinema, defining it as an industry of national interest, but democracy would also lose out, no longer capable of enriching itself with different cultural experiences. Even though this might seem a suggestive line, we cannot ignore the fact that a cultural and economic policy that the United States of America has been developing for seventy years cannot be invented in just a few years: well over half a century in which they have acquired professionalism, woven a planetary network, formed a veritable dynasty of screenwriters, distributors and producers. Therefore, it is not only a democratic, cultural, civil issue, to try to oppose a 'unique domain', to try to produce multiple and different cultures and creativity, but it is also a sensible and the only economic strategy to be competitive. Already in 1978 in a conference, 'Creative European World', organized by the Conseil du Cinéma of UNESCO, Fulchignoni elaborated this same vision: but at that time there was not a generalized globalization process taking place and the tendency to a single thought was not a winning strategy; now instead, that same vision is crucial, if in fact we will not be able to mobilize ourselves with this spirit, the Mediterranean, Europe will be marginalized, culturally, productively, and therefore, overwhelmed.

**Enrico Planas. Pontifical Commission for Social Communication**

I am very pleased to be taking part in this conference again this year; the one held last year was of considerable help to me, in fact I illustrated its contents at the meeting on Cinema held in Budapest, among all the Ministers of Culture, and that is respect for the author, not opposing one lobby to another, but instead exalting cultural values. I would like to talk to you about the experience promoted by the Holy See, which since the celebration of the centenary of Cinema has focused on the theme of Cinema as a "vehicle of culture and a proposal of values": the same valorization of cultural differences that was mentioned. The Church, in fact, considers the theme of the values of cinema as a priority, and, not only a theoretical reflection, but content analysis, conferences, and, among other things, the important initiative that will be held shortly: to elaborate a filmography of that cinema pertaining to religious values, and to develop a series of formative lessons for everyone, aimed in a critical sense at making the user, but not only, responsible, also public opinion and those who produce. Some time ago the Church circulated three lists of films: one with specifically spiritual values, one with values pertaining to general culture, and one concerning film values. "The Holy See gives out its Oscars," it was said: nothing of the sort, but it was meant to show how cinema is actually an excellent vehicle for the diffusion of values. That initiative had and still has an enormous success, which we could not expect, but the merit is not ours, but the great expectation, demand, of values. I thank OCCAM and I invite it to continue not only on the road of theoretical reflections, but to continue also in the concrete. The question is concrete and concrete and simple must be the answers, as, for example, the organization of a Colombian prison that asked us for the list of films to try to re-educate and re-socialize the inmates.

We need to break the vicious circle of large-scale distribution - lack of values: trying to break this logic is a great challenge that we must not think of winning by preventing people from seeing certain films, but instead we need to train them and educate them in taste and true values, thus determining a public opinion capable of influencing film production. Right now, when we are overcoming the crisis in cinema, it is time to offer a human and humanizing product.

**Faride Marie, film critic, Egypt**

First of all, I would like to give you an idea of Egyptian cinema, which since its inception in 1923 has not known the intolerance and racism of religious fanaticism for all the people who worked in the cinema, actors, actresses, European or Arab, technicians, artists, thus without any kind of discrimination, neither of religion, nor of sex, nor of race. A popular cinema, loved by the general Arab public, a unifying linguistic vehicle. A real industry that churned out up to 200 films a year, which is now undergoing a transformation crisis. On the one hand, western television and the consumption of western films has restricted the demand, which was already in sharp decline, and on the other hand, the rise of national Arab cinematographies, a very positive factor, has further segmented the demand. The government and public television, ERTU, has reacted both by investing in ever larger production quotas and by creating Mediacity, the new production studios, technologically very advanced, which should relaunch the new Mediterranean cinematography.

Egypt is therefore ready to play its part in the Mediterranean cinema, both with the structures already in place and with the new technologies (a satellite for digital communication was recently launched) and with the richness of its archives (on the occasion of the centenary of cinema, In response to UNESCO's call, a large restoration and reorganization campaign of the National Archives was launched, with the creation of a specific section at the Institute of the Arab World - IMA- in Paris), as well as with its major figures, starting with Youssef Chahine, and its prestigious film and audiovisual schools. The Egyptian and Arab world is therefore ready to accept the challenge that this conference launches. It is a matter of identifying specific plans of common action, aims and resources.

**Seraieiev Masloboischikov, director Ukraine**

It is an honor to be here today and I'll say a few words to emphasize how important cinema is in my country and how deficient its production and distribution structure is today. The political crisis of '89 was followed by a progressive dismantling of specific institutions without the creation of new ones. We are therefore in serious danger of the disappearance of Ukrainian cinema, which, however, counts on valid directors, critics, cinemas and schools. I would therefore like to see my country included in any plan to relaunch Euro-Mediterranean cinema.

**Ganentor Abdoul Rang, film operator, Burkina Faso**

First of all, I would like to thank the organizers of this conference for allowing us to reflect on Mediterranean cinema. The Mediterranean is a victim of itself, of its fractures, of its imbalances, of the various wills of power that still today instrumentalize a certain kind of cinema into a tool of political and governmental propaganda. Therefore, the film sector, rich in resources, suffers the consequences, it is urgent to give it the opportunity to express itself, it is necessary without delay to proceed to use what Salah Stetie called "La lexive de Platon".

**Rachid Benadi, algerian director**

I do not understand the ambiguity of some of our filmmakers who continue not to want to understand how the claws of the American industry are preparing to conquer the individual cities of the Mediterranean. On the other hand, in order to always have in mind the world in which we live, we must not lose the sense of what is happening thanks to a cinematic concept of consumption, incapable of human values. When cinema is considered a commodity, it is clear that values disappear, the most deleterious impulses are followed and it is produced for the cash register. It is

no coincidence that the first pornographic industry in the world is in the United States. There must be a continuous perception stretched in defense of man, and not of the omnivorous consumer-man. The homogenization downwards operated by the American industry on the model of Coca Cola, a single drink for the whole world, must be contrasted with an enhancement of individual cultural specificities, of the infinite creative seeds of humanity. I know this is a statement that has already been said and heard a thousand times, but in the meantime nothing is being done to make it concrete. I hope that an action plan in this direction will be born, setting itself objectives, even if limited, but extremely concrete. In this regard, I would ask, for example, that we initiate the preparation of a joint document together with the democratic forces of Algeria, so that we become aware of the struggles between the groups that are competing for oil domination, and that we call for a solution to these horrendous massacres involving defenceless civilians. If, in fact, we do not want to be out of history, we must begin to talk and deal with real emergencies.

**Sergio Segneri, Salesian Cultural Center**

I have been following for a long time the initiatives promoted by UNESCO for the Mediterranean and I would like to underline how we are now close to concrete developments. It has been said that cinema should be an instrument, through which intercultural knowledge and solidarity in the Mediterranean can be implemented, and in this regard I would like you to keep in mind that there are already several concrete initiatives, such as the one held in Palermo. Conventions have been defined and signed by the Council of Europe to encourage the production of cinema from European countries and from countries not strictly belonging to Europe. It is therefore necessary to make the operational structures aware that these instruments of collaboration already exist and that they should be used. Only in this way will the defense and valorization of the Mediterranean culture, in the variety of its contributions, soon become an effective reality.

**Second session**

**Towards a digital integration of the Euro-Mediterranean audiovisual sector**

**Vittorio Panchetti. Secretary General COPEAM.**

The main objective is to make cinema and television coexist in a profitable way in the Mediterranean and, above all, I think it is important to make television a vehicle for the training of users with contents as close as possible to the cultures of the Mediterranean peoples. The path to find a common area of activity among the different subjects dealing with audiovisual communication in the Mediterranean has been very long. We started from a Conference held in Palermo during an Italy Award, then in Marseille, Cairo and finally Europe, during which the Euro-Mediterranean initiative of Barcelona was born. In the documents of the Barcelona Conference the importance of dealing with the media and audiovisual sector is recognized. The next appointment will be in Thessaloniki, in November, where audiovisual in the Mediterranean should have, at the level of European political institutions, a final consecration of its work, towards a future of greater Mediterranean cooperation.

**Jean-Noel Dibie. Delegate President Xavier Gouiou-Beauchamps. President France Télévision** The issue I wish to address is the influence of digital and digital TV on the integration of audiovisuals in the Mediterranean basin.

First of all, contrary to what the mass media claim, the introduction of digital in television is not a revolution but a technological evolution. The latter has developed over the last fifty years mainly on a qualitative level (for example, from film to video), unlike the introduction of digital which marks a predominantly quantitative evolution. With digital TV, in the distribution sector, we have moved from a system of managing rarity to a system of managing opulence, from an economy of

demand to an economy of supply. But there are three limits: the economic limit, the technological limit and the cultural limit. Wherefore in this technological age, there is a serious problem in the relationship between supply and demand. As for the evolution of audiovisuals in the Mediterranean area, technology has facilitated the interdependence between cinema and television; in this area, the numerical revolution greatly facilitates exchanges between the two systems both at the distribution and creation levels. And faced with the American experience, Europe and the Mediterranean basin have every interest in developing this interchange. In conclusion, I would like to emphasize that France-Télévision attaches enormous importance to rebalancing the European framework by developing activities in the Euro-Mediterranean. And it is in this sense that we are collaborating with RAI and Spanish TV to launch a Euro-Mediterranean generalist network of creative integration. I would like to conclude with a last consideration: today there is a symptomatic restlessness of the Euro-Mediterranean culture towards globalization and, in particular, the United States. In the audiovisual sphere, the only television programs that do not lose parts de marche are the programs of proximity. A geographic, linguistic and thematic proximity that responds to the needs of the viewer-consumer, who returns, and here I give the example of the cinema sector, to the theaters because the films offered correspond to his cultural needs. In 1996, the European average for cinema-going is of the order of 80% for American films. This percentage drops to 65% in France, because our country has adopted a specific audience strategy that has taken into account the demand for proximity on the part of the public. I would conclude by saying that if we take strategic responsibility in front of the audience by tuning in to the cultural perception of the audience, the latter will finally be able to give us their trust.

**Fiorenzo Benzoni. Manager TELECOM ITALIA**

Greetings to all and thanks from Telecom for this significant and important event, for its collaboration with UNESCO-OCCAM. It is in fact a very important project given its international scope, and one that is starting to take off thanks also to the technological contribution that Telecom provides, a contribution of stimuli and cooperation in the field of communication. We have therefore accepted the multimedia challenge, we have placed ourselves on the frontiers of new communication starting from Milan, the prestigious location for the launch of this project. A few months ago, a part of the video-communication project has already started, aiming at connecting two culturally and artistically important cities, such as Milan and Venice, and soon Paris, in the spirit of OCCAM, which Telecom Italia has been supporting since the beginning. At the same time OCCAM will develop its international interactivity through an Internet network, for a project of great scope and relevance.

**Mario Zanone Poma, UNESCO-OCCAM consultant**

The topic I want to address is the "Euro-Mediterranean Digital Platform". Considering satellites, digital technology and the means we have at our disposal, this can already be considered ready. First of all I would like to make two preliminary considerations. The current geo-political situation places in fact the Mediterranean at the center of socio-cultural problems that must be addressed with a spirit of tolerance; moreover, it should be emphasized the sensitivity of UNESCO that with the creation of OCCAM has given life to a real instrument of true Mediterranean policy "Mediterranean as a sea of civilization". The two main themes to be analyzed are cinema and television. In spite of its recent history, only one hundred years old, the first one has revealed itself as a strong belt of transmission of the values of the different communities, both European and Asian. It is therefore an instrument of transmission and mediation, but production is not enough, sometimes works of great value are not brought to the users, because there are no adequate distribution criteria. Television, on the other hand, has contributed to this mass distribution, even if cinemas remain the places where films are watched. Television then as a system for bringing

audiovisual production into the home, widening the offer and here is the revolution of the digital platform that began twenty years ago with the digitalization of audio signals and now with that of video signals.

As a layman, I define the latter as a very important freeze-drying for its quantitative transmission capacity and speed: the Eutelsat and Astra consortia already have 400 active channels. We can therefore speak of an audiovisual platform according to different levels: of reception: reception on the ground through decoders, which in addition to allowing free-to-air reception, allow conditional access of programs by those who hold the keys to this access. "Paying to see", a device for customer choices, imposes different economic criteria: the fair remuneration for the structure that made the television or film work for pay TV, paying attention to the constraints, this system must not be managed by a discretionary power, open systems are needed that contain a healthy competition. The opera televisiva cinematografica per la tv a pagamento, paying attention to the constraints, this system must not be managed by a discretionary power, open systems are needed that allow a healthy competition. In 1995, the European Union issued a directive regulating only two systems: the simul-crypt and the multi-crypt; without going into details, only the first, however, is open. To have therefore a healthy distribution we must: allow who produces to distribute its products where someone has interest to receive them. Today, with the series of EUTELSAT Hot Bird satellites, a European satellite platform has been created. The technology, the tools are ready to create the Mediterranean platform that would allow the populations of the "Mare Nostrum" to quickly receive audiovisual products created in the Euro-Mediterranean area. This platform would allow "men of good will", i.e. producers, authors, directors, actors to propose new works to a wider market and with means that can allow a fair remuneration for their work. But for this to happen, a humus must be created where new initiatives can grow and develop. In Egypt, Media City has been created for the production of films and audiovisual works. I believe that other initiatives will follow in other countries of the basin. In Milan, in the former Falk area (where there were blast furnaces for the production of cast iron and steel), a project has been launched to create a multimedia city covering about 2 million sq. m. This fact speaks volumes about the recovery of abandoned production sites and the problem of employment. Just think that in that area, Sesto S. Giovanni, 60,000 workers were employed 20 years ago, today there are just over 2,000. The premises underlying these initiatives are inherent in the ability to innovate and overcome traditional barriers and boundaries. Communication will increasingly become a means for different cultural identities to express themselves, to promote positive values against the themes of violence, intolerance, prevarication. We must allow an Egyptian living in Italy to enjoy those films that will be produced in Media City by paying for the rights. Same thing for the Italian in Germany and so on. The Mediterranean platform is the future just around the corner, it must be promoted without delay, just a few square meters are enough to create a satellite uplink and to sweep (this is really the case) all over the European continent and the Mediterranean basin. In the Aspen conference in Genoa, held in these days to relaunch cooperation, it was proposed, for the Mediterranean, to create a free trade basin possibly by 2010. It is an initiative that goes in the direction of what we are saying here; it is obvious that a Mediterranean digital satellite platform becomes an instrument of great interest. We have two opportunities in front of us. The first one is offered to us by technology and new tools (digital and satellite), the second one comes from the great hope for peace and prosperity on the eve of the third millennium and the need of people to transmit their values to their fellow men and women. We have a duty not to waste them.

**Henri Dumollé, Director CMCA, France**

Here I would like to pick up on three points made by Jean-Noel Dibie: -refers to household consumption, i.e. what can be absorbed through current devices.

-deals with financial capabilities.

-indicates the role that the EuroMed TV channel, promoted by COPEAM, can play in the near future.

Regarding family consumption, I think there are real device problems that we can partly solve by finding a qualitative phenomenon. Today, the debate focuses on the cooperation in audiovisual production of both film and production actors, and I must say that the exchanges that take place with production companies put us in front of the problem of the typology of our programs according to the qualitative phenomenon, it is therefore necessary to create bridges between professions that have never done so. On the other hand, today's meeting in an international association of Mediterranean producers can, in this sense, facilitate many things. Finally, regarding the third point, it is necessary to open up to the countries of the South, which have public service televisions, but which do not sufficiently address external creation, and allow them to develop this type of program within the EuroMed TV channel.

Faced with the problem of audience demand, all these elements are of primary importance as we need to think about new productions and formats that can revive what Stetie called the creative culture of the Mediterranean. And, it must be acknowledged, current Mediterranean programs can disappoint in that they lack these elements. I would like to conclude by underlining the crucial role of the States in the EuroMed TV project, both at political and financial level, to which, however, must be associated an effort in the qualitative field. And the Intergovernmental Commission that will meet soon in Thessaloniki will be an opportunity to verify our will to implement this program.

### **Third session**

#### **Which public for the Euro-Mediterranean market**

##### **Ahmed Attia, producer. Tunisia**

The opportunities that digital offers film producers, creators and directors are many. I will take as an example an experience currently underway in Germany where film screenings can be done without the copies, booths and staff, this is thanks to digital satellite imaging. As a result, there are fewer copies in circulation, greater ease of translation, and the possibility of receiving exclusive theatrical films directly at home via pay-per-view. But in the face of digital technology and the mass of offerings coming from the North, the countries of the South will find it increasingly difficult if they do not build coherent alliances, both among themselves and with European countries. And the exclusion of minorities can pose a risk for both sides, but especially for Africans in search of identity. As a film producer, my strategy since the 1980s has been to please audiences by producing films with a strong identity. We have stopped making avant-garde and ideological films by making films that deal with the everyday problems of the Tunisian people. Today, Tunisian films are more successful than foreign commercial films. The same phenomenon occurs in Morocco, Syria or Egypt. Auteur cinema is no longer an elite cinema, but a popular one. This strategy has proved to be very effective in countering the supremacy of American cinema with which we must confront and not fight by preventing its entry into our territories.

##### **Alessandro Silvestri, producer, Italy**

As a cinema producer, whose first use is the cinema, I consider my intervention more appropriate for this third session. We have already witnessed a great transformation, which took place in the 60s and 70s, of a heavy intervention of television in the cinema. If you think that in the 60's a film was paid 20,000 dollars, while today we pay even 2,000,000 dollars for a television passage, you will realize the dimension assumed by television. Back in the 60s and 70s, I was among those who considered television as a means of spreading and supporting cinema.

Today, another revolution is underway, which is not technological, but concerns the transformation of the viewer from passive to active subject. Until today, the viewer, limited in his choice, passively

accepted what the program schedule proposed, while, with the advent of the 400 channels mentioned this morning, the viewer becomes active in his choice and creates "his own program schedule". Like the spectator, the producer, in proposing his product to television, does not remain passive and therefore a slave to the decisions taken, in the case of Italy, by the cinema-fiction session of RAI and the head of Mediaset. Unfortunately, however, producers have to face the market, and it is in this regard that there is much talk of globalization through digital platforms. The first moment of globalization will be by homogeneous linguistic areas, for example the Asian area, where great efforts are being made to bring together the Japanese and Chinese languages with the use of the Spanish language area, with its 350 million potential users, including Hispanic-Americans. In this regard, U.S. manufacturers are turning a common language area into a market area. There is no European or Latin American product that is distributed directly, all products are distributed through American companies that have a presence throughout the country. The only winning solution, is not to fight the Americans, but to exploit their ability to create markets, and then to enter with original products. I sincerely hope that OCCAM will be the promoter of the unification of the Mediterranean market, proposing to the latter, to present to the countries of the Mediterranean shores, the possibility to create what Italy, France, Spain and Portugal are doing in collaboration with Latin American countries, a free media for the Mediterranean.

**Nalan Celebi, Director Antalya International Film Festival. Turkey**

Turkish cinema in the 1990s is in a paradoxical situation. On the one hand, it is in crisis because ten years ago three hundred Turkish films were being produced each year; since then, we have been making only ten each year. But paradoxical is the fact that it was a Turkish film that this year broke the all-time record for cinema attendance. I regret to say, however, that this same film is only a pale copy of a vulgar Hollywood fiction. The success of this production symbolizes the financial crisis of Turkish producers who are forced to create commercial films in order to survive. This is a serious problem for a festival like mine which is no longer appreciated by the public. On the other hand, current Turkish cinema is always in co-production with foreign countries, and this is another problem of its identity. Finally, I would like to point out the impressive emergence of private and public television stations (20 in total) that open a considerable consumer market at the expense of the film sector until now. All these elements constitute problems for all producers who want to make quality cinema.

**Anna Maria Gallone. Director African Film Festival of Milan**

The African Film Festival in Milan has reached its eighth edition and is the first in Europe for the number of films shown and the presence of directors. One of the great ambitions of the festival is that these films remain engraved in memory, favoring their distribution in cinemas; it is therefore with great joy that I welcome the birth of the UNESCO Observatory for Mediterranean cultural communication. Many of the directors of the films that we present during the African Film Festival are from the Mediterranean area. Suffice it to say that during the last edition last March, of the five films that won awards, three were from the Maghreb area. One of these films will be distributed in Italy, and was presented to Italian distributors during the festival. Many of these films, which already enjoy European support, are bringing a great contribution of freshness and strength to Europe at a time of progressive desertification of the imagination.

**Fabrizio Caivano, (intervention from the audience)**

In the clash between globalization and territorial identity, talking about communication in a merely technological key becomes reductive. The ethical-moral aspect, repeatedly taken up in this conference, assumes primary importance because behind every technological strategy there is a specific cultural ideology. I think it is important in conferences like this to verify the coordination between the various levels of production, promotion and dissemination in order to create a strong

Mediterranean identity. My wish is to see OCCAM become the point of confluence of our expectations both in the cultural sphere (here I want to refer to the ethical-moral aspect of the enterprise) and in the technological one.

**Ahmed Maher. director. Egypt**

Egypt is a land surrounded by different cultures, both in a geographical and historical sense. This richness is very positive, even if it doesn't facilitate much the identity of our cinema. Another problem comes from the fact, that our community does not have a Mediterranean culture. We, like other countries, are subservient to American culture, and we are not up to speed with this modern technology. Many artists are afraid of this technology, with which they are not able to create, but only to use. Even when it comes to the audience, a problem arises. The latter has only one way of enjoying cinema, affirmed by a certain type of American cinema. All this is negative for us filmmakers, because we no longer have a way to succeed in communicating with the public. But if in Egyptian theaters only American commercial products are programmed, thus excluding independent cinema, European, Egyptian, Arab cinema, it is also the fault of Egyptian institutions themselves. To make films in my country, there are not many alternatives: either we model it on the American product, or we make a cooperation with other countries, but in this case most of the time we are forced to produce what Europeans expect to see. But this is not art, this lack of communication, precludes us from expressing and showing our true identity, what we really want and have to say. So we need to find solutions to these problems.

**Jannine Bertrand. President of the International Cineclubs Federation (COFECIC).**

France Fifty years ago, a cinematographic movement developed in France that proposed to an audience willing, in the aftermath of the war, to discover and learn about very intellectual films. Today, in spite of a reversed situation in which we are witnessing a production inflation, the Cineclubs have managed to preserve their vocation, namely the training of the public by guaranteeing access to quality films. The characteristics of the associative world of the Cineclubs, of which I am president, are their total freedom with respect to the rules of commercialization and the market. For the past 15 years, this coordination of Cineclubs federations has aimed to provide access to films at various levels: qualitative, quantitative and economic for all associations. In France, there is an awareness of the absolute necessity of safeguarding this field of research, of the need for Cineclubs, without which creation risks disappearing. The existence of a demanding public that can be provoked on an intellectual level is necessary. Therefore, a kind of cinema-resistance of necessity that opposes a commercial cinema of financial necessity. My association, Interfilm, proposes to buy the non-commercial rights of a certain number of films (100 in 15 years). At the level of distribution and exploitation, the aim remains to give the film time to meet its audience; so we buy films (for a renewable five-year period) that have disappeared from commercial circulation and are regularly reviewed by our audience. You can't understand today's cinema without preserving the past.

**Fourth session**

**For an organic policy of support for Euro-Mediterranean cinema**

**Sylvie Forbin. Director Eureka Audiovisuel**

Years ago, the focus was more on Eastern Europe, but now the Mediterranean is the new center of interest for audiovisual cooperation. Given the strategic importance of this issue, it must be translated into concrete facts, such as the intergovernmental conference to be held in Thessaloniki in November. The Union has created (ten years ago) a series of very useful cooperation instruments both at national and international level. Programs such as MEDIA have allowed a progressive improvement of the industrial structures of Central and Eastern European countries. The Mediterranean case presents a completely different situation since we are not in a phase of political

integration. Consequently, we have opted for a broad partnership policy. In the Mediterranean countries, industrial structures are very weak. The objective is therefore to create a cooperation in which the needs of the region can be identified and the models of cooperation that the Union and the Mediterranean countries could define.

In Thessaloniki, we will present the MEDIA Programme and the areas in which this cooperation should develop, namely production, distribution and training. Through the most effective actions, it will be possible to define in the next years a wide market of creation, co-production and distribution within the Mediterranean area.

**Jacques Delmoly, Director Media II**

The Media II plan constitutes a model for all types of cooperation with European and Mediterranean countries. This program brings special attention to training courses, the development of TV and film production and the distribution of films and programs in cinemas. Within the European Union there are already Mediterranean member countries with which the Media Program cooperates. At the level of distribution of European films in cinemas, Italy is the country that receives the most MEDIA funding for the realization of its distribution projects. And the forthcoming accession of other Mediterranean countries (Cyprus, Malta, Turkey, Maghreb countries) to the European Union will allow them to take full advantage of the program's funding. In the meantime, however, professionals from these countries which are currently not members of the Union can take advantage of national funds geared towards the audiovisual sector and participate in projects funded by MEDIA. This is valid for training, but it is also possible for film and TV production, provided that the project is submitted by a company from a member country of the Union. In addition, we support the promotion of European programs (produced by EU countries) on the professional markets that are created in the basin. As far as screenplays are concerned, we support specialized workshops for fiction and documentary screenplays on the historical and cultural heritage of the Mediterranean. Finally, as far as cinemas are concerned, the Europa-Cinema project wants to extend its network beyond the EU, to Eastern European countries and certain Mediterranean countries that are not members of the EU. So, while waiting to see the political-economic accession of the Mediterranean countries into the EU, it is interesting to explore, at this stage, the ways through which technicians from non-EU countries can participate in our programs. I believe that a cooperation between Media and other European departments allows the enlargement of the funding to other beneficiaries of the Mediterranean Program.

**Abdallah Chakroun, Minister of Culture Advisor. Morocco**

People living along the shores of the southern Mediterranean are only partially familiar with Euro-Mediterranean cinema, due to the bilingualism and, at times, multilingualism practiced by a significant portion of southern Mediterraneans who more or less frequent movie theaters and often watch audiovisual productions presented in their original version on local or satellite television. In this regard, it is useless to remember that the majority of North Africans (Tunisia, Algeria and Morocco), in addition to their original language, use French or French and Spanish, as in the case of Morocco, in their daily dealings. Italian-language films and television programs are generally well received and appreciated in Libya. In the Middle East, English is widely spoken, as it is well known that in Lebanon, French and English do not need interpreters. Consequently, the values preached by the cinema of the North of the Mediterranean are partially pursued and understood in the Mediterranean countries of the South. Is it the same for the film and audiovisual production of the latter regions in the Euro-Mediterranean countries? The answer, unfortunately, can only be negative; a certain ignorance persists in this field. Almost all Euro-Mediterranean countries ignore all Arab-Mediterranean cinematographic and audiovisual productions, as well as the intrinsic values they reflect. I would allow myself, taking advantage of your kindness, to report some

reflections on the basis of my knowledge of cinema in the region where I live, being understood that the Mediterranean cinema of the Arabic language has already existed for half a century. However, before beginning these humble reflections, it is of primary importance to make a recommendation, that of encouraging the interested and competent bodies and organizations to financially support the Euro-Mediterranean dubbing of the best films produced in the Southern Mediterranean. This is a necessity of primary importance in order to be able to speak knowledgeably about the cinema of our region and also for the understanding and cooperation between the peoples of the same area. When I say "dubbing", I am alluding to the birth of an industry that could be useful to everyone. The subtitling that has been in vogue for decades no longer seems to have the same effectiveness. For example, the intensive dubbing operations in literal Arabic of certain Mexican and Brazilian teleromances have created a thriving industry for translators, technicians, actors, as well as for the companies that produce them, particularly in Beirut. The great Egyptian "commercial" escape films, sung and danced, have made during the years, the joy and happiness of the public both in Machreq and Maghreb. However, since the 1960s and 1970s, a new trend in "new style" film production has been developing in Egypt - a forerunner country and producer of films and audiovisual programs ranked first in the Arab world - and in other Arab countries in the region (Iraq, Syria, Lebanon...) and in the three North African countries mentioned above. It is superfluous to mention the remarkable efforts made by pioneer filmmakers throughout the Southern Mediterranean. Abstraction from the years of dreams and struggles that this cinema went through at the time of so-called "Arab" socialism, economic stagnation, nationalism to the bitter end, the right to freedom of expression, and social injustice, will invite us to remember that the new Arab cinema, which was quartered in the Western model painstakingly distilled by film students in specialized schools in Paris, Brussels or Moscow... has progressively oriented itself towards the "identity of the Arab individual". Family problems, childhood evocations, facts inspired by memory, generational conflicts (between father and sons for example) furrow this new cinema of the second half of the 1970s and during the period of the 1980s. Without dwelling on the taboos still in force, aware of the respect due to the religious convictions and social traditions solidly built in the Arab-Muslim countries, it is the moment to underline, in the new cinema of Machreq and Maghreb, the freedom and the audacity that some producers and filmmakers have had in dealing with themes considered completely taboo, such as homosexuality, incest (az-zina), female adultery, for example, criticism of local politics, attacks against rulers, neglect of public administration. Some of these themes cannot be unanimously accepted by conservatives and the public as a whole, just as they cannot be accepted without difficulty on the screens of certain Arab states where the chisels of the honorable official censor still cheerfully cut off innocent kisses on the cheeks in these same films, and all the more so when these kisses are on the mouth! Jumping from one pole to another and on the strength of my experience in television, I would like to point out that in order to sell their audiovisual productions in the rich countries of the Middle East, the producers of films and television serials of the Arab television stations scrupulously adopt self-censorship taking care of the application of a code in force of "forbidden to forbid!". Censorship remains strict, despite a certain tolerance shown by government officials and the general public towards the daring themes dealt with by filmmakers. An evolution, or rather a broadening of minds, is gradually taking place in this sense, since the manifestation of the development noted in politics and in the social, educational and intellectual spheres, and also thanks to the influence that watching television in other countries can cause. A relatively good freedom reigns after a few years from the choice of themes treated by the cinematographic, audiovisual and dramatic productions of the Mediterranean regions of the South, such as Egypt, Algeria, Tunisia, Morocco and other countries. I mention in passing a small significant example: an Egyptian film

"L'Immigré", banned for a certain period of time, will be acquitted by a court in Cairo! There is, on the other hand, a distinction to be made between Arab films with a wide commercial circulation through all the Southern Mediterranean countries - these are films produced by the constantly flourishing and unequalled Egyptian film industry - and all other Arab films, including Maghrebi films, which are poorly distributed, even locally, and therefore unknown to the general public, apart from exceptions, which often receive prizes and honors during regional and international film festivals: this cinema is qualified as "cinema of expression", but generally benefits from financial subsidies from the state as also in Algeria, Tunisia and Morocco. Among these Maghrebi films, there are masterpieces. There are many themes in this cinema which denounce: careerism, opportunism, social injustice, urban misery, certain negative aspects of immigration, the lack of respect for human rights, etc. There is also some excellent work of production in the film production in the other Arab countries of the Southern Mediterranean: Lebanon, Syria, Libya. But it should be recognized in this regard that, being imposed de facto for about fifty years, the language spoken by Egyptians is well understood and appreciated by the spectators of the Arab Universe. But is there a determined ideology that emphasizes these specific values in cinema, whether it be of the Machreq or the Maghreb? As far as ideology is concerned, it seems to me as it has been pointed out for a while, and even before the destruction of the Berlin Wall, that the filmmakers of this cinema have understood that there are also other human values to be dealt with. The great productions of Arab cinema are well known through the Mediterranean countries and are the only ones that have been able to come out of a circumscribed environment, it is for example the film "Ar-Rissala" or "le Messenger" of our friend Mustapha Al-Akkad, the film "Al- Qadissiya" of Salah Abou Seif, the film "Omar Al-Mukhtar" of the same M. Al- Akkad, all of them are well known in the Mediterranean countries. Al- Akkad, all three enthusiastically address the general theme of armed and ideological struggle for liberation from slavery, oppression and colonialism. Algerian cinema in the aftermath of independence always treats, in another way, the same theme ("Le Vente Aurès" of 1967 and "Cronique des années de braise" of 1975 both by Mohamed Lakhdar Hamina). Other old Arab films, such as "L'Arabe de l'islam", "Le Sultán Saladin", "Khalid ibn al-Walid", also dealt with the same subject. But how can one speak of a cinema of struggle without implying a cinema of saber and sword, of fights and therefore of violence, one notices that modern Mediterranean cinema in the Machreq and the Maghreb is much more passionate and intellectual than at the time of melodramas; it preaches evolution, brotherhood and solidarity among men and among members of society while also tending to be pertinently reformist in its expressive image, far from the historical context or the political message of the past. In this regard, I would be content to roughly mention certain values that Maghrebi cinema conceals, which are not well known, as already pointed out, in the rest of the Arab world as well as in Euro-Mediterranean countries. In addition to the values of nationalism evoked by certain Maghrebi film productions in the 60s and 70s, the rural exodus and the love for the land were a frame for many films produced in the three countries. In Tunisia, "Et Demain?" by my friend Brahim Babai (1972); in Algeria, "Noua" by my other friend Abdelaziz Tolbi (1973); in Morocco, "Alyam, alyam," by Ahmed al Maanouni (1978) .... The struggle against underdevelopment and in favor of the emancipation of Arab women is narrated in Tunisian films such as, "Fatma 75" by Selma Baccar (1978) and "Aziza", by Abdellatif Ben Ammar (1980); or Moroccan such as "Poupées de Reseax" by Jilali Ferhati (1981) and "A la recherche du mari de ma femme" by Mohammed Abderrahman Tazi (1995); or Algerian such as "Leila et les autres" by Sidi Ali Mazif (1995) and "Omar Gallatou" by Merzac Allouach (1977). The good values of the defense of the interests of the submissive peoples and the action against the deviation of the leaders are evoked by an excellent film such as "Soleil des Hyènes" by the Tunisian Ridha Behi (1977), or it is a question of certain problems of youth, "Les bonnes familles" by the

Algerian Djafar Damardji (1972) or "Mille et une mains" by the Moroccan Souheil Ben Barka (1972). A special mention is reserved for an excellent Tunisian film full of values and denouncing many prejudices, a film that I had the fortune and the pleasure to see when, during the 80s, I lived in Tunis. The name of the film was "L'Homme des cendres" de Nouri Bouzid (1986). It is a production that incites a great reflection on the whole society of the Mediterranean universe. What finesse and what talent! The important thing is not to confuse themes and values since we can speak of a positive value as well as a negative one especially if we take into account the nature of moral and ontological judgment or the nature of truth, reality or beauty. The great philosophical and human values are universally known and in a context such as the one in which we are gathered. Peace among men and in the heart comes first.

### **Debate and concluding resolutions**

#### **Mr. Ahmed Attia**

I would like to make one last comment on what has been said about the distribution of Maghreb films in Europe, the Med-Media and Eureka strategy, the training of technicians and the evolution of film clubs. I remain convinced that the European distribution market is interested in our productions. My films have met with great success in France, Belgium, Switzerland, and have been broadcast in Italy, both in cinemas and on public and private television networks. As far as the Med-Media and Eureka programs are concerned, the strategy adopted is very interesting. However, one must be very careful because our countries do not have independent and private operator networks. The only existing networks are the public ones, and if Med-Media finances these networks, then the independent producing partner "disappears" within a partnership that will finance state propaganda TV. For training, it is critical to not only train technicians from public TV. Independent film and production also have problems training technicians. In addition, funding for infrastructure and equipment is key to building a circuit of cinemas. We have the space, but we lack the support funds. This problem must be part of the Euro-Mediterranean partnership.

Finally, I would like to make a brief mention of film clubs. Our generation of filmmakers, producers, technicians, and actors came from the Maghreb film club movement of the 1950s-60s. Now, this sector has been de facto suppressed because it was a foyer of political contestation in the 1970s. In Morocco, Tunisia, cineclubs no longer exist. In Algeria alone, there are 19 thanks to the Cinémathèque. It is therefore necessary to relaunch this sector by giving it means of production and above all copies of films, cultural cinema is the future and it must be preserved.

#### **Fabio Galiuccio, Telecom Italia Executive**

A brief mention of the language and speed of new technologies. Teleports, are a set of possibilities, such as video-communication, with access to the Internet, which put in communication between them the different ideas, creativity. I compare the Internet sites to Renaissance laboratories, but if before we forged the matter, now instead the new technologies allow to forge the new languages, the new and different expressions of art: cinema, theater, music, which can thus tighten in an alliance never had before. Telecom is committing itself so that through these new technologies not only business but also art in its different expressions is realized.

#### **Sidie Scherif, IFAD official, UN agency**

I represent here IFAD, which is an international institution, with over 180 member countries. We specialize in the production of documentaries, in Arabic, English, Spanish and French. The topics we deal with concern the development of rural communication, thus also helping developing countries at the cultural level (food, environmental irrigation, production and training). IFAD has funded more than 496 development projects around the world, amounting to more than \$400 million. We are now working with Europe to create a fund, the proceeds of which will be used to

tackle a major problem: desertification. But as an association we also deal with different cultural expressions: cinema, music and above all sport, as a real and important ambassador of peace and understood as a bearer of life.

**Sylvie Forbiti**

Both for the problem concerning the infrastructures of cinemas and for that of film copies, Thessaloniki could be proposed a financial support within the MEDA Program as well as an integration in the COPEAM network, whose EUROMED-TV project can be of great use for a more rational use of Euro-Mediterranean productions.

**Father Ettore Segneri**

I would like to bring to your attention the serious problem of distribution, on which, perhaps, no clear line of solution has emerged. Distribution is essential; without it, creation and production are thwarted. Let me suggest a way out of this problem: use the Sircom method. Sircom is an annual meeting that brings together almost a hundred European regional television stations to collaborate on distribution. The method, though very simple, is really effective and profitable: it allows each producer (both for television programs and for fiction) to offer his work and to receive others in exchange from the various participating countries; it is a real Market, not of sale, but of exchange: I offer one film and I receive at least fourteen. It is also interesting from an economic and qualitative point of view because each producer, in order for his work to be accepted, has an interest in proposing a good film and so does each producer: in this way, quality is mutually cared for with reduced costs because each producer spends on one film and not on the fourteen he receives, choosing them, in exchange. The same television stations have also noticed a weak point in the system, which they have resolved: in order to overcome the lack of quality and professionalism, they have organized a series of joint initiatives to allow young people to train under the guidance of professionals in the various sectors. Given the simplicity and validity of this method, I believe it is worth bearing it in mind in order to solve the problem of film distribution.

**Salah Stetic**

I feel like we totally missed the extraordinary scope of this conference. It was about developing a values strategy. But we dealt more than anything else with technical problems (rather superficial issues). It is now necessary to study in depth the extraordinary threat that hangs over our national identities, our common Mediterranean culture in the face of a globalization synonymous with the United States' seizure of power of the entire media universe. Our fortune is precisely that of being able to talk about our problems on the various theoretical, conceptual and emotional levels. It is necessary to implement a different collaboration between Arab and European countries. Co-productions have destroyed the deepest meanings of Arab identity. Youssef Chahine is a striking example of this, to which fortunately films like "Les silences du palais" or those of Kiarostami know how to respond with their great spiritual perspectives. I would therefore ask that the notion of identity and globalization be better defined. I do not agree that proximity TV is the panacea. True cinema consists in saying what we are, we Mediterraneans especially of the Southeast, double victims: victims of Europe which in turn is a victim of the United States, with modest means. And it is only with this kind of approach that we will be able to give a real opening on globalization. Until cinema achieves the integration of identity, truth and projection towards the other, it will not have proposed anything meaningful.

**Pierpaolo Saporito**

I think it is appropriate to form, within OCCAM this permanent reflection group to prepare for next year as a summary of budget and action plan. This is possible in terms of new technologies.

The objective remains that of implementing a solidarity among institutions on this purpose, that is through channels of attention that examine, evaluate, criticize, but put this emergency as a point of

maximum attention because if the multiplicity still alive in the Mediterranean is extinguished, we won't even have the possibility to play another game. I will make an appeal in the meeting between Europe and United States, scheduled tomorrow at the Festival, to all Mediterranean people in America to recover this cultural matrix. Mediterraneans of America are Muslims, Jews, Catholics, Italians, French, Arabs and so on. It is on this wave of belonging that we must work because this new ability to identify with one's own culture is required. And part of America's cultural roots are here. So, a very important fact is not to lose our identity as spokesmen of culture. Otherwise, like last year, this meeting served to field projects. In the previous year, we worked a lot on OCCAM, a reality that is beginning to give structures of telematic and technological cooperation and to develop projects. Some of these have already been presented, but I will make a brief list of those not mentioned: The "Festival of Festivals": a project as a point of unity and global reflection on a now parallel market. In the Mediterranean there are more than five hundred festivals, thousands of screenings and millions of spectators who see films only in this circuit. But the time has come to leave this small reality of festivals to create a strongly identified circuit. We will work on this front with plans of study, work and identification to create an itinerary of films, people, calendars and places. Copeam is another area of high value. We have a direct responsibility in cinema and in a sort of point of guarantee like Unesco and we intend to develop this role to the full. This is a great opportunity and we know that maybe a digital platform creates a new distribution of cinema and in three years time there will be a market for digital cinema if the Mediterranean has its own platform and is already implementing its own way of positioning itself on the digital market, that is an appointment not to be missed. Project already formalized by the Albanians, because it is important to show how a people is part of the consensus of the Mediterranean peoples and not recovered as poor wretches. This is a fundamental ethical imperative, especially at the level of cultural identity, which often unites in the media field. Then there is a series of other programs that have been put in the field of telecommunications. Interactivity is the keystone that must not only be directed to our personal interests (costs, pay-TV, etc.), but must be done in such a way that we can work together, that cinema can develop with much more speed than today and above all at no cost. We must pursue a new concept of production, lower the costs of cinema and increase the quality of everyone's creativity. This is another imperative, it is useless to ask for a huge amount of money and lose years to collect it, when you can get the same result with a tenth of the cost if there is access to the appropriate technologies. These are many points on which we will draft the final document that will be circulated as a conclusion of this debate. It will be our reference point for new enrichments next year, thanks to the support of new technologies, we will try to embrace other realities. We now read the final declaration of the Conference.

## FINAL STATEMENT

(Declaration de Venise 1997)

At the conclusion of the III Conference on Euro-Mediterranean Cinema entitled "Euro-Mediterranean Cinema. The Strategy of Values".

Participants,

**considering** the richness of the contents of the discussion on the themes of the promotion of Euro-Mediterranean cinema and the urgent need to safeguard its creative heritage to be implemented through common actions of intervention,

**hoping** that the process of mutual knowledge and collaboration under way between the various Mediterranean cultural identities is developed with permanent structures of cooperation in the field of cultural communication, for the affirmation of common values of peace and tolerance **evaluated** the proposals put forward by the various institutions concerning the support to Algerian cinema

and cultural operators, the launching of the Festival of Festivals event of the Municipality of Milan, the development of the EuroMedTV project of COPEAML, the development of an interactive cultural communication network, the launching of the Festival of Festivals of the Municipality of Milan, the development of the Euromed TV project of COPEAML, the MEDITIRANA Festival in Albania, the development of an interactive network of cultural communication of OCCAM, approve these initiatives and guarantee their support for the best and effective implementation.

**proposing** as a guiding idea and vector of mobilization of the action of all institutions and socio-cultural forces operating in the area that of the Proclamation of a great MEDITERRANEAN CULTURAL COMMUNITY,

**appealing** to all those in charge of government and international organizations, and in particular to the Director General of UNESCO, to do their utmost so that this ideality, strongly shared by all, may find concrete realization.

Venice, Palazzo del Cinema Sala Pasinetti, 3 September 1997

THE EUROMED CONFERENCES 1995-2019

OBSERVATORY FOR CULTURAL AND AUDIOVISUAL COMMUNICATION IN THE  
MEDITERRANEAN  
UNESCO  
OCCAM  
EUROPEAN PARLIAMENT  
Present

**IV INTERNATIONAL EUROMEDITERRANEAN  
CINEMA CONFERENCE 1998**

**THE MEDITERRANEAN CINEMA BETWEEN INNOVATION AND TRADITION".**

Venice Lido, September 9, 1998  
Cinema Palace

*Flyer IV Euro-Mediterranean Conference*

**PROGRAMMA**

**9,30 - Iscrizioni e accrediti/Registration**  
**11,00 - Apertura dei lavori/Opening of conference**  
 Massimo CACCIARI, Sindaco di Venezia  
 Giovanni SALIMBENI, Direttore dell'Ufficio per l'Italia del Parlamento europeo  
 Augusto FORTI, Consigliere Direzionale Generale UNESCO  
 Paolo BARATTA, Presidente della Biennale di Venezia

**11,00 - Il Salone**  
**"IDENTITÀ E VALORI DEL CINEMA MEDITERRANEO"**  
 "IDENTITIES AND VALUES OF THE MEDITERRANEAN CINEMA"

**Presidente**  
 Monica BALDI, Vicepresidente della commissione per la cultura, la gioventù, l'istruzione e i mezzi di informazione del Parlamento europeo

**Relazione introduttiva**  
 Pierpaolo SAPORITO, Vicepresidente CICF-IFTC

**Interventi**  
 Párcel CEBOLLADA, Presidente onorario Festival di Honora, Spagna  
 Michel DEMOPOLON, Direttore Festival di Salonicco, Grecia  
 Klaus EDER, Segretario Generale Efpescl  
 Amos GITAI, Regista, Israele  
 Ben GUERDJU, Regista, Algeria  
 Ahmed MAHER, Regista, Egitto  
 Mohamed MAH MAHA, Regista, Tunisi  
 Carlo MARZILLI, Presidente onorario ASAC, Italia  
 Gianni MASSARO, Presidente Unione Nazionale Produttori Film Italiani (UNPI)  
 Gastone PARIGI, Parlamento europeo  
 Enrico PLANAS, Pontifica Commissione Comunicazione Sociale  
 Carlo RIPA DI MEANA, Parlamento europeo  
 Jean ROY, Delegato gen. Settimana della Critica, Festival di Cannes  
 Vecdi SAYAL, Vicepresidente Turak, Turchia  
 Gianni TAMINO, Parlamento europeo

**Conclusioni**  
 Gillo PONTICORVO, Presidente Giardinella Holding

**ore 11,00 - Soppressione dei lavori/Intermittent**

**ore 11,00**  
**Il Salone**  
**"CONVERGENZA DEI MEDIA. PROGETTI OPERATIVI DI COOPERAZIONE EURO-MEDITERRANEA"**  
**"MEDIA CONVERGENCES. SYNERGIES AND OPERATIVE PROJECTS OF EUROMED COOPERATION"**

**Presidente**  
 Roberto BARZANTI, Parlamento europeo

**Relazione introduttiva**  
 Roberto ZACCARIA, Presidente Rai

**Interventi**  
 Ahmed ATTIA, Produttore, Tunisia  
 Onhreta COLLI, Parlamento europeo  
 Kujtim CASHKI, Regista, Albania  
 Jacques DELMOUY, Direttore Media II, Commissione europea  
 Jean-Noël DIBBE, Delegato Presidente France Télévisions  
 Marco FORMENTINI, Parlamento europeo  
 Sbyre FORBIN, Direttrice Europa Audiovisual  
 Vladimir KOZIMOVIC, Capo dell'Ufficio UNESCO di Venezia  
 Felice LAUDADIO, Curatore Mostra d'Arte Cinematografica di Venezia  
 Giancarlo LICARUE, Parlamento europeo  
 Lucio MANISCO, Parlamento europeo  
 Lino MCCICCHÉ, Presidente Circolo Nazionale di Cinema di Roma  
 Vittorio PANCHETTI, Segretario Generale O'PEAM  
 Luciano PETTINARI, Parlamento europeo  
 Pierre PITHOT, Direttore Festival Cinéma Méditerranéen di Montpellier  
 Mario ZANONE POMA, Occaso Lab

**ore 11,30 - Conclusioni**  
 Vincenzo VITA, Sottosegretario di Stato, Ministero delle Poste e delle Telecomunicazioni, Italia

**ore 11,00 - Presentazione progetto McTirana**  
 Efi RAMA, Ministro della Cultura, Gioventù e Sport, Albania

**Proiezione opera di Autore Albanese**  
 Screening of Albanian Music

**Summary Of Interventions**

**Opening works**

**INTERVENTION BY DR. GIOVANNI SALIMBENI, Director of the Office for Italy of the European Parliament**

This is the third time that the Italian office of the European Parliament has promoted a conference in Venice as part of the Film Festival. Since the first time, the idea was to take the cue from this great event where cinema is culture, in order to talk about the issues and problems related to European cinema. We decided to organize and promote this conference partly because we were encouraged to do so by UNESCO and partly because, as no one could have expected, the problems of European and international cinema have not changed. Indeed, at a time when there is so much talk of globalization - of finance and the economy - we have all the more reason to reflect on this issue. Each of us, regardless of the size of our bank account, these days has the right to wonder how Wall Street will close, where the last McDonald's store was opened or when Bill Gates will present the latest Microsoft product. What I mean by this is that, in my opinion, it is imperfect to speak of globalization of the economy and finance, and perhaps it would be more correct to speak of some form of homologation of international culture on American values, of which cinema is the extreme synthesis, because it is through cinema - which enters our homes and reaches our young people - that certain values reach the international community. The values of the Americans - which they transmit to us thanks to their strength in the field of film production and fiction in general - those values that they are able to communicate to the world, are not the values of Europeans. We

have our history, we have our culture, we have our own values. For example, we have a concept of solidarity that is not necessarily that of the Americans. Therefore, what we were saying two or three years ago about the need to defend European cinema - which does not mean protectionism, but rather encouraging and supporting European cinema - is still valid today, because it means defending our culture, our history. It means telling our young people that indeed Europe has its own configuration that they don't necessarily see in the cinema or on television when they attend the screening of American films, with all due respect for American cinema, for the great directors, the great actors and the great productions of American cinema. This was one of the themes, the arguments, the reflections that prompted us to organize, to promote this conference: the need, therefore, to insist on the importance of defending European culture also through support for European film production. I would say that, from this point of view, what Michael Douglas said, assuming and not conceding that it is true, is food for thought, because I have not heard it personally and it has been reported to me: "Roberto Benigni can become a great international film star". Whatever one thinks of Benigni and his films, of actors like Benigni, of European actors and directors who talk about how we are as Europeans, from this point of view Benigni may not become a great international movie star, but it is important that he remains an important figure in national and European cinema. When I decided to accept UNESCO's invitation to organize this conference together, I noticed that, apart from the many high-level speakers, the European Parliament was also able to field some very competent and prominent personalities, starting with the Hon. Monica Baldi, Vice-President of the Culture Committee of the European Parliament, such as the Hon. Roberto Barzanti, who was Vice-President of the European Parliament and is the greatest expert on the European Union's directive on television and all the implications it has on cinema. There were also personalities from show business like Ombretta Colli, or from television like Lucio Manisco, anthropologists and archaeologists like Giancarlo Ligabue, who have produced documentaries of the highest level. And then there was a second reason why I was particularly stimulated to organize this conference, especially in these days when we talk about the Mediterranean especially to hear how many illegal immigrants arrive on the Italian coasts, coming from Morocco, Tunisia, Albania. Undoubtedly there is the problem of emigration and emigration must take place in compliance with certain rules. The Schengen agreement is a great achievement of the European Union that allows the free movement of citizens in a specific area, but this must take place within certain rules. This is out of discussion, but the Mediterranean is not only this. I don't feel particularly enriched by the bulletins I hear every day on the number of illegal immigrants: if it is a foreign policy or public order problem, it should be addressed as such, but this continuous insistence on the problem of illegal immigrants that seems to have become the problem of the Mediterranean frankly leaves me perplexed. Undoubtedly it is a serious problem also because we are witnessing this interpretation of the slave trade in a modern key, where the criminal organizations from all over the Mediterranean are doing what they want, reducing poor people who are looking for a better life to a destiny of non-existence. But the Mediterranean is something else: it is our history, it is our culture, it is what we will be. So when UNESCO proposed to center the theme of this conference on Mediterranean cinema between innovation and tradition, I thought it was also a good opportunity to give the Mediterranean a different importance from the one we are used to from television news. I go sailing and this year I took the opposite route to that of the illegal immigrants: from Lampedusa I went towards Tunisia, towards the Cape of Africa and arrived in a small fishing port called Salhat, which I recommend everyone visit because it is a place of unique tranquility and beauty. I arrived at six-thirty in the morning, but I didn't go into the harbor; I moored in a roadstead five hundred meters from the harbor where there are the ruins of the Roman port of Selectum - that is a very rich and very beautiful archaeological area. There was a young Tunisian

man of seventeen to eighteen years old who was fishing for octopus. He came by the boat, told me his name was Sabri, welcomed me to Tunisia, and gave me four octopuses. I know I wouldn't have done it, but I think this is also culture. I wish everyone well in their work.

**Monica Baldi.**

I give the floor for greetings to the Secretary General of the biennial Gianfranco Pontella and then to Monsieur Vladimir Kouzminov, Director of the UNESCO office in Venice.

**Gianfranco Pontella.**

I am pleased to bring the greetings of the reformed Biennale in the context of this fifty-fifth International Film Festival. I am pleased to bring it to a conference that, from what the speaker before me has said, focuses on the problems of communication and Euro-Mediterranean culture. If I may make a banal reflection, I would say that today, more than yesterday, the Mediterranean has bounced back on the stage of international politics. After the 15th century, the Mediterranean has been overtaken by the Atlantic, which in recent years has been overtaken by the Pacific. It is almost an international circularity that now sees a return to the origins of our planet, to those origins that have characterized the culture of the West. There are some memorable pages by Fernand Braudel on the Mediterranean - he wrote an essay that is now a classic on the Mediterranean of the sixteenth century - but many reflections like the one made in the Tunisian marina - and there are dozens of marinas of this kind on the Mediterranean coasts - today, as in the past, three continents are confronted, one of which, like the African continent, will certainly have an influence in the so-called Third Millennium, as this turning point of the year 2000 is always emphatically announced. I believe that communication and cinema, in addition to this very European connotation, must also mark this point that has its repercussions within Europe as well. In this sense, we, who live in this international conjuncture and who have also given a certain space to a whole series of cultural realities gravitating directly or indirectly around the Mediterranean, I believe that we will follow with great attention the work of this project which is of extreme interest and of absolute topicality. I really believe that the Mediterranean today must be a general stimulus not only to avoid the so-called homologation or globalization. We have such characteristic and indelible peculiarities that today it seems sometimes to read pages of the past centuries, also because all the geo-politics has changed the face of the Mediterranean community. Good work to all.

**Monica Baldi.**

I leave the floor to Vladimir Kouzminov. Director of the UNESCO office.

**Vladimir Kouzminov.**

It is a great pleasure to greet you all on behalf of the President General of UNESCO, Professor Federico Mayor, and on behalf of our UNESCO Venice office. It is also a pleasure to point out that our office has helped the International Council for Film and Television and other cultural institutions to organize a series of conferences on the occasion of the Venice Film Festival. We started helping and sponsoring these conferences in 1995 and we have arrived today at this extremely interesting conference that aims to address the problems of Mediterranean cinema between innovation and tradition. I would also like to tell you that this series of conferences marks the birth of a very important project that we are now carrying out in collaboration with an intellectual and public institution in Milan called Observatory of Cultural and Audiovisual Communication in the Mediterranean. Architect Saporito, who is the general coordinator of this project and also the main protagonist and organizer of this series of conferences, today will present the work done during these two years of cooperation, a very important cooperation in favor of the Mediterranean. In two weeks time UNESCO will organize a big conference in Agrigento to present all its works in favor of the Mediterranean in the framework of a big UNESCO program called

"Mediterranean Program". Our activity in Venice in the field of cinema and this project in Milan are an integral part of this great program. I would also like to say that our office, which started its activity in Venice in 1973 only to organize cooperation in favor of the preservation of Venice, has now become a very important body of UNESCO. We are now also working in the field of science, technology, innovation and culture, communication. Our office must be at your disposal to help all of you cultural operators for new initiatives in the Mediterranean, a priority geographical area in the activities of international bodies and institutions and of UNESCO, because the peoples living in the Mediterranean basin have problems and culture in common. The many common problems must be eliminated as soon as possible in order to create a great region of peace and culture with its own traditions and which must also have the power to accept the process of innovation, but which must always remember its tradition, its historical traditions and this adjective of your conference to discuss tradition and innovation in the Mediterranean cinema. Tradition and history are values resulting from the work of our ancestors who created a great culture in the Mediterranean basin. I wish great success for your work on this day.

**Monica Baldi**

On behalf of the Mayor, his delegate, Dr. Giovanni Frezza, intervenes.

**John Frezza**

Welcome to our city, or rather to your city. Venice is an international city, everyone's city. It is useless to remember that it has been and is a hinge between East and West and that it is its main purpose to be so also in the year 2000. What is the main problem? It is a problem that you are going to discuss today, that we have been discussing for three years and on which we are making progress, but that must have a great leap forward from a formal point of view that I hope will already take place this year so that from the year 2000 there will be something serious, very proactive, very collaborative. The Mediterranean: that's why I nominated and we nominated Venice to do its part and it is willing to do it and also I, as President of the Cultural Commission of our city, am particularly interested in it and I want to underline it. To collaborate with UNESCO and also with the Biennale - you know that we have a symbiosis if nothing else - and also to have the possibility to intervene at the level of emerging countries in the Mediterranean. We were talking about peace and collaboration, but above all about values and respect for the values of all the peoples we are talking about. This is an enrichment for us and, I believe, for each of the peoples we are mentioning and who are just speaking today. I hope we will soon have the chance to have a new seat in the new UNESCO building and to enlarge it, not only as a residence but also as cultural offices, we would like to collaborate as a city, in order to have this role both in the Film Festival and throughout the year, in order to set up a cultural seat, that of innovation and tradition in the Mediterranean cinema and of identity and cultural values, which you will talk about after this introduction in the morning. This is a special greeting and the important thing now is to work and do things. I believe that everyone has to give his contribution and you are here in great number and qualified to give it together with us, citizens of this city that prides itself on being very deep into cultural values.

**Monica Baldi**

A last greeting from the Albanian Minister of Culture, who I remind you will conclude the work this evening.

**Edi Rama**

I have to thank the organizers for the invitation and I would like to confess to everyone that there is always a big discomfort to be a Minister of Albania, when you accept the invitation to participate in such an event, because in a certain way you have to make sure that those who listen to you do not see you as the minister of prostitutes, illegal immigrants, drug dealers... of all that evil embodied in the other person that you don't know anything about, but it's always easier to see him as the one

who creates the problems. In this sense I hope that the screening of this Albanian film this evening will also help to give an image of the other Albania, an image that is totally unknown in Italy and Europe. I would like to close this very short speech by recounting a meeting I had recently in a remote village in Albania with an elderly man of perhaps one hundred years of age who, when I spoke to him about my problems, which I have just mentioned, in the sense of the difficulty of managing this terrible image of Albania and the need to be able to ensure that young people remain in the country in order to build another hope and another image, the wise old man told me: "You must never forget that the roots of the homeland are never in the land but in its products".

### **Monica Baldi**

We continue with the conference. I read a text sent by the President of the Republic Oscar Luigi Scalfaro.

#### **President of the Republic Oscar Luigi Scalfaro**

President Oscar Luigi Scalfaro sent the following message to the architect Saporito and therefore also to the conference: "The 5th International Conference on Euro-Mediterranean Cinema entitled "Mediterranean Cinema between Innovation and Tradition" confirms the commitment that UNESCO carries out with great determination in promoting the values of peace and solidarity in the media. The meeting and the dialogue between different cultures allow a continuous mutual knowledge of uses, customs, habits that strengthen the reasons of peaceful coexistence and solidarity among peoples. I am therefore pleased to address a fervent thought to the promoters and participants of the prestigious initiative of Venice. Good work and cordial greetings to all. Oscar Luigi Scalfaro." The Honorable Gianni Tamino unfortunately cannot come because he is being held up in Brussels. Also, I want to point out that some speakers are changing and we have other representations that I will bring up during the debate. I would go straight into the round table also because it is very important. It is very important what is raised this morning and what is discussed: we talk about identity, values, Mediterranean. We are well aware of the efforts we are making, even at the level of the European Union, to determine our values, our origins, our history and our tradition, and cinema has a great message to give, but it can also make a great contribution. We have always said that there are enormous opportunities to be taken, but especially also to be developed. We know, for example, how important it is to be able to develop activities related to cinema, especially in the Mediterranean, which is a fundamental area for us and one of the most important areas in the world, where different religions, traditions and cultures meet. That's why it's important to be able to transmit them with great strength and attention through the most accessible medium for everyone, which is cinema, but not only cinema: everything can be transmitted through expression, form and also through what can be shown to others. That's why I believe that this conference with different personalities, covering different aptitudes and different origins, can make a great contribution right now when even in the European Union there is a great difficulty, because the budget is being discussed: for film production there is no contribution. We have had a huge budget block, a 45% less budget for culture at the level of the European Union, so I think that this contribution given also by those who work within a world that is particular but concerns activities of different value - we have craft activities, small and medium-sized enterprises. We often forget the creation of work that cinema can provide and it's not evaluated carefully, it's not seen as a development not only for activities but also for training, for what young people also need to understand: hope, image... Cinema can give us so much, but what formula can be used, what attention can be given to values, to identity, to what we consider obvious at certain times, but which is so difficult to transmit? Architect Saporito in his introductory report will show us exactly what UNESCO wants, but not only that, what are the possible reactions. So we have to develop some

kind of interventions. Also the idea of the Mediterranean observatory, which means history, tradition, innovation, is very important at a time when we are going towards a very strong technological innovation. We know that technology is advancing at a very fast pace, but on the other hand we have to respect identity and values. We also have respect for diversity, content, quality, respect for authors, copyright. Mr Barzanti is chairing the second round table this evening but he will certainly say something important about copyright this morning as well. I will now give the floor to the architect Saporito.

**Pierpaolo. Saporito, Vice President CICT-IFTC**

I would like to thank the European Parliament and all the other institutions present for this attention and this contribution of work and ideas that have been put into the field during these years. At the moment we can say that cinema is really the only vehicle of cohesion that exists in the Mediterranean: as many difficulties as there are on a political and social level, as many unity of intentions we have instead in the cinematographic field. Last year we saw how much there is a coincidence of values, how much will to engage in the values of tolerance, of a common vision, of common cultural roots that are not only roots of the western society but I would say planetary. This conference has always had a very operative slant: after the first year, the connection between all the Mediterranean festivals was born with Gillo Pontecorvo, Gigi Arcodda and other directors from Turkey, Maghreb and other countries. It is not by chance that all the free countries of the Mediterranean have a festival. We can announce that this year starts the Beirut Festival which was our initiative in the sign of the revival of a culture. This year we are honored by the presence of the Albanian minister, because there is really a project. "MediTirana", to revive this culture of very high value in the cultural community of the Mediterranean. For us it is a drama to see the image that is passed by the media, while there would be to point out many other factors and values of Albanian culture. Therefore, there is already an operative datum as others will arise during the discussion. The second year COPEAM was born, that is the aggregation of the public televisions of the Mediterranean - RAI, TeleFrance.... - not only the national ones, but also those of Catalonia, the Palestinian Authority and so on. It is a sort of community of decision-makers who meet very frequently, who have already developed programs, including Euromed TV, for which the intergovernmental meeting in Thessaloniki took charge of launching the Meda plan on audiovisuals. OCCAM, that is, this observatory, has already been mentioned: its purpose is to use technologies for a shared common work. At UNESCO, we now have two thousand cultural institutions of all kinds cooperating. It takes three years to meet with each one; with the Internet and other technologies we can work together constantly. We have distributed a part of the site: you can see that there are really blackboard areas where you can work together. This means speeding up exchanges, multiplying opportunities and entering into concrete projects. In the Mediterranean there is now a de facto integration; see for example satellite television: it is the only area of the planet where a single satellite covers the entire area, from the northern countries to the Sahara, a natural demarcation line that however reaches Turkey, the Black Sea and so on. This already allows a mix of languages: by now we go to the various countries and Italian becomes almost vehicular. We were in Portugal and Italian was surprisingly a language spoken by practically everyone. Then there is emigration: we value not only the sometimes unwanted emigration from the south, but also the fact that we ourselves emigrate, given that there are one hundred million tourists going to the south. So there is a double emigration, even if with all the differences, but Salimbeni's visit to Tunisia testifies that indeed there is a positive encounter and time is a reason for it, but certainly there are needs for continuity of culture in our countries too. Then there is the issue of technologies. This is a great opportunity because there are no longer any frontiers with technology and there are no longer any hierarchical situations: we are now talking about networks, interactivity, shared

work, distance working, distance teaching. These are very important opportunities, because in certain respects the area is becoming homogeneous. There is a point that we have in common in the field of cinema, because both of us - that is, North and South - are equally marginalized in terms of globalization. In the face of American cinema, there is unfortunately a dividing line between markets, but we must also consider that there are four hundred million inhabitants. In Turkey, for example, there are seventy million inhabitants and the number of cinema-goers is the same as it was in the 1960s. The same is true in Egypt: at the Cairo festival there were one million paying spectators! These are very surprising numbers and the European film, the Latin film is seen with a lot of interest, with much more interest than the American film, especially in the television networks where there is a void: there are about two hundred and fifty thousand hours of void that must be filled. Whoever sees the Arab television stations realizes that there is a need that is also shared, but what product is given in terms of the market? A product governed by violence which, however, are values that do not pass and therefore we can say that the market there is not as permeable as it is here. In our opinion, one of the points of crisis in cinema, not only in Europe but in our entire area, is that there has been little attention paid to the global organization of the film industry: there are points of great enrichment, such as creation, and then there are points of little attention, such as distribution and diffusion. As a production system, cinema should be cared for throughout the entire chain and this is a recommendation that should also be made in Europe's plans, because this type of intervention is very segmented and does not give the organic nature that American cinema, for example, has. Beyond weights, values and funding, it is the structural physiology of this sector that needs to be reviewed, and I think that part of the debate could see which are the points where this type of development has not given the desired results - we know, for example, that Media 1 started with a certain share of European product at 80% and when it closed it was 90%. This is not a criticism, but there is certainly a lot of work to be done and I think that authors and producers can and should have a very strong voice. One of the points - and I will close because the debate will focus on these issues - is the technological opportunity we have been given to satisfy the need for a Mediterranean digital platform, one of the founding elements of this structure. Just as at the beginning of the century, when the discovery of electricity led to the development of countries with power plants that produced energy, today those who have a digital platform or several platforms have a fundamental factor of development, and I stress "factor of development", because cinema is an element of conveyance, but it is through digital technologies that all the elements of concrete development pass. So, at the moment, it is useless to point out the crisis points, because we all know them, but we have a community of intentions that must be implemented in concrete actions - and on this there is a strong will on the part of all -, in strategies that are made up of various points and are therefore very complex and not easy to understand. It is therefore a fact of knowledge and moreover dynamic, because even if the scenarios are known, they change continuously, so it is very complicated to be updated with the analysis. Some solutions can therefore also be distorting, so great care must be taken. The purpose of this meeting is therefore to understand which are the convergences and then which are the various projects - some we have already mentioned, others come for example from Montpellier, there is Eureka - that allow comparison and mutual enrichment.

### **Monica Baldi**

I would like to thank architect Saporito, because he also spoke about the will of the institutions. To start the round table, I now invite Klaus Eder, who is the secretary general of Fipresci, i.e., of film critics, and I will ask him right away if he agrees with this analysis by architect Saporito, if in his opinion there is this problem linked to the film industry, this segmentation. In your opinion, is there

really a will on the part of the institutions to determine these choices, or does the cinema often take second place when crucial factors are involved that give rise to other types of choices?

**Klaus Eder**

I have to admit that I'm definitely not the best person to talk about your problems, because the country I come from is not Mediterranean: in fact I come from Munich where there are more mountains than sea. I come from outside and the only contribution I can give you is the story of the experiences I had. My first experience dates back to the fifties when I was at school and when my parents came on vacation to Italy, because at that time all Germans spent their vacations in Italy. In the fifties nobody dreamed of going to the United States, Italy was the number one country. However, it was a long journey: there were no highways and it took two days to get to Rimini. The hotel was new, my parents had a nice room, but they forgot about me. I felt lost and I was in a place I didn't like at all, but the next day I fell in love with an Italian girl: I was in Italy. Over time I have seen many Italian films and I think most of what I know and know comes from cinema. I think it's important to point out that cinema is still the most important ambassador of a country. Later on, I had the same experience with another country: Turkey. When I first went there, I didn't understand it at all: I thought their language was really strange and they ate some very strange things. They didn't call their churches "churches" but mosques and everything was so different. If you now travel through the Mediterranean area you find an incredible diversity of languages, traditions and cultures: I don't know another place in the world where in such a small geographical area there is such diversity. I think it is absolutely necessary to preserve it and it is equally necessary to preserve it in cinema. Of course, cinema is the most important medium for discussing a country's identity. I think it is necessary to preserve this diversity, because for example in the Balkans there are many countries that didn't exist before and they are looking for their identity. Cinema is crucial for them and we need to look right there. Having cinema in these countries is not enough: we have to know each other. Let me tell you something: do you remember the various reactions of amazement in Italy when the Albanian issue broke out. I am sure that if more Albanian films had been seen in Italy, things would have been seen differently, it might have been possible to understand what was happening. The same goes for what happened in the former Yugoslavia: if more Yugoslav films had been shown, it would have been possible to better understand what was happening there. I dare not dream of Egyptian films in Tel Aviv, or Israeli films in Cairo. We make films, we are not politicians, but maybe we can do things that politicians are not able to do. What do Italians know about Turkish cinema? Or the Turks about Italian cinema? We all have the same problem of being dominated by Hollywood and Mediterranean cinema, including Italian cinema, does not exist in the rest of the world. And it is not enough to have a few films at festivals. I think a way has to be important. For example, Cinecittà International is organizing the participation of some films at the Berlin Film Festival: it's something new, beautiful, but it's not enough. All the ministers of culture are interested in participating in major international festivals: Cannes, Berlin, Venice.... I think it would be better not to think big but to think small. Why not organize, for example, in Bari a week dedicated to the "New Balkan Cinema"? Inviting Italian journalists to deal with the new Balkan cinema for a week means arousing much more interest than if they were included in one of these big festivals like here in Venice. You can go on and on with many such examples. Why not organize in Istanbul, outside of the festivals, a week dedicated to the most recent Italian cinema? This would allow not only insiders but also people to get to know this reality. And it is precisely to do this that we need the support of politicians, of politicians who deal with culture, because this cannot be done without their support. The last Venice Biennale could and should participate in this work, because it has not only the Festival but also permanent activities - the retrospective is part of these permanent activities - but other valuable activities could be done, such as developing some projects

on how to make Mediterranean cinema better known in Italy. I'm sure that in other countries you can find the same instances to discuss these topics and this is my advice: give life to these small but important events as soon as possible. Many thanks

**Monica Baldi**

Thank you to Dr. Klaus Eder. What you raised is very important - the dialogue, the meetings. But I would like to go back to the original question, to the analysis made by the architect Saporito, about the segmentation of cinema. Do you find that it exists? I put this question to Citto Maselli, honorary president of ANAC, which I remind you is the National Association of Cinematographic Authors. You have the floor.

**Citto Maselli**

In this regard, we have been working for a long time, especially with the International Federation of Cinematographic Authors and, since 1978, with the UNESCO Council of Cinematography. I believe that the real issue that emerges from these speeches and from Saporito's analysis is the need for a policy. The aspect of analysis is necessary, sacrosanct, and finally unites us all on the idea that European culture, Mediterranean culture, is the extraordinary and precious sum of a set of cultures and that therefore there is no definition of European culture as a culture in and of itself with its own characteristics that are not the maximum of multiplicity and plurality, of minds and histories, of past and present. This is a point that finally sees us united. The other point that finally unites us is that, and this is no small thing for those who have lived through all these problems for about twenty years, we have all finally understood that it is not by fighting on the same ground as American cinema that we can win a battle on the market and on the international market, but rather by proposing and re-proposing that maximum diversity that Europe and the Mediterranean are able to produce precisely for the spiritual nourishment of people, for cultural enrichment, for the maintenance of cultures. In this sense it becomes fundamental that beyond the analysis we all work, starting from a conference like this one and from all the activities that Unesco manages to maintain with a coherence quite admirable in these times, for the creation of a policy based on this point - Barzanti has been one of the promoters for a long time - and that we have been trying to carry on for a long time: a policy based on creativity, on diversity, on intelligence, on the multiplication and development of the many different capacities and productive and expressive potentialities of the single countries. In this sense, the Mediterranean is a special area, of great intensity precisely because of its diversity. On the other hand, it seems to me that we could take as the manifesto of a conference like this the beautiful definition of this centenarian Albanian sage, of which the Albanian Minister of Culture was telling us a short while ago, namely that the roots of the homeland are not in the land but in its products. It seems to me that something more beautiful, more extraordinary and I would say really significant for all that it implies in the social field that is the theme of this meeting could not be found.

**Monica Baldi**

Thank you. We have the Egyptian delegation here which is really well represented. We have Professor Mahrei who is also a film director; we have director Ahmed Maher Ibrahim. But I would invite Ms. Fahrida Mahrei here to the table and ask an interpreter to come nearby. I would just like to ask her what she thinks about everything we have said so far.

**Mahrei**

Good morning. I would like to talk to you about the problems of Egyptian cinema, because you know that we cannot solve the problems without having a complete view of all the problems of Mediterranean cinema. I will tell you about some of the problems of Egyptian cinema related to the status of women. Later on, I will talk about other problems.

As we know, cinema has a great influence on people, young or old, rich or poor, educated or uneducated, city or provincial, men, women or children. Cinema speaks to everyone because it knows the way to reach people's hearts and minds. Beautiful cinema makes people beautiful, encourages them to give, to sacrifice, to care, to love and be loved, to see the positive side of things, to face challenges, to face difficulties with courage, to respect noble values and to defend what is right. Innovation means change, adding new forms and new content, building something positive and not negative. In this aspect, I believe that Egyptian cinema has played a fundamental role in changing outdated ideas of society by inserting new ones. As a woman from the Arab world, I think that all the privileges that I enjoy now, such as the right to education, to have a job, to freely choose a husband, to travel alone for tourism or work, to have equal treatment between men and women, and many others are largely due to the efforts of some Egyptian filmmakers who deeply believed in changing the traditional Egyptian society and in the right of women to work alongside men to create a modern Egyptian society. They did their best to impose these new ideas. When cinema came to Egypt in 1896 Egypt had a very conservative society at that time. The status of women was one of the topics that most needed drastic change. The cinema, along with other media such as theater, books, press, began to expose ideas that aimed to change society gradually. At first, women were not allowed to go to school, have a job, go out on their own, they were not even allowed to choose husbands. Thanks to the efforts of filmmakers and other educated people, things slowly began to change. It is easy to cite many films related to this turning point: in "Mahthia the Lawyer" of 1950 or in "Professor Fahtma" of 1952, for example, we find a strong call for women's right to study to be guaranteed up to university level. At that time, however, their duty was still to stay at home and take care of their husbands and children. Later, this call for women's right to study turned into a call for women's right to have a job. In the 1966 film "My Wife is a General Director," a wife's challenge to prove she can be an effective executive is told and she succeeds. In 1969's "Just for Married People," a traditionalist father refuses to let his daughter go to work after she finishes school. The film is about traditionalist and outdated people and makes a plea for women's rights in society and the ability to make the most of their skills so that they share with men the responsibility of building a new society. Although the father is unable to cope with the rapid changes that are taking place in society around him, he eventually realizes that in the technological age it is necessary to follow these developments and allow his daughter to work. When in some cases there are conflicts between work and a woman's other responsibilities, such as having a child, that force the woman to have to stay at home, Egyptian cinema proposes solutions. In the 1969 film "Good morning my dear wife" the wife resigns from her job, but then opens a kindergarten at home: a positive solution instead of simply staying at home to take care of the child. In this case she solves her problem but also that of other women by temporarily combining staying at home and working until she finds a better solution. In another 1972 film, "A girl called Mahrmeel", a girl perseveres in her desire to change her miserable life by studying languages in order to get a job and be independent. She manages to get everything she wants thanks to her iron will. The same story is told in "Take care of Zouzou" of 1972: the film tells of a girl who is in her last year of university, but who also works as a belly dancer with her family. She encounters a lot of difficulties in her relationship with the society that rejects her because she belongs to such a family, but she resists, does her best to get her degree and to start a new life. There are also many films that deal with equality between men and women. We find this topic in films such as "The pride of my wife" of 1967, in which it is said that if the husband has the right to cheat on his wife, then the wife must have the same right. In "His sisters" of 1976 the brother is allowed to do anything just because he is a man, while the sisters are forbidden to do anything. Egyptian cinema also defended the right of women to fall in love, to choose their husbands, it encouraged marriage through love and direct

contact instead of the practice of arranged marriages, as in the film "The broken match-maker" of 1968. Marriage based on love and understanding is much better than marriage arranged for money, as seen in such films as 1973's "Girls Must Get Married," 1973's "The Backdoor Stairs," 1973's "When Love Sings," and 1973's "In the Sound of Love." In the traditional society the divorced women are

always in a bad situation because they are rejected, they are seen as weasels, unreliable and failures. No mother accepts that her son hangs out with a divorced woman, as we see in many films, for example "Divorced women" of 1975, in which an appeal is made for the right of these women to be accepted and to start a new life with another man without being rejected. What I want to say is that we cannot study the future of Mediterranean cinema without studying its past. We need a project, a comparative study that shows all the efforts of Mediterranean filmmakers to improve the status of women and to solve the problems of children and young people. Only after that will we have a complete picture of the situation and be able to take a step further instead of simply trying to jump to conclusions. We need to see the roots of the problems, what is common and what is peculiar in the solutions proposed by different countries to these problems. Then we can exchange ideas, learn about the different problems and the different solutions proposed.

**Monica Baldi**

We thank you for explaining to us the meaning and importance of Egyptian cinema and its role in society. Speaking of law, how could we not immediately give the floor to lawyer Gianni Massaro, president of the National Union of Italian Film Producers.

**Gianni Massaro**

Thank you for the presentation. In order not to take time away from the other speeches - I see that there are a lot of speeches planned - I want above all to go back to what I have heard, starting first of all with what the Chair said, which has me very alarmed and concerned. It is about this forecast, and I hope it is only a forecast, of a 45% reduction in the European budget allocations to culture, because we are talking and everything we say can only be reduced to words, if in fact there are no means to achieve it and if such a large project, so important and, in my opinion, so essential for cinema, opens with the prospect of a 45% reduction in economic resources for the project itself, I think that no one can say important things about it, regardless of me not saying them, because there will be no practical possibility of implementing them. I have seen that there are many interventions with very important themes and high level participations and I do not want to steal time from these important participations, so I will limit myself to some of my observations on what has been said so far. So I wonder if this 45% reduction has any connection or is not influenced by the enlargement to include the three Scandinavian countries, which caused the problems we are well aware of - for example, the 'Television without frontiers' directive or all that the European Community had achieved in terms of legislation and framework policy previously. Thinking about this, I thought about what Jacques Delmoly will have to say today about Media, about the reduction of funds and the increase of allocation to other countries that do not have interests that coincide with those of the Europe of culture, for which we have all fought. I do not know to what extent all this can be considered a cause for great concern for a conference of this kind, open to the future. I would like to say something about what Klau Eder intelligently said, when he spoke of the need for a more incisive work not only at the level of the highest systems like Venice. I want to tell him that this happens, because when sometimes the highest systems ignore contact with this type of cinema, sometimes the local entities make up for it: the municipalities, the provinces, the regions. I could cite many examples of this, but to respond directly to an example given by Mr. Eder - he mentioned Bari - I can say that on September 26th in Bari a Mediterranean film festival opens, small certainly

but it is an initiative. There are initiatives of this kind all over Italy by these local entities. Citto Maselli said that a policy is necessary and I fully agree. He also said that the diversity of cultures in the Mediterranean basin should be safeguarded, it is our strength because it has an origin of common richness, because the Mediterranean has been the meeting and exchange point of cultures, therefore it is genetically a point of contact even in diversity. That's why I don't agree so much on the theme of "innovation and tradition": we are still in the field of tradition and we must defend this "tradition", because innovation reminds me of technology, of opening to technology, of overcoming the traditional concept of culture that is at the basis of our civilization and our culture. We have to agree on the basic point: whether technology is a sort of database for technology or whether technology is a tool for spreading culture. Obviously I am, as I believe others are, for this second hypothesis: to me innovation gives the idea of acceptance. There is nothing to change from the point of view of the underlying culture: another thing are the tools for spreading culture. I think that one of the fundamental issues to be resolved is the European will to provoke, without hegemonic will. I listened with great interest to what the Egyptian director said and I realized how complex is this possibility of integration that cannot be dealt with with an axe. The issue is very serious and needs to be deepened, but at this point the answer must be given by politicians and not by us. We can raise doubts.

**Monica Baldi.**

This morning's solicitations are many and having the President of the Rex Commission, Luciana Castellina, here allows us to deepen

**Final Statement**

Participants to the IV Euro-Mediterranean Conference on Cinema

**Thank you**

-the President of the Republic, H.E. Oscar Luigi Scalfaro, for the high patronage and the message he wanted to share with the participants of the conference;

The European Parliament, and the delegation of MEPs who took part in the conference, in particular Giovanni Salimbeni, Director of the European Parliament Office for Italy;

the CICT-IFTC, UNESCO Venice Office and UNESCO Mediterranean Programme for the organization of the event;

the Presidency of the Council of Ministers (Department of Performing Arts) and the Venice International Film Festival for their collaboration;

**Considered**

The difficulty of Mediterranean cinema to establish itself given the predominance of U.S. culture and values in the Euro-Mediterranean area;

the urgent need, due in particular to recent migratory phenomena, to find a point of contact between the Euro-Mediterranean peoples and to give voice to the Mediterranean peoples;

the need to preserve the varied Euro-Mediterranean cultural heritage and enhancing the peculiarities and traditions at the local level;

the importance of recording the various realities with objectivity in order to make the public participate in transmitting a truthful and non-stereotypical image of the various national realities;

**They emphasize**

the need to defend the Mediterranean culture in order to avoid a homologation of values, supporting film production and organizing events such as festivals to spread the knowledge of national cinema in other countries of the region;

the need to commit to activate all possible convergences in order to enrich the chain of Euro-Mediterranean cinema.

**In this regard**

highlight the benefits that new technologies can bring in achieving these goals;

appreciate and support the initiatives undertaken by UNESCO, CoPeAm, OCCAM and the other bodies that have intervened aimed at the aggregation of televisions and the connection of the Mediterranean festivals.

**Bottom line,**

They appeal to the European Commission and the various national institutions to prepare the most effective policies and tools to promote the values of the Mediterranean world in the various cultures through cinema, encouraging the production and distribution of films, especially in relation to emerging filmmakers.

THE EUROMED CONFERENCES 1995-2019

OBSERVATORY FOR CULTURAL AND AUDIOVISUAL COMMUNICATION IN THE  
MEDITERRANEAN  
UNESCO  
OCCAM  
EUROPEAN PARLIAMENT  
Present

**V INTERNATIONAL CONFERENCE OF THE  
EURO-MEDITERRANEAN CINEMA 1999**

**MEDITERRANEAN AUDIOVISUAL  
AND EUROMED FREE TRADE AREA**

Venice Lido, 8 September 1999  
Palazzo del Cinema, Sala Fran

## Flyer of the Fifth Euro-Mediterranean Conference

 <p>INTERNATIONAL COUNCIL FOR FILM, TELEVISION AND AUDIOVISUAL COMMUNICATION UNESCO-OCCEAM UNESCO VENICE OFFICE</p> <p>PARLAMENTO EUROPEO</p> <p>V CONVENTO SUI CINEMA EURO-MEDITERRANEO</p> <p><b>"AUDIOVISIVO MEDITERRANEO E AREA DI LIBERO SCAMBIO EUROMED"</b></p> <p><b>AUDIOVISUAL COMMUNICATION AND EUROMED FREE EXCHANGE AREA</b></p> <p>in collaborazione con</p> <p>MINISTERO DEI BENI E ATTIVITÀ CULTURALI DIPARTIMENTO DELLO SPETTACOLO</p> <p>MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA</p> <p>CINECITTÀ HOLDING</p> <p><b>INVITO</b></p> <p>Venezia Lido, 8 settembre 1999 - ore 9,30 Palazzo del Cinema, Sala Frazzetta</p>	<p><b>PROGRAMMA</b></p> <p>8 SETTEMBRE 1999 - SALA CONGRESSI, HOTEL EXCELSIOR, LIDO</p> <p>9,30 10,00</p> <p>Invitazioni e accogliuti / Registration Apertura dei lavori Opening of Conference</p> <p>PIERRE LASERRE, Direttore UNESCO Venice Office GIORGIO SALIMBENI, Direttore Ufficio per l'Italia del Parlamento Europeo GIANNI PUGLISI, Segretario Generale Commissione Nazionale UNESCO MARIO RUGGI, Amministratore Camera Venezia EDU RANA, Ministero della Cultura di Roma PAOLO BARUFFI, Presidente Biennale di Venezia STEFANO DE MITTURA, Direttore Centro Nazionale Lido</p> <p><b>I<sup>a</sup> SESSIONE</b> <b>Multiplicità e convergenza del sistema audiovisivo euro-mediterraneo</b> <i>Multiplicity and convergence of the euro-mediterranean system</i></p> <p><b>Presidente</b> Giuseppe CASARETO, Presidente Commissione Cultura e Media di Informazione, Parlamento Europeo</p> <p><b>Relazione Introduttiva</b> Pierpaolo SAPORITO, Coordinatore generale UNESCO-OCCEAM</p> <p><b>Interventi</b> TIZIO BERGAMINI, Segretario gen. Cinecittà GIULIO PONTICORVO, Presidente Cinecittà Holding JANE VONNIEB VILGELSCHEIN, Direttore generale ZDF, Tubinga LUCIANA CASTELLANA, Presidente Festival Cinema di Bolzano CARLO E. DIAM, Faculty of Communication, Ankara University CIRO MARELLI, Presidente FIRA SOFIA DI BONA, Direttore gen. Centre Chronographique Monaco LEO AITOUS, Specialista UNESCO JAMES MICHELLE, Direttore Festival di Kalamata, Grecia ABDUL MAJID, regista, Egitto HERIHO PRINSA, Pontifice Canon. Comunità. Sociale ALEXANDER SALTER, regista, Brno ERIKO GASPARRI, Presidente Infrenza ALBERTO ROZZETTA, Palazzina di Milano PIETRO TURKOGIANNI, Dirigente gen. Festival di Atene EDNA KOSINSKI, presidente, Israele ROBERTO BARAGANI, Editore rivista "TV senza Frontiere" Parlamento Europeo</p> <p><b>Conclusioni</b> Klaus EDEL, Seg. gen. Fiprosi, Presidente CICI-IFTC</p>	<p><b>PROGRAMME</b></p> <p>8 SEPTEMBER 1999 - HOTEL EXCELSIOR, LIDO</p> <p>9:30 10:00</p> <p>Invitations and reception / Registration Opening of the works Opening of the conference</p> <p>PIERRE LASERRE, Director UNESCO Venice Office GIORGIO SALIMBENI, Director Office for Italy of the European Parliament GIANNI PUGLISI, General Secretary National UNESCO Commission MARIO RUGGI, Managing Director Camera Venezia EDU RANA, Ministry of Culture of Rome PAOLO BARUFFI, President Venice Biennale STEFANO DE MITTURA, Director National Centre Lido</p> <p><b>I<sup>st</sup> SESSION</b> <b>Multiplicity and convergence of the euro-mediterranean audiovisual system</b> <i>Multiplicity and convergence of the euro-mediterranean system</i></p> <p><b>President</b> Giuseppe CASARETO, President Culture and Media Commission, European Parliament</p> <p><b>Introductory Relation</b> Pierpaolo SAPORITO, General Coordinator UNESCO-OCCEAM</p> <p><b>Interventions</b> TIZIO BERGAMINI, Gen. Sec. Cinecittà GIULIO PONTICORVO, President Cinecittà Holding JANE VONNIEB VILGELSCHEIN, Gen. Dir. ZDF, Tubinga LUCIANA CASTELLANA, President Festival of Bolzano CARLO E. DIAM, Faculty of Communication, Ankara University CIRO MARELLI, President FIRA SOFIA DI BONA, Director Gen. Centre Chronographique Monaco LEO AITOUS, UNESCO Specialist JAMES MICHELLE, Director Festival of Kalamata, Greece ABDUL MAJID, Egyptian Regisseur HERIHO PRINSA, Pontifical Canon. Community. Social ALEXANDER SALTER, Regisseur, Brno ERIKO GASPARRI, President Infrenza ALBERTO ROZZETTA, Palazzo di Milano PIETRO TURKOGIANNI, Gen. Dir. Festival of Athens EDNA KOSINSKI, President, Israel ROBERTO BARAGANI, Editor of "TV without Frontiers" European Parliament</p> <p><b>Conclusions</b> Klaus EDEL, Sec. Gen. Fiprosi, President CICI-IFTC</p>
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### Summary Of Interventions

#### Opening of the works

#### INTERVENTION BY DR. GIOVANNI SALIMBENI Director of the Office for Italy of the European Parliament

Exceptionally, this year the conference is of Unesco and not of the European Parliament, as a historical memory of the conference, I was asked to open the works. Five years ago, the Italian office of the European Parliament, in agreement with the Cultural Commission of the European Parliament, represented today by President Gargani, had the initiative to promote a conference on cinema within the Venice Film Festival. This year, for various reasons, the conference activity of the Italian Office of the European Parliament was suspended, and Unesco, which from the first moment was associated with the initiative, in the person of Arch. Pierpaolo Saporito, has understood the importance of this appointment and therefore not to suspend it. Even if the conference is mainly of Unesco, the European Parliament has felt the need however to be present and, therefore, next year intends to reassume the task of organizer or arranger of this event. The President of the Republic, with a telegram of appreciation, has sanctioned the importance of keeping this appointment through which "the process of integration of Europe in which the traditions of Mediterranean Civilization, Humanism and Christianity converge, will find benefit." The European Parliament decided, five years ago, to promote a conference on cinema within the Festival, not only to talk about cinema at an international level with operators in the sector but also to make a reflection, more general, on motivating European citizens to the value of European integration, especially after the result of the last European elections, which saw, in some countries, a low participation. At the moment there is a lot of emphasis on the advantages that citizens have in belonging to the Union, the European Parliament itself publishes every year a handbook containing all the programs and activities that the European Community organizes for citizens, businesses, students. It could be a mistake, in my opinion, to put the validity of belonging to the European Union in utilitarian terms, I believe, instead, that the time has come to take note that the

choice to participate in the European Union, today, is imposed by History. In the same way that, 150 years ago, it was noted that the time was ripe to abandon membership of individual sovereign states to move towards national unity, so today the time is ripe to start thinking in European terms. The problems of employment, the reform of the welfare state, the reorganization of public budgets, can find their resolution only if addressed at the European level. In terms of foreign policy, there is a clear need for the presence of a European Union that can carry out an action of pacification and balance in the world. It is necessary to abandon the idea of being European citizens just to have advantages, but because the historical moment requires it, not only the historical moment but also the cultural one, because it is precisely the intersection of history and culture, of the birth of philosophical and cultural movements that allow, today, to talk about "Europe" and "European Culture".

If we talk about culture, it's obvious that cinema plays a very important role today, one that must be valued and defended. Cinema is part of our identity and contributes to the education of young people. So, when the first conference was organized by the Italian office of the European Parliament, but also on the initiative of the then president of the Culture Commission Luciana Castellina, it was done at a time when the need was felt to defend European cinema, exposed to competition and to those strong powers that, having important financial instruments at their disposal, risked marginalizing European culture. Unesco has introduced an important theme, that is, how cinema can be a cultural bridge between countries bordering the Mediterranean, and therefore a basis for the exchange of messages and values. The conference is an appointment that serves as a monitoring event to take stock of the situation of this reality, and to try to address the problems in a "European" dimension.

**MARA RUMIZ, Councillor for Culture of the Municipality of Venice**

We would like to thank the organizers, Unesco and the European Parliament for having chosen Venice but above all for having given continuity to the Conference. Venice is not only important for the Rassegna del Cinema, but also for its role in the past as a "hinge" between the West and the East, of that geographical area that is beginning to have its importance politically and culturally. Through this initiative we hope to create new links with other initiatives of the kind that are emerging in Italy, such as the Committee for Cultural Heritage and Memory in the Mediterranean Area, in which the president is the undersecretary Loiero and the vice-president is Italo Gomez, who expressed the need for an annual appointment for initiatives in the cultural field, during which representatives of different areas of the Mediterranean would meet. As municipal administration we are particularly keen to encourage the establishment of these initiatives in Venice, which are strongly committed to the construction of a "moment of common cultural elaboration". Venice, in recent times, has built some cultural initiatives with other countries, among which Albania and the Balkan area where, on this last occasion, a film such as "The Powder Keg" by Paskaljjevic was used as a tool to start a confrontation, and a debate, on the research of the political and, above all, cultural motivations of the war in the former Yugoslavia. In this way it is possible to build strong cultural projects, and to give ourselves a cultural role within the international panorama.

**PROF. GIANNI PUGLISI, Secretary General of the UNESCO National Commission**

September 8, besides being the beginning of the work of the Conference, is important because it is the World Literacy Day, which, today as today, is measured not only in "knowing how to read and write" but also in knowing how to understand and use the new languages of communication, technology, and computerization. At this time, UNESCO, in addition to dealing with the recovery of the essential tools of literacy in the Third World, is moving and articulating with serious commitment on the issues of literacy in new technologies and information technology. The latter concerns everyone, even the most advanced countries such as Italy where there are simultaneously

advanced spikes of computer literacy but also large areas of illiteracy. The themes at the center of this day of work promoted by OCCAM, are nodal topics both for Unesco and for the Italian Commission of Unesco, an institutional advisory body of the Government, such as the themes of Mediterraneanity, multimediality and interculturality. Topics that the Italian commission has been dealing with for fifty years. In the field of culture and science education, the establishment of bodies such as national commissions, provided for by UNESCO, are very important, as they gather experts, intellectuals, scientists, technologists, of the different branches of competence of UNESCO: culture, communication, technology, education, science. The national commissions are a privileged place for the elaboration of projects, to give opinions on Unesco issues, and to promote new projects. The Italian commission in recent years has been working on the themes of Mediterranean and interculturalism, opening relationships with the East, the West of the Mediterranean and Northern Europe in the field of communication and culture.

**ARCH. PIERPAOLO SAPORITO General Coordinator UNESCO-OCCAM**

We are living a moment of historical junction. Europe, after the focus on Eastern countries, from this year, with the conclusion of the 1st Meda Plan, born from the Barcelona Declaration, is questioning itself on the state of the art and especially on the objective that the declaration, signed by 27 countries, sets itself, that is the creation of the free trade area for 2010. The concept of free trade area was born in terms of pure "trade", but the purely economic element is not able to guarantee the objectives that the Mediterranean partnership has set itself, which are not only an indication of security, stability, prosperity and sharing, but also of social and human integration. Recent events such as the clashes in the Balkans, the war in Algeria and in the Middle East show that this is the "hottest" area of the planet, and that clashes do not arise only for economic reasons, but also for cultural, religious and ethnic ones. With the conclusion of the Meda Plan, we need to understand if the formation of the free trade area, that is the formation of a community and operational convergence, will be able to take shape. As an OCCAM observatory, we are present throughout the country, and we have registered a huge aspiration, in the world of cinema, to create a cultural community, which, by now, in fact exists. The aspiration comes from the fact that in the globalization of communication, the Mediterranean is a small and homogeneous area. There is no differentiation of frontiers. We have an overabundance of possible channels for which this project can be realized, especially on the eastern and southern European front. In these countries, thanks to a policy of television signal enlargement and to the development and diffusion of the use of television dishes, it is possible to receive our signals which bring new messages and ways of life to the countries of the South and East. Unfortunately, this communication is unidirectional, which leads to a kind of "neo-colonialism of communication", and not having knowledge of the culture of these very different countries, distrust and xenophobia are born. If communication is not balanced and open, unfortunately, these phenomena can occur. This is the junction of the Meda Plan, capable of having a decisive impact on certain realities. We often speak of "north" and "south" as two different zones, often in contrast, in which the "north" is the rich zone while the "south" is a poor zone of repulsion, but with the reaffirmation of the concept of "Mediterranean centrality", expressed in Valencia, in which the Mediterranean is not only Europe, but also Asia and Africa, we can rebalance the tension that the comparison between the north and south of the world poses. The communication of cinema, a formative element that contains strong messages, is the only one that creates public opinion. Technology can also help us, but it can also be a great obstacle if everyone is not given full access to it. If technology becomes a Western utopia, we will tend to exclude the rest of the world. The "globalization" discourse is "homologation" or "differentiation", we are for differentiation, where every culture has the chance to develop and communicate. Cinema is able to denounce certain problems, such as "The Battle in Algiers" by Gillo Pontecorvo, and give

hope to those who see certain films, so marginalizing cinema is synonymous with ignorance. In the five years of the conference, little has been said about cinema, an essential element for a sort of cultural integration to take place.

**CITTO MASELLI, Director**

The Unesco Cinema Council, from the end of the 1960s, was a secret presence, not an explicit one, and was part of a general spirit in which an attempt was made to overcome that very dangerous European tendency to imitate the American model. At that time, a "philosophy" was very much alive that sought to oppose the American film industry, a "proper European" industry capable of competing with the great American industries. This position, in the eighties, risked to be a winning solution, also thanks to many interventions of the European Parliament, such as the Delphi Conference, which was a moment of revolt against this situation. The European philosophy, especially the Euro-Mediterranean one, can only be based on the fundamental resource of "creativity", which goes exactly against the logic of industrialization and pure market of the overseas market. "Creativity" seen as a strategy, in which the differentiation of different cultures also brings new tools and means of fusion of the same. We have always been against large concentrations, and thanks to the Intergroup Cinema of the European Parliament and thanks to the work of Luciana Castellina and Roberto Barzanti, who have succeeded in affirming the concept of "cinema as an industry of prototypes", that is, an original industry different from the others, in which each film is part of itself. It is difficult to plan success or failure in cinema, backwards from television which produces serial and therefore verifiable products. Cinema is the real point through which the circulation of ideas is allowed. The battle of the cinema as an industry of prototypes is a battle for the maintenance of democracy, and the maximum circulation of ideas, and therefore cultural exchange.

**ALBERTO ROVETTA, Polytechnic of Milan**

This conference is important for our university activity in collaboration with Unesco. In fact, working at the Politecnico di Milano in the Telerobotics, Telecommunications, and Audiovisual Communications group, allows us to learn how to develop the near future. Some points have been dealt with, such as the civilization of user-friendly information, i.e. access to scientific and cultural controllers, networking archives and museums, or the theme of audiovisual and distance communication, understood not only as information but also as communication, where virtual reality is used as a working tool. We would like to present three proposals, two of which were born out of discussions with Arch. Saporito: to present the operas of the Teatro alla Scala in Milan as a multimedia system of explanation, illustration, interpretation, and connections with the various local and cultural realities, to create, with the collaboration of other theatrical institutions, a dynamic archive. The second proposal concerns the Venice Film Festival, in which many films, with Euro-Mediterranean content, can be shown in their socio-cultural, linguistic and ethnic context until they become a multimedia archive. The third proposal concerns folkloristic events that can also become a multimedia audiovisual discourse. In order for these projects to be realized, it is necessary, first of all, to look for the place and the urbanized and less urbanized areas that need remote access, then to carry out a pilot project, make a cultural promotion of it, and finally to verify the results. An audiovisual reality can be evaluated individually, each of us can make a judgment without the need for other filters. Moreover, for years now, the Internet has modified the different cultural levels and levels of interpretation of reality, opening up immense archives, and everything that could be ideological integralism, has in technology the help to be overcome. Therefore, audiovisuals can be a key to development for integration between Europe and the Mediterranean area.

**LINO MICCICHE', President National School of Cinema**

Rome The first battle that Europe must do is against the excessive bureaucracy that limits the possibilities of financing, and therefore of cultural development within Europe itself. In some of the countries bordering the Mediterranean Sea, the audiovisual memory is lacking and is in danger of being lost, while in other countries, such as France and Italy, which have a greater audiovisual memory, they should take charge of educational meetings on the construction of an audiovisual memory. Building an audiovisual memory is the first thing to do in order to build an audiovisual policy. There are very advanced training courses for filmmakers, or audiovisual operators, in those European countries where there is a great tradition in this field, while there are only a few attempts, for example, in the African world. Training processes are fundamental in order to succeed in counterbalancing film imperialism, creating frameworks that have the consonants and differences that need to be maintained. North-Mediterranean film operators know very little about South Mediterranean cinema while South Mediterranean operators know North Mediterranean cinema much better. A process of osmosis and exchange should be created in the directions in which there are these shortcomings, obviously there is a need for financial intervention by the various international bodies. Some institutions can provide their know-how, but alone it is not possible to do it. We would need the intervention of UNESCO and Europe, but we lack the awareness that if behind these efforts there is no support from a political gesture, understood as funding, even our annual meeting is useless. It is no longer so much necessary to hold conventions as it is to hold concrete operational meetings with those who have the power to communicate on which 'levers' we can rely to be able to realize our projects.

**JOSE VIDAL BENEYTO, Resp. Programme Mediterranee, Conseiller Principal Directeur generai UNESCO**

When we talk about "eurocracy" we must say that it does not exist. One of the great difficulties of the European Commission is that it cannot manage, with its 6000 officials, 92 million Euros. With the enlargement of the European Union to the countries of Central Europe it will be pure disaster/ besides new languages, there is an incredible bureaucratic 'thicket', to the point of justifying the formation of 'comitology' specialists, specialists in working with the committees of the European Union. Those responsible for all this are the states that do not want power, delegating everything to the European Union, which is accused of not controlling. No major country has wanted audiovisual and film education, while a 'minor' state like Luxembourg has taken it. It is absolutely necessary that governments, such as Italy, France and Spain, clarify the functioning of the European Commission, and the Euro-parliamentarians can be a force of pressure so that this can happen.

**ROBERTO BARZANTI, Rapporteur Directive "TV without Borders" European Parliament**

It is now essential that the mechanism of government of the European Union must be reformed, there is a need for transparency, simplification and above all an awareness of "supranationality" and no longer the "plurigovernability" of choices. The European Union must act as such, especially in the area of culture: Article 151 of the Treaty of Amsterdam appeals more to cooperation mechanisms than to common mechanisms and policies, which are indispensable to the vision of a Europe seen as a "solid subject". When it comes to the examination of a project by a committee acting at the European level, it is necessary that this project have as much "objective parameterization" as possible, in other words, a parameter that is capable of evaluating the project in the most objective manner possible and with criteria common to the various European states, which have very different cultures and administrative sensibilities. This, however, provokes an effort of updating and rationality, against that of clientelism from which not even Italy is immune: the effort in objectification in the presentation of projects is a great revolution in the European

community. Often cultural projects are chosen by committees of 15 experts, one for each country, who do not choose on a supranational basis but on a diplomatic bargaining. In the Meda program, Italy had a great weight, using many of its resources. The problem is much more complex than the opposition between "eurocracy" and "old bureaucracy", and forces us to reform methods. Two goals must be achieved in order to realize this Euro-Mediterranean dimension: fighting to eliminate any "Europe-United States" bipolarism and creating a more multicultural dimension.

**KLAUS EDER, General Secretary Fipresci, President CICT-IFTC**

My impressions of the situation in some Mediterranean countries are of increasing isolation. Let's not forget the globalization coming from America, like Mc Donald in restaurants and Hollywood in cinema, but nothing is going in the opposite direction. I had the chance to meet many students in Romania, and I understood that they live in a completely different world, with no contact with the world we have through information, television and cinema, they need to get in touch with others, to create "meeting points" where students and film directors can discuss and reflect on their situation: meeting points can be festivals for example. I am sure we will be able to organize meeting points where these discussions can take place. We don't know much about our Eastern neighbors. Venice has given some attention to these regions, Kusturiza's career started from here, I remember that the only Macedonian film was presented here. This is just a reflection of a situation that is present all over Europe: I live in Germany and I cannot see Italian films, only Roberto Benigni with "Vita è Bella", just like in Italy it is not possible to see German films, and this situation is common to all Europe. We cannot not have the possibility to see films of our European neighbors, we need facilities where it is possible to see films of the different countries, and in this field that governments can do something. Ten years ago the country that produced the most films was Turkey with 350-400 films a year, and in ten years this production has completely disappeared. Now they produce 10-15 films a year, and they are almost completely isolated. The same thing in Egypt. We have tried to reflect on this situation in several seminars on national identity and cinema, particularly in the Balkan countries, including history and philosophy, and it was concluded that something must be done before many images are lost in our memory, in fact we have already lost many films from the Maghreb countries. CICT and IFTC of UNESCO could be places where this activity could be coordinated and made known.

**GIUSEPPE GARGANI, President of the Culture and Media Commission, European Parliament.**

In next year's conference, as part of the film exhibition, we will try to have the European Parliament, together with UNESCO, take part with a greater wealth of experience. I agree with Brazanti, because, I believe in Europe and I would not like to be disillusioned: if after the unification of Italy, after fifty years, it was understood that unity actually did not exist, I would not like the disappointment on the unity of Europe to make Italy lose hope. I am convinced that the concept of "supranationality" is not something superficial but, on the contrary, very serious. Our grandchildren, when they study history, will see that there is no longer a sovereign state but a supranationality that does not replace the state with a super-government, but with a coordination, very difficult to practice and maintain: and this is true in all sectors of culture, audiovisual, economic. If we can hardly overcome the Italian bureaucracy that has demeaned Italy, in front of the European bureaucracy the errors and vices multiply. Parliament will have to do something. It is very important that the changes made by the commission must be in agreement with the parliament, and this is a fundamental thing: the dialectic between the European government and the parliament, in this way, for the first time is applied, and this is the main novelty of the Amsterdam meeting. The relationship between committees and government is a new experience of the European Parliament, and thanks to this dialectic the parliamentarians can demand more in their

work. In the relationship between Europe and the Mediterranean, where the latter is seen as the poor part and Europe as the rich part, it has been noticed that this cut is beginning to heal. In the audiovisual sector, it is important that the globalization process goes on, it is a complex process that must not be stopped or nationalized. Competition, which is the basis of Europe as a whole, cannot take place on national territory, otherwise globalization would not exist. In the audiovisual sector, where competition must have a European relevance, we need a European directive, a strong reference, without which the United States, which knows the tricks of the market better, will continue to have a monopoly on the production and distribution of films, and we would only see American films, and in Italy we would never see German films, and in Germany we would never see Italian films. If the competition only has a European platform and exposure, and is not forced to national dimensions, we will not have unity on this level. We will have to try to determine a single European directive in which the problem of the prominence of competition in the market is included, and therefore the reason why globalization has a concrete meaning.

**VITTORIO PANCHETTI, Secretary General Copeam**

The Mediterranean area is an area where the condition of audiovisuals is felt in a special way. The Barcelona conference gave the start for the creation of a Euro-Mediterranean cultural space but other cultural factors such as audiovisual, cinema, television, satellite media, and internet have been completely forgotten. There was talk of creating a cultural space in the Mediterranean area, without thinking that the audiovisual could play a very important role in this creation. It took two years of intense activity to convene again the ministers of culture and foreign affairs, and finally, in Thessaloniki, we managed to highlight the importance of dealing with audiovisuals with all that it implies: market, competition, creative wealth, financing, of a product that has few outlets and little visibility. At the same time as the Barcelona Conference, the Permanent Conference of the Mediterranean Audiovisual was born in Cairo, at a time when the forces of the audiovisual sector needed an element of catalyst, and, above all, one that was less sporadic. Copeam, today, had the merit of proposing to the European audiovisual a series of common initiatives. It is appropriate that in the context of the Venice Film Festival, Unesco organized this meeting, in which we have refined our discourse towards a position of greater clarity, especially for all that we would like to obtain from the political instances of the community and national governments. We obtained from the community a significant amount of money for a Mediterranean television project: the audiovisual world of the Mediterranean is looking for "antennas" through which to broadcast its product. The ambitious project in which we participated (and to which many TV stations such as Swiss, Jordanian, RAI, Maltese, Tunisian, and others contributed) was to imagine a feasibility study of a TV network that would give European audiovisuals a multiethnic, multicultural, and multiracial feature, using the languages of the Mediterranean area, so as to avoid suspicions of colonization, cultural invasion, and export of foreign models. Today we have realized that Europe is becoming a multiethnic and multiracial society, a society in which different populations coexist. We are pursuing an "old dream" of creating a Mediterranean television, which does not want to impose, on any of the countries belonging to the community, the way of making television, but welcome, on the contrary, the heritage of culture and production that comes from the countries of the southern shore, and to do this it is essential the training of journalists and audiovisual professionals. The community has guaranteed us the economic contribution through which, the different experts, can set up the project, and its feasibility. The project sees all members ready to support the erection of a digital television network on the Mediterranean, with the certainty that this is the best way to solve the problems of coexistence of different populations.

**JOSE VIDAL BENEYTO, Mediterranean Program Manager, Senior Advisor to the Director General of UNESCO**

The European Union is essentially a liberal institution, and it is the only political institution in the world that has a minister of competition. For the European Union, freedom of trade is paramount. But how to achieve political and economic union if there is no strengthening of internal trade? In the Mediterranean problem it is much more important to produce an action of internal exchanges within the community, but how is it possible to realize these exchanges, from the cultural point of view? Today, with this meeting, we must try to arrive at specific proposals, even if utopian.

**VITALIANO GEMELLI, Chairman of the Petitions Committee of the European Parliament**

We talk about the Mediterranean and the creation of an audiovisual free trade area, but we have to establish some initial parameters: does a Mediterranean culture exist or not? I don't think we can talk about "a Mediterranean culture" nowadays, but about two main cultural strands: one European and one characterized by Arab culture. In order to succeed in creating a free trade area, it is necessary, first of all, to create a point of contact between the two cultures in order to avoid the much feared "cultural colonization". We want a cultural integration, that is, to collect the positive messages of both cultures in order to make them a common cultural heritage. For this to happen a lot of work needs to be done and above all, in order to realize a first aspect of the project, partnership is needed. A second problem is the increasing globalization of markets, which creates common moments all over the world, but it is also true that it is able to isolate some countries of the community, when they are not technologically equipped to receive globalization. We must then ask ourselves the problem of the diffusion of the cultural message in the Mediterranean area, how much of the message is received by the other side of the Mediterranean? And what level of technology exists in the countries of North Africa and the Middle East? We will be able to solve these problems only if we will be able to get all the necessary technology inside these countries. I am not for the pedagogical method, i.e. pretending to teach the principles of coexistence, peace, respect for the opinions of others, but I am for an inductive method, i.e. proposing images of societies that have acquired these principles, in order to observe if, "from the other side", these principles can be acquired and made their own. The creation of a free trade area is still in its infancy and risks dying soon if we don't take the right steps to make it grow. The budget chapters have been downsized, and therefore the resources for development for the countries bordering the Mediterranean have also decreased. I had a very strong clash with Commissioner Nilson: I had demanded that more attention be given to the people of Islamic culture, both for reasons of cultural integration, and because Europe itself is directly affected since there are many presences of Islamic culture in it, but Nilson refused my request, saying that he had no interest in Islamic culture, and that he would continue to maintain a line of government similar to previous years. The Italian government should take action in a direction more congenial to us, but congenial also to France, Portugal, Spain, and Greece. We all agree to the enlargement of the community to the 10 countries of central Europe, and to the formation of the government of 2004 with representatives of these countries, which will be supported by us with funding to restore their budgets, but we do not want their entry to be an alternative to the policy for the Mediterranean, and especially to greater attention to the countries of Islamic culture. If this were the case, we would become a marginal country within the community and therefore prevent us from playing our role within the community.

**FARIDA MAREI, Film Critic, Egypt**

Throughout the day we have listened to speeches by personalities from the "rich" part of the Mediterranean, now we must listen to the "poor" part of the Mediterranean. I belong to the latter part. The problem we have in Egypt, for a cooperation in audiovisual production, is a certain

suspicion towards us, because it is not clear what this cooperation could imply. We know, we in the Mediterranean, that between the poor countries and the rich countries there is a deep technological difference, and each country, which has its own culture and tradition, it comes spontaneously to wonder on what this cooperation could be based: it will be based on the mutual respect of the different countries and cultures, but above all it wants to cancel any cultural domination. All these questions need a clear answer. What kind of cooperation would be created? What specific projects will be implemented? How many years will it take for the project to be realized? All of these questions need a clear answer. I feel alone, today, at this conference because I am the only person from the "poor" part of the Mediterranean, instead there should be many other people, from Lebanon, Syria, Algeria, to express their points of view and create and counterbalance today's dialogue.

**PIER LUIGI MALESANI, Director of International Relations RAI**

The Euromed project is one of the few projects of presence in the Mediterranean that has been thought out, tried out, but is risking to remain in the drawer. It has been studied in a modular way, and therefore with hypotheses that can be changed, but this project is worth being realized for the planning effort alone. The need for co-productions is a fundamental problem. In fact, it was noted that there are no co-productions between the northern Mediterranean countries. There are co-productions only when you want to share the risks, or when you want to recover the investment. A co-production only happens when there is respect for the various subjects, if you know how to choose a trusted leader, and if there is a business plan that benefits all partners. If we are in the presence of these three elements, it is possible to make co-productions. Spain has given us a very interesting example in recent years. It has been a very important testimonial, especially in the field of fiction, and it has also given a great example to Italy, just think of the Naples location. This nation has based itself on the Latin American tradition of telenovela, and there have been imported and massive investments, with producers capable of seizing this opportunity. When we talk about audiovisuals, we always think of generalist television, but there is also pay TV, that is, a complex and articulated market in which productions must be cultivated and thought out, such as thematic channels. If we start to consider the market as an articulated organism, we could find new productions that can be carried out in an alternative way, and give answers to the problems we have in the development of this field.

**ANTONIO CAMPO DALL'ORTO, Managing Director MTV**

I share the point of view expressed earlier about the inevitability of globalization, and that there are different types of globalization, and in my opinion there are some globalizations that are less desirable than others. What is happening, today, in our relationship with the Mediterranean? Within the Mediterranean countries, an antithetical current to globalization is being created. Each country, in fact, is proving to have different needs in terms of culture, music and young trends, for a multiplicity of content, thanks to the different televisions that respond much more to the needs of individual countries. Precisely because in Europe MTV speaks to more than 35 million people, how can communication help the process of Europeanization? And how can this take place within the Mediterranean? There has been talk of television as a possible vehicle for Mediterranean audiovisual products, but what kind of televisions can do this? MTV has always tried, in the places where it is present, to make a kind of television that tries to keep alive the consciences of those who choose it. When we succeed in making the viewer take ownership of the right to choose, in my opinion, we are defending European culture. When television is used only as a container, we say nothing about the products presented. It is certainly not an easy process. A Mediterranean television project is very interesting and it is right, but it might not be enough. What a children's

television could do is to develop awareness of different cultures, and above all encourage the development of products from different cultures. I am in charge of a project concerning the Mediterranean, and I would like, not only to present productions from the Mediterranean countries, but that these products could be diffused in the Anglo-Saxon world. As soon as we succeed in making a television in which the viewers are not only people who consume but also people who think, we will succeed in spreading our Mediterranean culture.

**SABAH TOMA AL MALEH, Liverpool University**

Unfortunately, my knowledge in this topic is very limited, but I have learned a lot during this day. The reason I am here is to testify my experience of working within a European project. There are three main activities that I would like to highlight: the training, with the development of writing courses for television, radio, cinema, or internet courses, website design, and home pages. The second activity involves the production of short educational films to be broadcast through local television stations. The third activity involves assisting in projects to produce programs.

**BORIS BERGANT, Secretary General CIRCUM and Vice President of the European Union**

Globalization has brought the development of television only from one side, from rich countries to poor countries, from the most technologized countries to the less technologized ones. But how do we oppose this trend? How can Egyptian television programs, and films be more present in Central and Eastern Europe, or, even in the United States? The problem is mainly in the editorial perception of television stations, not just commercial or public ones, why don't we take Egyptian films and broadcast Egyptian films? No one foresees it and we don't have enough money, so we pass a lot of programs that belong to the Mediterranean production that don't have any prominence, so we have to help and improve the quality of the programs in order to allow them to be sold.

**AHMED MAHER, director, Egypt**

When an idea of cultural exchange with Mediterranean countries is born, it is necessary to highlight the points of "difference and indifference" between the various countries of the Mediterranean. Indifference has a source common to both sides: the Mediterranean Sea, or, as it was defined in history books, the "sea of civilization". The difference is the basis of culture, while the Western civilization has a "mental" character, the Eastern one was born from an idea of spirituality and religiosity. Subsequently, each civilization has followed its own development and direction, even if in some historical moments they found themselves to cross each other: Roman Empire and Greek Civilization, and their relationship with Ancient Egypt, up to the Western influence during the European occupation in the Middle East and Africa. When we talk about cultural exchange in the Mediterranean area, we must, first of all, solve a cultural crisis between these countries. This crisis is due to the knowledge of the other's culture: it is necessary to understand exactly what, one culture knows about the other, the difference in cultural value is the curiosity to know. If we show a film in theaters, we have to know what the audience expects from this film, because if they don't find that value in the film, they don't believe the film is original. We are a closed society, unable to accept the culture of the other, except, however, American culture. In fact, in the cinemas of Cairo, there are only Egyptian or American films, and not European ones. How can we follow the progress of cinema in the world and at the same time maintain our identity and culture? When I make a film, I always ask myself what kind of film I can actually make, whether I am making a film for a viewer who knows our culture, or whether I am making it to make it known abroad, and in this case the discourse changes: European viewers, in fact, appreciate Asian films that are not considered in their countries of origin. If you pretend to know the culture of a society through a film, you will always have an incomplete view of it. In Egypt there is a strong nationalism, and when critics say that a film is "Egyptian" it's only when it talks about terrorism, otherwise they say that it's a situation, the one represented in the film, that could happen in any other part of the world, thus

acquiring a negative value. How could we eliminate these cultural boundaries in the cinema environment, especially with regard to films that come from southern countries? Only after solving this problem could we talk about "cultural exchanges in the Mediterranean area".

### **INTERVENTIONS FROM THE HALL ROBERT CALMAN**

I spent thirty years at UNESCO and finished my career as director. Lately I am the Secretary General at the International Council for Film Television and Audiovisual Communication. We, today, have heard many problems but few solutions, here is a group that has a solution, and this is an opportunity for them to see something of their program. The basic idea is that we make children the center of the problem, and mobilize television stations that have children's programs.

### **Final Statement**

Participants at the V Euro-Mediterranean Conference on Cinema

#### **Thank you**

-the President of the Republic, H.E. Carlo Azeglio Ciampi, for the patronage AND THE MESSAGE RECEIVED

-the CICT-IFTC, UNESCO-OCCAM and UNESCO Venice Office for the organization of the event;

-the European Parliament, and the delegation of MEPs who took part in the conference, in particular Giovanni Salimbeni, Director of the Italian Office of the European Parliament;

-the Ministry of Cultural Heritage and Activities (Department of Performing Arts), the Venice International Film Festival and Cinecittà Holding for their collaboration;

#### European Action

-As far as European action is concerned, it was intended to implement the Barcelona Declaration of 1995 with the establishment of a "Euro-Mediterranean Committee of the Barcelona process" at the level of senior officials with the aim of preparing periodical Euro-Mediterranean Conferences of Foreign Ministers; the support fund for the period 1995-1999 was set at 4.685 million Ecu for the MEDA plan; of the initial budget, now at the end of its life, no contribution has so far been allocated to the audiovisual sector, for which 20 million Euros have been committed to the Euromed Audiovisual program, launched in Thessaloniki, for which 6 projects have been recently identified, selected according to unknown criteria and aims. The audiovisual sector is not mentioned in the last Annual Report of the MEDA Program (1998). It appears, incidentally, only in the one of Malta, as a support to the action of "cultural Heritage".

#### 2.The situation of third countries.

-There is a great effervescence in the Islamic countries of the East Mediterranean regarding satellite telecommunications, which allow, thanks also to a policy of "debording" developed by European broadcasting, to receive their programs, thus contributing spontaneously, for better or for worse, to

the development of that process of integration wished for in the treaties; however, this phenomenon develops only in one direction, since the cinema and the culture of the South are practically unknown in Europe, despite the presence of immigrant populations. This knowledge gap, if not urgently addressed, can fuel those distances and misunderstandings that are at the root of racism and xenophobia.

- At the same time, there is a structural crisis due to the fall in feature film production only partially mitigated by its partial transformation to support the broadcasting system.

### 3. Civil Society

-Over 20 thematic networks, constitute a system of analysis and elaboration of great effectiveness, which operates with a multilateral and multicultural perspective, without prejudicial axes of hegemonic or subordinate roles. Around this great platform of reference; these configurations have given rise to important projects such as EuroMedTV, the first trans-Mediterranean television of Copeam, and by UNESCO,

- The Mediterranean Programme and the Observatory for Cultural and Audiovisual Communication in the Mediterranean (OCCAM), established in Milan in 1997, as well as the International Council of Cinematographic Events in the Mediterranean (MCM), which encompasses all Mediterranean festivals.

These initiatives, now rooted in the various countries, are now the expert nuclei of reference for future actions, acting as complementary cognitive tools and relations to the system of interventions promoted by the European Union, mainly unidirectional.

### 4. The technological context and the acceleration of convergence

The digital revolution is already profoundly affecting people's behaviors, the modalities of exchanges, economic, financial, educational, social and environmental assets, and is causing a clear break with traditional configurations: in the next ten years the virtual dimension of communication will break down physical borders, protectionist regulations, ideological enclaves, globalizing markets, cultures, behaviors.

-This phenomenon, now unstoppable will also drag social effects, broadening the participation of broader masses in social and political life, while the possession of technology will give or not 'access to remote work, culture will be more accessible, and the same use of money.

### 5. Globalization and digital revolution

-In 2010 the free trade area IF IT WILL COME will certainly not be as the one imagined in the distant '95 of the last century. BUT it will be understood as an area of free circulation also of ideas and culture.

The guarantees of peace, stability and harmonious development in the region are not based on economic issues, but on cultural ones; but this is not yet reflected in the strategies of the European Union, which appear unidirectional and centralistic, inspired by antiquated economic concepts, which are proving to be counterproductive, lacking any participatory character.

In conclusion, we note that it is necessary to

- a new vision of the Mediterranean that highlights its geopolitical centrality as a region that is African, Asian, European and Latin American at the same time;

To overcome the current prevailing north-south axiality that produces strong penalizations in the popular image, appearing in the south as a new form of colonialism and in the north arousing ill-concealed xenophobic movements;

To change course, not to entrust only to managerial automatisms the operative conception of the Barcelona process, but to open it to personalities who interpret the common aspiration (as it results from the recent survey of the Abassa and Ipsos institutes) and know how to mobilize the public opinion on these themes, which will constitute - it is important to note - the dimension of living for our future generations.

Regarding the role of cinema, the members of the conference decreed that because of its marginalized status, it is necessary:

- make it clear at the highest European and Mediterranean levels that cinema exists and is a primary factor in the cultural identities of the various countries;

- promote equitable alliances with all the other components of the audiovisual system, first and foremost television and digital networks, so as to guarantee the effective free circulation of works and their valorization on the market.

- that cinema, especially art cinema, be valued as a factor of knowledge and mobilization of consciences in the deliberations of the "Euro-Mediterranean Committee of the Barcelona Process" and as such supported with adequate funding;

To this end

- They suggest to promote a strong awareness campaign on the Euro-Mediterranean television media present at the conference that will convey flash messages of the great authors we invite to express themselves on the values of peace and tolerance in the community;

- encourage the European Parliament and its Culture and Media Commission to reflect on what was discussed during the conference regarding the need to use audiovisuals as an educational tool and to disseminate popular knowledge in view of the elaboration of the new MEDA plan 2000-2004;

- express their support to the EUROMEDTV project and to the OCCAM observatory, established respectively by Copeam and the UNESCO Mediterranean Programme, recognizing them as reference centers for future actions in this field.

THE EUROMED CONFERENCES 1995-2019

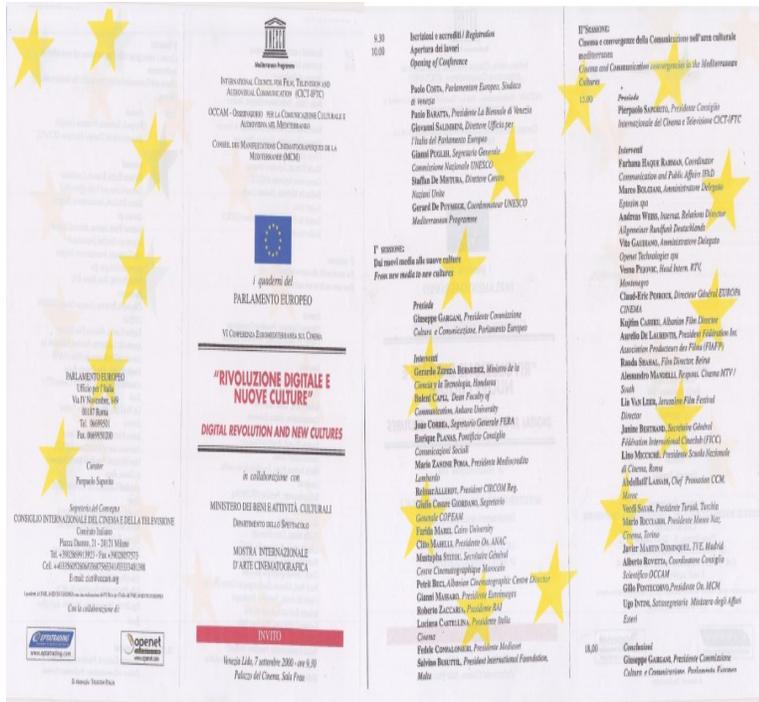
OBSERVATORY FOR CULTURAL AND AUDIOVISUAL COMMUNICATION IN THE  
MEDITERRANEAN  
UNESCO  
OCCAM  
EUROPEAN PARLIAMENT  
Present

**VI EURO-MEDITERRANEAN CONFERENCE 2000**  
**"DIGITAL REVOLUTION AND NEW CULTURES"**

In collaboration with MINISTRY OF CULTURAL GOODS AND ACTIVITIES  
INTERNATIONAL FILM ART EXHIBITION

Venice Lido, September 7, 2000 -  
9.30 am Palazzo del Cinema, Sala Frau

*Flyer of the Sixth Euro-Mediterranean Conference*



**Summary Of Interventions**

**Giuseppe Gargani (President of Culture and Communication Commission, European Parliament):**

reading of the message of the President of the Italian Republic Carlo Azeglio Ciampi. "The Euro-Mediterranean Conference on Cinema, held this year on the theme "Digital Revolution and New Cultures", provides ample food for thought and deals with a topical and relevant subject. The digital evolution of our future, both in the field of culture and technological offerings, is now a reality. The great potential for development of communication resulting from the new forms of expression lead to extraordinary socio-cultural changes and will offer increasingly evident ways to make and receive culture. This revolution already offers now, and will offer with greater evidence in the near future, the advantage of bringing closer and integrating peoples, of reducing human and cultural distances, and thus of allowing a better realization of individual and social identities. I am therefore pleased to confer the High Patronage to the initiative and to send my greetings and best wishes to those who have made its realization possible."

**Paolo Baratta (President of La Biennale di Venezia)**

We at the Biennial are already undergoing the technological changes that are happening and we already have to design our future around these changes. With the internet we are broadcasting art all over the world all day long, this will allow visual arts exhibitions to be done digitally. The Biennale, which operates in six sectors simultaneously (Cinema, Architecture, Visual Arts, Dance, Theater and Music) is involved in many ways in this extraordinary adventure. It encourages us to digitize our historical archives, thus making documents, images and information accessible. The Biennale, which here in Venice represents a reason for people to meet, with this technological development of communication increases its capacity to bring people together to talk about art, culture, common problems, etc... In other words, our traditional function with this new technology increases its potential.

**Emilio Crippa (Councillor of Venice):**

I welcome you on behalf of Mayor Costa and of the whole city. Venice is honored to host once again this Euro-Mediterranean Conference both for the importance it has gained in the field, for the high level of the speakers and for the perspectives that the debate will open on the future of all of us. Cinema has been the expressive language of the last century, and we can affirm that, nowadays, it represents the best planetary way to exchange ideas, to denounce, to make different cultures known. It allows different cultures of the Mediterranean to come into contact, to know each other, to get out of a state of indifference and complete ignorance of each other. This rapid technological development, which we sometimes find difficult to keep up with, hides the other side of the coin, namely the risk that these new technologies will consolidate power, increasing persuasion without realizing it. This Conference can be summarized as an exchange of ideas, proposals, a common language of cinema and audiovisual communication, the improvement and development of digital systems.

**Mariagrazia Cavenaghi Smith (European Parliament Office, Milan):**

I bring first of all the greetings of Giovanni Salimbeni, who is the Director of the Italian Office of the European Parliament. The European Parliament has always worked to protect the European film and television industry. The European Parliament believes that it should promote the content of European film production. Euro-Mediterranean cinema has become the bearer of all the values of democracy and freedom, universal values that define Euro-Mediterranean cinema and differentiate it from North American cinema. New technologies have paved the way for new forms of communication and cinema is a prime example. This contribution of new technologies has allowed a rapid adaptation of the so-called "third countries" to what is happening worldwide. Thanks to this new technological development, relations between countries and cultures are no longer seen in terms of domination, but rather in terms of collaboration and exchange. What the European Parliament intends to do is to analyze and investigate the value of Community policies to promote cinema as a sensitive driver of the digital revolution underway in the communications sector.

**Gianni Puglisi (Secretary General of the UNESCO National Commission):**

the key words of this event are "digital" and "cultures". Words that in turn subtend two other key words, "communication" and "integration". UNESCO confronts itself with its mission in the 20th century, and it has been very clear, placing itself as a privileged place for the reconstruction of civil consciences and for fostering a culture of peace. It is not by chance that the year 2000 was proclaimed by UNESCO as the year of peace. In the 21st century, borders are advancing, the globalization of culture imposes new rules for the respect of cultures. The digital era brings the world closer, it cancels distances, but it runs the risk of passing like a tractor over identities and

differences that make the added value of every culture. Nowadays, UNESCO aims to combat illiteracy in the world, which is still rampant, and it is thanks to these new technologies that this battle should be pursued in a more concrete manner. We must also realize that technological development and continuous innovation are not enough if they are not accompanied by a decisive redistribution of technologies in the world.

**Ugo Intini (Undersecretary Ministry of Foreign Affairs):**

Italian policy has always tried to make the Mediterranean a territory of peace, to encourage the economic process and to facilitate cooperation between two shores that are, in many ways, complementary. A cooperation that must be supported by culture and cinema, television and digital media are essential for this. In the 1980s, Italy had the opportunity to create something unique and traditional that could be broadcast all over the world, because it had famous artists and directors, RAI was going through a period of great quality and Fininvest was conquering markets in Europe, but it failed to take off and missed the opportunity. It's not too late, it's still possible to create something typically Mediterranean that can compete with world markets, a new pole to stand alongside Hollywood or Bollywood. I believe that the digital revolution is of enormous importance, comparable to all the great innovations in the history of mankind, which creates great opportunities and great risks. For example, the distance between rich and poor can be reduced or implemented more, on the other hand the digital revolution is an accelerator. On the other hand, the digital revolution is an accelerator. Not everyone has the possibility of accessing these technologies. Another problem concerns freedom; there is the opportunity that this process may favour an explosion of freedom, but also the risk that it may give rise to "big brother". The digital future, in short, is full of doubts and opportunities, where, in order to proceed safely, we must not lose sight of our values and traditions.

**Gerard De Puymege (UNESCO Mediterranean Programme Coordinator):**

Gerardo Zepeda Bermudez (Ministro de la Ciencia y la Tecnologia, Honduras): We are facing an incredible revolution for humanity, the information technology revolution.

Enrique Planas (Pontifical Council for Social Communications): First of all, I would like to thank the organizers of this event, of which I have become a regular, because thanks to these conferences I have acquired a multidisciplinary that I did not have before. This conference

deals with topics of which I am not a specialist, but I am trying to keep up to date. When I was entrusted with the task of managing the Vatican film archives, I asked experts for advice on what to do and, among many other things, it was suggested that I computerize it, something that was not common among film archives at the time. With the help of experts in the field, I tried to develop this innovation, but I also had to make do since the funds to complete an assignment were not always forthcoming. In the same way, I tried to do the same in the field of communication in South America, trying to computerize the social communications of the church. So we began to think about what could be done to achieve that goal, and make communication serve everyone, not just the church, since many activities have no borders. At that time many people had started to own personal computers, so we wondered how much it would cost to connect them together and we were able to do it with very little money. This allowed us to connect many small hardware between them and to form a more important hardware, able to give us a strong bargaining power against the multinationals of communication and computer science able to lower costs. We created a hardware capable of enclosing cultural databases containing documents that were previously difficult to access and an archive of ecclesiastical documents accessible to everyone. This result, achieved without the need for publicity, allowed us to have a strong bargaining and exchange power with other institutions, such as universities, which previously had archives and databases that were not

accessible to everyone but which are now opening up to everyone. In addition, we implemented a computerization project for some islands in Chile where island-to-island communication was non-existent, using an old computer and radio equipment.

**Luciana Castellina (President of Italia Cinema):**

We all agree that technical progress is ambiguous. I would like to touch upon just two points: we are faced with an extraordinary diversification of supply, I am referring to audiovisuals, due to the multiplication of carriers and the diversification of programs; we are faced with an extraordinary increase in creativity, digital technology allows thousands of young people to make films, freeing themselves from the burden of financing. We are also facing an increase in the demand for audiovisual products; it is estimated that in 2005 there will be a 69% increase compared to 1995. Faced with all these opportunities, there is a risk of giving wrong answers, the demand for audiovisual programs has an adequate supply at the quantitative level, but not at the qualitative level. The current offer is homogeneous, about 88% of the global offer is of Hollywood matrix. This contrasts with independent producers, but also with the demand for programs themselves, a demand so homogeneous in the long run tires viewers. Therefore, it is up to the European authorities themselves to implement policies that will make the most of the most innovative technologies, because it is not true that technology goes it alone, but it needs to be guided along the right path. The importance of cybercinema, of computerized cinema, is high, as it makes it possible to escape the individualism of home television and, at the same time, the anonymity of movie theaters, making it possible to set up "movie theaters" even in neighborhoods or condominiums, since the choice of what to watch is no longer tied to the big distributors. At the same time, this can lead to the exact opposite, that is, the reduction of distributors, by now few in number, until they remain, in an Orwellian panorama, subject to very few large distributors. To conclude, we return to the fact that technologies are not in themselves progress, but always depend on the social relations in which they are framed. A current problem, regarding the Mediterranean, I believe is the fact that culture always circulates North-South, never vice versa, as if we thought that the production of culture on the other side stopped 2000 years ago.

**Mario Zanone Poma (President of Mediocredito Lombardo):**

I premise that I will speak less about the financial aspects related to my position as President of Microcredit but more about my experience and my contributions to the creation of pay-TV in Europe and to the world of multimedia that I have had in my past. I wanted to make three points. The first is that the digital revolution happened in the 1970s when I introduced digital fax in Europe. The fact that a revolution is already 30 years old shows how well established it is, therefore irreversible. A fundamental element of this revolution already took place in the 1980s with digital compression, which was able to transmit an entire newspaper so that it could be reprinted miles away. I mention this digital compression because once standardized it allowed digital television via satellite; by the way, in both cases Italy was one of the first to implement it. The second consideration is that thanks to this revolution it is possible to spread culture throughout Europe and North Africa, with Euro-Mediterranean television, and I hope it can continue along this path. On this point, I would like to say that it would be nice to put all the museums in the Euro-Mediterranean area in contact with schools; it is a very interesting project and also an easy one, given that all museums try to include multimedia within them. Connecting museums and schools is an excellent way to implement very easy educational projects and gives teachers the opportunity to show what happens in museums that are not very close to the school. The third consideration raises the problem of the constraints of this technological revolution; the first constraint is technological and to improve the ability to compress the signal; the second constraint is economic and financial, that is, when there are new ideas and projects there is not always funding, even if I must say that the new

economy is having different reactions from the past and therefore it seems that this constraint can be overcome; the third constraint is normative, I want to point out that there must be rules but there must be a well-constructed plan. I conclude by saying that we are now in the start-up phase of the digital revolution and I am convinced that it will bring benefits to the quality of life, but in these phases we let the market take its course, of course it should be regularized but not hindered.

**Giulio Cesare Giordano (Secretary General COPEAM):**

COPEAM is an organization that groups the Mediterranean audiovisual operators, COPEAM means "Permanent Conference of the Mediterranean Audiovisual".

It brings together more than 3000 operators in the area, it aims to be a forum for comparison and a research laboratory for new realities and initiatives, it promotes the development of cultures through the use of media according to a concept of unity in diversity. We are a multidisciplinary association and among our various commissions, one deals with cinema and one with new technologies. We have anticipated the legal framework of the Mediterranean audiovisual sector by helping to organize the Thessaloniki Conference on behalf of the European Commission. We have also started the study of a search engine on the Mediterranean. In this regard, it should be said that the multiplicity offered is today frustrated by the difficulty of demand to reach the channels that interest us in a relatively short time and with adequate ease. In this ambivalence of the terms "new technologies" and "cultures", which is the subject of today's Conference, we want to move within the priority framework, which here is that of cinema, with all our strengths. (reads Copeam's message in French)

**Citto Maselli (Hon. President ANAC):**

We consider the process of globalization a point of risk not only for the circulation of ideas and culture, for the resistance of cultural diversity, but also for the very future of democracy, that is, of the very possibility of choice for citizens. The process of globalization imposes a logic that has authoritarian characteristics. We have re-proposed cinema as an industry of prototypes, that is, as a type of industry that allows for diversity and creativity, and therefore for containment and a barrier to a single thought.

**Bulent Capli (Ankara University):**

**Petrit Beci (Albanian Cinematographic Centre Director):**

I would like to take this opportunity to speak in front of this auditorium to show the problems related to cinematography in my country. Our cinematography is relatively young, I started 50 years ago, but it has undergone an evolution, just think that in the last year 14 feature films and several fictions have been produced. This is a considerable amount compared to the low economic level of our country and the number of inhabitants. As we know, the production was motivated by political purposes that have greatly influenced its artistic character. It must be emphasized, however, that it has implemented our organizational capacity to make films and has stimulated our artistic vein. Lately we have been striving to make films outside of the usual propaganda and, even though the production has not been very high, we have managed to present some films at festivals of considerable importance, such as Cannes and Venice. Compared to 10 years ago, television stations have begun to broadcast international programs and films, but, given the financial difficulties that afflict many of them, we have managed to collaborate with only a few broadcasters. One of them is investing in digital technology and is building a large studio for television production, although they are focused on making more shows, which guarantee more publicity, than the production of films. This has meant that there is more demand among viewers for Albanian productions, and a number of film ideas are in the pipeline, encouraged by state funding and international collaborations. In the ex-socialist countries art does not always go hand in hand with politics and the economic situation, in fact even when these face difficult periods art manages to

evolve, also influenced by the human drama that is lived. In these countries there is a contradiction between the creative force on one side and the material base that is too old on the other. I hope that there can be strong collaborations with European production because Albania is a country that can express so much, both on a human level, with the subjects and the dramas that are lived there, and for the beauty of the landscapes and the historical memory.

**Lino Micciché (President National School of Cinema, Rome):**

I have to say, frankly, that I am not satisfied. I have to say that those who have the power of the media do far fewer congresses than we do in Europe and are much more operational. It does not seem to me that the picture in the Mediterranean has improved in the last 5 years, in fact perhaps it has worsened. Perhaps, contrary to what happens on the other side of the Atlantic, Europe does not have the means and the funds, but not even the political will, to be operational. Cinema audiences in the last 6 years have not increased, they have decreased, the percentage of American cinema in European markets has not decreased, it has increased. And nothing of what we set out to do in those years has been accomplished. In my doctoral course that I'm taking I'm collaborating with a doctoral student who has been interested in film production in the Maghreb, and the obstacles he has found to finding films or talking to people in these countries seem to rule out any concrete activity of these meetings. Those who can make sure to change this situation, governments, industries and macrostructures, have done nothing significant. Entire non-European generations do not want European cinema and produce cinema that does not want to be wanted. These entire generations have been influenced by American cinema, and we can't delude ourselves that small European productions can enchant them. Are there any remedies to this? We need to recover what made it great, for example the history of Italian cinema. There is no longer a cinema as it was before the ethics of aesthetics, where the artist felt a responsibility. In conclusion, I hope that this will be the last of the conferences, but not because we shouldn't talk about these things, but that we build facts, such as the exchange of film libraries between the productions of the various countries.

**Reimar Allerdt (President CIRCUM reg.):**

Giuseppe Gargani: I have to say that, unlike Micciché, I do not feel so pessimistic about this. Europe is a relatively small territory made up of an infinite number of different cultures, ethnic groups, languages and histories, and it is normal that a long process is needed to achieve uniformity of productions and common objectives at the cinematographic level. Obviously, at the moment, we cannot hope to surpass the American giant, but I believe that we are following a path that will lead European production to surpass American production, I mean from the cultural and institutional point of view, more than from the economic and financial point of view. I also do not believe that there is a lack of will on the part of the institutions, because regulations have been made and are being discussed in this regard. I conclude that the steps forward that Europe has taken are important, there are cues for initiatives that we can all draw on. This digital revolution should be seen as a positive process and I believe it can guide the future of humanity and of our Europe.

**Staffan de Mistura (Director, United Nations Center):**

The United Nations believes that diversity is just, respectable, defensible and to be supported. Our task is to support and prevent the flattening or annihilation of different cultures. An example that comes to my mind related to my work concerns Sudan, where we tried to undertake a campaign in favor of vaccinations; obviously due to lack of communication we could not address mothers via radio or television, nor could we bring vaccines with us, given the size of the country and the prohibitive temperatures, so we decided to respect their tradition by talking to the heads of mosques so that they could convince mothers to vaccinate their children and it worked. Another example of culture that we picked up is in Rwanda, where there were broken families and orphaned children, applying the extended family, a tradition that the further north you go the more it has completely

disappeared. The Internet and the digital revolution has introduced in us a great sense of hope, it can lead to a healthy globalization, encouraging communication. Poverty still exists and we are carrying out projects that, through the use of new technologies, are able to decrease the gap between peoples, such as telemedicine.

**Marco Bolgiani (Managing Director Eptasim spa):**

there are many aspects in common that link the world of cinematography and technology to the world of finance, I am referring to the function that finance can play in the realization of cinematographic works. In just a few years, in Italy, but also in Europe, there has been a shift from a DIY use of finance to a financial management with more sophisticated means, a shift that is still in progress. Today, the demand for information tools is ever greater, the demand for information on listed securities and companies is ever greater, and this has brought finance and individuals closer together. The latest phenomenon of this reality is online trading together with the proliferation of financial publications on the internet and the birth of television channels related to finance. Eptasim has been operating for years in the financial sector with the declared aim of creating value for its clients, with the particular connotation of creating and sharing knowledge. It may seem strange, but there is a great coincidence between finance and the behavior of individuals, between those who regularly go to the cinema and those who use the internet for finance. Even for the banking system, the digital revolution began in the 1970s, when technology was used to lower costs, now it is used above all to communicate remotely with clients. Italian banks began in the 1980s to invest in technology. The main advantages that the emergence of the internet has brought to the world of finance are the reduction of costs for clients and a strong push towards the democratization of finance. I would like to conclude by underlining that, with the use of this technology, we are moving towards a reduction in the distance between institutional operators and final clients and an increase in competition between financial institutions to the benefit of consumers, thanks to greater accessibility.

**Pierluigi Malesani (RAI International Relations Manager):**

as a company we are trying to approach this digital revolution with new methods and innovative management skills. This is why we have set up a company that deals with the Internet. The Internet is also revolutionizing the world of law, such as image and copyright, sports rights, and our company is currently discussing a service contract that includes, among other obligations, the establishment of a Mediterranean channel. Today, our TV dramas, such as "Un medico in famiglia", have a greater influence and cultural contribution among viewers than any other program or documentary, they represent more our behavioral models, such as the relationship with non-EU citizens, the elderly, religion, etc... This means that a company like RAI has to commit itself to representing not just one part of Italy, but all of it, and why not also the Mediterranean landscape or models belonging to other cultures. Moreover, we cannot disregard other cultures, but more and more it is necessary to interact. Television and radio are the optimal system of relationship but do not think it is easy, it is up to us to find appropriate solutions to achieve these goals. Obviously, this road calls not only the world of culture but also the world of business and we must try to find agreements to collaborate in the best way. A final consideration concerns how technological development, if not well addressed, can be a risk, increasing the gap between poor and rich countries.

**Vito Gaudiano (CEO Openet Technologies spa):**

There is no doubt that the digital revolution has brought about great changes in many sectors, such as finance, which was mentioned earlier, and has given the possibility to develop considerably even in areas that are not properly infrastructural. It must be said, however, that this revolution has not succeeded in changing some of the entrepreneurial structures of the system, for example, the

audiovisual sector, even though cinema has certainly made great strides forward, as far as the fruition of this content is concerned, we have remained very backward, in fact we still see films as they were shown years ago. With the Internet itself, it is still difficult to access audiovisual products, due to a series of problems. Undoubtedly there is a potential that has not yet been expressed. We believe that there will be a revolution from below that will complete this digital revolution, using the use of the internet and satellite transmissions to improve communications and receive information closer to the user at lower cost. From this point of view, we have elaborated a system that involves a network among Italian schools, but that can be extended to all the Mediterranean countries; this network system reduces the possibility of a single entity transmitting content in a generalist way but also using it for productions provided directly by the user. This experiment encounters difficulties linked to today's debate, that is, whether there is an effective opening to new cultures, which is a problem we are already verifying. Therefore, we can say that from a technological point of view, communication is undergoing considerable advantages and improvements, but cultural resistance remains.

**Gerard de Puymage**

**Aurelio De Laurentis (FIAFP)**

I believe that the Mediterranean is a potentially great market, all to be discovered, all to be coordinated; but its future life depends very much on the bridge that Europe can create for it towards the American market and towards the Eastern non-European market. New digital technologies necessarily mean new cultures, but also greater and better diffusion of existing cultures. New digital technologies mean greater commercial, creative and communicative power, thanks to them the world becomes smaller and smaller. The technological revolution is experienced at high speed overseas, a little slower in Europe and at a walking pace in Italy; at the same time it is also true that Europe proves to be able to anticipate the U.S. regarding the consumption of new technologies, in fact it is the world's leading user for number of mobile phone subscriptions. This shows, however, that Europe is not organized to exploit this, leaving the field open to US financial and entrepreneurial forces. To use a cinematic metaphor, the main actors at the moment are outside Europe, Europe produces good backs. This revolution represents an epochal turning point that is reshaping our lifestyles, our consumption, our habits, but even our laws and our companies. This is an opportunity to be seized, those who are able to read it and see far ahead will find in it new stimuli, those who stop at the present will perceive it as a risk, blocking progress. Italy is still behind in this process, even if it is growing rapidly, both for DVD consumption and for the number of families that have a computer as well as for Internet users; it is a process that must be encouraged, but to do so, we need more streamlined and available laws and regulations, more investments and financing for companies.

**Molina Suarez (Cuban Film Institute)**

I have followed today's debate with a sad but also hopeful mood. I come from a country where, like so many others in Latin America and Africa, this technological process has not taken place as in other countries, but in a much more attenuated and superficial way. The hope is that with time this technological and digital revolution can invest in a deeper way us too, also for my people make of culture, poetry, art and creativity their source of inspiration. I came here and I'm going to participate in another conference this week to organize with some Latin American and other European countries, such as Spain, France and Italy, a better production, marketing and promotion of our country's cinema. We are also trying to activate a collaboration with OCCAM to expand its work among us Latin countries. I would like to stress the need for this new technological revolution to be introduced also to those countries where it is minimally present, so that it can be accessed by the world and so that our culture can be spread and known in other countries as well. We are

working for this with UNESCO and with the architect Saporito to install an OCCAM antenna in our country.

**Mario Ricciardi (President of the National Cinema Museum, Turin):**

The National Museum of Cinema is located inside the Mole Antonelliana, in the film library there are about 7000 titles, the documents of silent cinema have been collected. Not everyone knows that Turin, together with Lyon, is the city that gave rise to modern cinema. The museum's patrimony also contains about 70000 photographic documents, 55000 documents related to cinema, there are unique objects and many other exhibits. The public is offered the chance to follow two parallel paths: one is based on history, showing the evolution of cinema techniques, the other is represented by the cinema machine, with projections showing the fundamental stages of cinema. At the end of both paths there is a big hall, with a 70 meters high dome, called "the temple of cinema". All of this makes it possible to reflect on the situation in Italy and in part also in Europe. We can distinguish two models of how communication technology is seen: on the one hand, technology is seen as a weapon to conquer the future, that is, communication technology has no frontiers, no country and becomes the vector of progress and modernization; on the other hand, there is the theme of cultural heritage and cultural differences, and it cannot be eluded. It must be explored and enhanced. In order to do this, it takes an audience and it is necessary to find a form of communication that makes this possible.

**Rita Calapso (delegated by Leoluca Orlando, Mayor of Palermo):**

I am a television director and consultant to the Mayor of Palermo Leoluca Orlando. The city of Palermo has launched a series of initiatives that aim at the exchange and knowledge of the cultures of the Mediterranean area. Among these initiatives there is an international award of the Mediterranean audiovisual which is now in its sixth edition and sees the participation of numerous documentary filmmakers from the Mediterranean area; it is a very important award which, however, does not enjoy the attention of the national press. This year's winner, a Neapolitan, has sold his documentary around the world but in Italy it has not been shown on any television network. The problem is not the dominance of the internet or new technologies, the problem is that the domain is in the hands of those who manage the press and the media who decide what is interesting or not.

**Alessandro Mandelli (Head of Cinema MTV / South):**

For years we have been following the Movie Awards and Cannes and for the last two years we have also been following the Venice Film Festival to follow Italian films. Ours is a musical television, but by now there is no cinema without music just as there is no music without images. Moreover, both panoramas, musical and cinematographic, have the same affinities with the public, especially those between the ages of 14 and 34. For us, the digital revolution began 5 years ago when digital compression was made possible to satellites, MTV began broadcasting digitally via satellite; this allowed us to expand the global content, the music, to everyone and at the same time adapt to individual countries, so as to come closer to the needs of individual customers. I'll conclude by saying that, just as we are doing for music programming, where we reserve 50% of the space for international music and the other 50% for domestic music, we are increasing our focus on domestic film productions. Our experience with digital technology, therefore, is very positive, in that it enables us at the same time to broadcast similar content and give space to different cultures.

**Andreas Weiss (Allgemeiner Rundfunk Deutschlands)**

**Yahya Pallavicini (Italian Islamic Religious Community):** a short speech to remember that the Mediterranean was called Mare Nostrum and it must be called Mare Nostrum again. In recent years Italy has been referred to as "the aircraft carrier of the Mediterranean", but it must return to being a "bridge". The three continents bordering the Mediterranean are united by thousands of years of

intertwined cultures, as well as religions. Therefore, we must return to have a common Mediterranean identity, also in the name of that unique God we all adore.

**Vesna Pejovic (Head Intern. RTV, Montenegro)**

**Ahmed Maher (Egyptian director):**

Technological progress greatly influences the world of art, but it is necessary to be able to assimilate technological progress with the moral value that underlies art. Now let's focus on those countries that do not produce technology; be careful though, not producing does not mean not consuming new technology, new technology is supplanting all the old machinery, in an almost imposed way. Egypt at the moment has two satellites broadcasting 14 thematic channels. There are numerous associations in Cairo that propose to recover all the negatives of Egyptian films, more than 3000, to transport them on CD and DVD. In Egypt they are trying to produce digitally, but it is an expensive experiment. I conclude by saying that this introduction of new standardized technology produces a confusing effect on consumers because a more graduated integration process is lacking.

**Lia Van Leer (Jerusalem Film Festival Director):**

I am glad to have joined, as it is a significant progress towards an encounter between Mediterranean peoples of which we as the Jerusalem Film Festival have always been the promoters, despite the difficulties encountered, and which we witness with the presence of Arab directors at our festival. The instance of peace and tolerance must animate us and must inspire filmmakers and all those who deal with cinema and television, because it is the only one that touches the spirit and soul of people beyond political, economic and social complications; a good film can bring together entire communities, distant and even in conflict, because it conveys common ideas of living in harmony. That is why I have come to this conference, to bring our testimony and will to support this initiative of CICT UNESCO.

**Kujtim Cashku (Albanian Film Director):** In Albania, new technology has allowed people to distance themselves from the reality that surrounds them to the point of imagining paradise beyond the sea. Albanian televisions, for example, broadcast some Italian channels and the same actors of foreign films, especially American ones, such as Chuck Norris or Van Damme, become idols for young people to be inspired by. Undoubtedly, new technology offers great opportunities for opening up to new cultures, for greater integration. Europe must be able to reconcile this technological process with its identity, its multiculturalism and its diversity; of course there are obstacles to overcome, such as multilingualism, but I think this is the right way to go, avoiding to emulate American productions, as if to pursue the "American dream". I hope that in this process small countries like mine can have a voice, being able to spread their culture and be part of this cultural diversity, not only being hinged on those of more advanced and rich countries. I hope that the Balkans can be seen for their multiculturalism and history, not only as a military geopolitical map.

**Claud-Enric Poiroux (Director General Europa Cinéma)**

**Pierpaolo Saporito (OCCAM and CICT President):**

coordinates the final session dedicated to the general debate, in order to define the final declaration of the conference that is attached here.

## **Final Statement**

Participants in the VI Euro-Mediterranean Conference on Cinema

### **Thank you**

-The European Parliament, and the delegation of MEPs who took part in the conference, in particular Giuseppe Gargani, President of the Culture and Communication Commission, European Parliament

-the CICT-IFTC, UNESCO Venice Office and UNESCO Mediterranean Programme for the organization of the event;

-the Presidency of the Council of Ministers (Department of Performing Arts) and the Venice International Film Festival for their collaboration;

-the President of the Republic, H.E. Hon. Carlo Azeglio Ciampi, for the message he wanted to share with the participants of the conference.

In conclusion, of the VI Euro-Mediterranean conference on cinema entitled "Digital revolution and new cultures".

### **Considered**

-The potential for developing communication derived from new forms of expression as a means of bringing people together and integrating them, including through digital literacy;

The importance of preserving at the same time the Euro-Mediterranean cultural heritage in its diversity;

-The recent diversification of audiovisual offerings, both in terms of carriers and programs, thanks to digital development;

-The tendency of the media to reconstruct a virtual reality, perceived as reassuring in that it is separated from factual reality;

### **They decree**

-The need to maintain vigilant attention to new technologies, so that they are not misused as a means of persuasion, and to encourage the development of free media;

-The need for creativity, understood as freedom of expression, to take a leading role in the Euro-Mediterranean debate to promote economic and cultural development;

-The importance of promoting Europe as a bridge towards the American and Asian markets for the diffusion of Euro-Mediterranean cultural production

### **In this regard**

They appreciate the initiatives taken so far by UNESCO, COPEAM, OCCAM to promote a homogeneous development of digital in the Euro-Mediterranean area;

### **Bottom line,**

hope that the chain of decisions will be shortened; it is necessary to find an outlet for creativity, if creativity fails to take a central role, we will face a tragic future. Creativity means freedom of expression, it means culture factory. There is an abdication of traditional values on which society has come to a standstill, young people are teaching old people and not the other way around. Another paradox of the moment is that up to now we have always had mass productions, instead we are going towards mass creativity and an extreme selectivisation of products. A crucial pathology is the "pathology of the media", in the sense that the media are reconstructing in a completely separate way realities that no longer respond; virtual reality is perceived in a more reassuring way than real reality. A cultural disintegration is developing, a disintegration that then

leads to a social disintegration. This is why we need to intervene in the media, but it is not easy. This is why the "Popper Committee" was created, Popper was in favor of the open society, because we believe it is essential at a time like this, using the media with our content. The Committee will begin to work, first with activities of denunciation, in the deepest sense of the term, then orientation, since at the moment there is a lack of references.

# **VII EURO-MEDITERRANEAN CONFERENCE ON CINEMA 2001**

convened by  
EUROPEAN PARLIAMENT, Office for Italy, UNESCO  
Conseil International du Cinéma et de la Télévision  
(CICT-IFTC)  
and with the collaboration of

PRESIDENCY OF THE COUNCIL OF MINISTERS Department of  
Entertainment,  
INTERNATIONAL FILM FESTIVAL OF VENICE,

**AUDIOVISUAL COMMUNICATION AND INTERACTIVITY FOR A DIALOGUE  
BETWEEN CULTURES**

Venice Lido, Friday, September 7, 2001, 9.30 a.m.  
Conference Hall, Casino Palace

*Flyer of the Seventh Euromediterranean Conference*



***Summary Of Interventions***

**Luciana Castellina**

The relationship between Europe and the Mediterranean is unfortunate and at the same time essential. I remember the words of a Bosnian writer: "Europe without the Mediterranean is like a man deprived of his childhood". It is a very beautiful sentence. Without the Mediterranean there is no childhood, there is nothing else to add to this very clear statement. I have spoken of an unhappy relationship. We can't talk about cinema, music, literature or anything else if we don't overcome this political knot that has accustomed us to think that the world is in the North and that in the South there is the degradation of the world. In Italian newspapers we often read "Italy is falling into the Mediterranean": it is falling to the south, it is about to go from series A to series C and series C is precisely the Mediterranean. This idea of a world in which Brussels is paradise, purgatory is Italy and hell is what lies immediately below, i.e. all the Mediterranean countries, makes the relationship difficult. Either it is overturned or nothing more can be done, so much so that - I always quote it so much it is indicative - finally there was a conference in Bologna under the Italian presidency of all the ministers of culture of the Mediterranean to discuss mutual agreements, but it was nothing more than a conference on antiques. It seemed that on the other side of the Mediterranean nothing had been produced for two thousand years. Of course, two thousand years ago a lot was produced, but in the following two thousand years nothing. For Europeans, the other shore is that of antiquity. We don't know anything about what happened afterwards and there was no more exchange.

In the last few years, cinema has broken through this barrier with some wonderful films that have reached us. It has been the sector, and in any case only in the last year, in which Europe has done a little more to get to know people. If we want to face this problem we have to do it by starting to counter a natural tendency of Europe for which it sees its relationship with the Mediterranean as

the problem of extending itself towards the other side and not instead of making an encounter. The means, the instruments, the things to be done, how to do them are something very difficult, because one has to think about how one knows the films of the other side in Europe. But Europeans often don't even know the films of Europe - the French don't see Italian and German films and vice versa...! The average number of non-domestic European films that are seen in European countries is around 5%, which is nothing. There hasn't been an Italian film shown in England for I don't know how long. So I would be demagogic if I said that the problem lies in showing films from the other side. There is a tendency to divide people, so that on one side there are American films and on the other side there are films from one's own village. The Mediterranean affair can help prevent this gap from widening, because in this way we run the risk of giving ourselves a terrible world: on the one hand the world depersonalized by the global product, macdonaldized, and on the other a sort of tribal revival in which everyone has their own culture, their own film production, their own languages and no one communicates with anyone else.

**Monica Baldi**

We hope that, also thanks to your contribution in your new position at the Agency for Cinema, Mediterranean and European cinema will have the attention it is now lacking. I would now like to ask Dr. Planas of the Pontifical Commission for Social Communication what he thinks should be done for Mediterranean cinema.

**Enrique Planas**

After hearing that the resources for this relationship between social communication and culture will be greatly diminished, what we need to do is roll up our sleeves and try to find alternative forms so that the catastrophe is not absolute. How to do this? By creating synergies between different realities that can serve this topic of common interest. It was highlighted this morning how values are important, how everyone wants creativity, civilization, tolerance, dialogue, progress, but also how new technologies should be at the service of these values, how cinema can propose values and be a vehicle of culture. In the Vatican there is a minister of culture between two different dicasteries: Social Communications, which I represent, and the Council for Culture. We have attended a few European meetings between ministers of culture and in this context, seeing that there is collaboration, we thought that social communication and culture are a union between all and are a sign of progress. These are very noble goals for which it is worth working together, theorizing and reflecting but also combining this activity with concrete initiatives, that is, creating interdisciplinary and intercultural spaces where this can happen. To do something concrete, last year we invented a small festival that took place in Rome in December. It was a non-competitive festival for which we rented a couple of movie theaters and selected about twenty-five valuable films to show that cinema always has something to say. It was a predominantly Mediterranean cinema, many of the elements were born in the Mediterranean and the theaters were packed: young people saw and reviewed these films. Alongside this event, we organized a conference at the AGIS headquarters, the result of which is a rather interesting book presented here a few days ago. It was so successful that we will repeat this experience: we will invite new people for the debate and we will look for new films - we have already found many. We also invented a little slogan: "Social communication without culture can easily be superficiality. Culture without social communication in the current context can be elitism." With this same scheme we have involved a university in Salamanca, Spain, and we are organizing a huge world congress on social communication, culture and spiritual nourishment. To this international congress we will call important personalities, not only Mediterranean, such as the director of the Metropolitan Museum of New York, Umberto Eco, Ferrarotti, Bill Gates, not all of them Catholic, not all from the same field. We will try to create an

environment that is as international as possible where everyone believes that media and culture must go together for the future.

What does the Mediterranean have to do with all this? All these initiatives are born here. The Mediterranean is the place where all these realities develop in an almost natural way. For example, even the Catholic Church to which I belong was born in the Mediterranean and is therefore deeply Mediterranean. To conclude, I want to say that all the effort should be directed towards the construction of spaces for intercultural dialogue and we believe that this is something really important and worth working for.

**Monica Baldi.**

We would be curious to know the results of the next meeting that you are organizing also because it is an important contribution to continue the dialogue not only Mediterranean but also beyond. I give the floor to Sylvie Forbin, director of Eureka and patroness of the program, who can tell us what are the possibilities of concrete intervention and if there are hopes at the European Union level.

**Sylvie Forbin (Eureka)**

Audiovisual Eureka works everywhere with countries from Eastern and Southern Europe to Turkey, but does not really work with the Mediterranean, at least for the moment. Our efforts focus on the countries that belonged to the communist bloc and the new opportunities for European integration. Thanks to our experience we have been asked to help the commission and the professionals in the new work that was opened by the Barcelona Conference in 1995, where the fifteen countries of the Union with the twelve of the Mediterranean decided to start a new cooperation based on the principle of the Euro-Mediterranean partnership. In the audiovisual field, nothing has been done since 1995, while something has been done for heritage in the traditional sense. In November 1997 there was a conference in Thessaloniki between these twenty-seven countries where professionals, representatives of the countries and the commission were present and they decided to make a cooperation plan in the audiovisual field with financial support. At the beginning of August, the commission launched a new program for audiovisual cooperation called Euromed audiovisuel. This proposal aims to involve professionals from the twenty-seven countries and aims to arrive at a group of projects that have a global vision. The goal of these projects is to bring out a Euro-Mediterranean vision, a very modern concept. In order to achieve this, it is necessary to work at the level of production and distribution. Europe's experience in the Media program has had a great influence on this new program. The other very important principle is the recognition of the cultural and political role of audiovisuals in the Middle East peace process. The principle of non-discrimination of these countries is fundamental, so Israel must also participate in these projects. The Union thought that with the help of culture and audiovisual it is possible to help the development of this dialogue. The valorization of these cultures could reduce the misunderstandings between the North and the South of the Mediterranean. The Commission insisted on one point in particular: the Euro-Mediterranean dialogue must include all the countries of the Union. Scandinavia, Germany, England must therefore also participate in this new strategy. It is very important that the North enters into this cooperation also because of the distribution and the ability to share knowledge. For the next year, this proposal will have to finance a few projects, at most ten, which must be large structured projects that guarantee results and open to all, i.e. network texts that with conventions with smaller projects will allow to cover the whole space of cooperation. These projects will address radio, television and cinema. As far as cinema and television are concerned, the projects will have links with production - there will be a fund for production which is a great advantage that we did not have for Eastern countries - and there is also the possibility of having experts from Europe or the South accompany the projects. There is

therefore a training component, but above all a co-production component between the North and the South of the Mediterranean, with at least four partners - two from the South and two from the North. In my opinion, this is too high a criterion, but the principle was good: to get as many professionals to participate in the program as possible. In distribution, attention was focused on the possibilities of helping the production to go on the different TV and cinema networks: there will be different possibilities of language, of dubbing, of helping distributors to reduce the costs of a foreign production and there will also be help for cinemas that want to screen European or Southern films.

All this is something very new, a great opportunity for Europe and the Mediterranean. It is a challenge because it is something new and therefore in the Mediterranean countries problems of political and other nature will be easily encountered. If we will be able to make Europe understand that this cooperation can bring very important results, then we will be able to open a new page of cooperation that will bring well-being to Mediterranean countries and to European countries. This is something that must be strongly emphasized and we must work hard, because the decision will be taken at the end of October, so time is short and we must work hard.

**Monica Baldi.**

Thank you for explaining to us what Europe does concretely with a specific program and therefore also the future development. To understand now what the political initiatives of a certain importance can be we have here Mr Lucio Manisco from the European Parliament.

**Lucius Manisco.**

I share the propositional basis of the debate, but I am pessimistic about the practical implementation, precisely on the basis of what has been said and done by the European Union and the European Parliament. There have been great programs in the past, such as the Guarantee Fund for the Promotion of the Cinema and Television Industry, later scaled down with the Barcelona Conference, the Euro-Mediterranean Partnership project, the Thessaloniki Conference. For example, one of the few things achieved by the project was the program dedicated to the collection, preservation and accessibility of the distribution of films and electronic footage. I would like to inform you that for 1999, not a single Ecu will be allocated to the preservation and enrichment of these archives, which are essential not only culturally but also commercially for the diffusion of film and audiovisual culture in the Mediterranean basin. We have outlined this area of interest with several countries which are: Algeria, Cyprus, Egypt, Lebanon, Jordan, Israel, Malta, Morocco, Syria, Tunisia, Turkey, the Palestinian Authority. The basic program is the Meda program. The original funding was to be for the various programs up to 80% with only 20% local resources. The overall allocation, which will probably be further reduced during the revision of the budget of the Commission of the European Union, ranges from 1 to 4 billion Ecu, which is from two to eight billion lire, a rather low figure if one considers that the programs launched and in preparation are about 12. The campaigns carried out by the Culture Commission have been very courageous, even if characterized by bitter defeats, especially when it came to setting the issue of defending the cultural autonomy of television and film production on quotas. These proposals regularly passed through the Commission with fairly large majorities, but when it came time to vote in Parliament, they were rejected and the majorities disappeared. In my opinion, without a solution on quotas, the problem of total penetration of the American market into the European market cannot be solved.

There is such a strong presence of American lobbies in the European Parliament Commission headquarters that it is frightening. There are thousands of people in the offices and in the most luxurious quarters of Brussels who send about forty invitations a day to talk and discuss. The promoter of this operation is Jack Valenti, president of the American Motion Pictures Association, which promotes, among other things, the Oscar award. I mention only one case in which Luciana

Castellina herself came across on the eve of one of these negative votes to set these quotas. On the eve of the vote last year it became known that Jack Valenti had allocated one million dollars to the permanent delegation for relations with the United States, a rather important delegation of which I was vice-president and whose president was Alan Donnely who then obviously voted against the quotas. The main purpose of this delegation for relations with the United States is to carry on a one-way relationship with the American giant. This is something that worries a lot because then also through the MAI project it will intervene heavily in the European production autonomies at the cinematographic and television level. We therefore have a form of military garrison of the American cultural production, a cultural hegemony of the American people and then there is another problem in the field of this Euro-Mediterranean partnership and it is the political and military position of the United States towards these countries that we have mentioned and in general towards the Arab world. Ben Bellahdi, of whom I am a very good friend, does nothing but talk about this Arab, Muslim, Islamic perception of the commercial and military aggressiveness of the United States. Indeed, the case history proves him right: all the military initiatives undertaken by the United States in recent years have been directed precisely against these countries, not to mention the promotion of the Iraq-Iranian conflict, the conflict against Iraq, up to the latest episodes in Sudan and Afghanistan. Therefore, from the Arab, Islamic point of view, Europe is often seen as a springboard for this hegemonic and military policy - think for example of England which is always ready to support American military actions - and this is a serious problem which causes difficulties in the creation of this partnership in the audiovisual and cinematographic sector. Therefore, I am rather pessimistic about the possibility of translating into practice this position of ours of debate, proposition, above all because the real appropriations will be drastically reduced in all sectors of the audiovisual sector and perhaps the cut will even exceed the 45% mentioned. These are drastic reductions due not so much to the opening up of the European Union to the Scandinavian countries, but rather to the preparations for the entry of several Eastern European countries into the Union and then to a colossal parallel investment that will not be decided by the Commission, but by NATO of one hundred and twenty-five billion dollars for its enlargement to include certain Eastern European countries. Moreover, we are facing one of the most serious economic crises since 1929. I advise you to read the cover of the Economist where there is this example of a meltdown of the world economy that will heavily influence the investments and allocations of the European Union both as a Commission and as decisions of the European Parliament. So I'm pessimistic and I'm afraid that these debates are more about how to deal with this American boot that used to be much more plush but is now ironclad. Our debates are more about how to blunt some of these nails or how to avoid dealing with such a serious and heavy issue. Let me conclude with an episode concerning De Gaulle. When there was the mighty advance of the army led by General Ledere to conquer Strasbourg, especially because of the symbolic value of a repositioning on the Rhine, it was then followed by the German counteroffensive of the Ardennes, the famous Bastogne that fueled something like forty Hollywood movies. Eisenhower and also Montgomery ordered De Gaulle to withdraw these troops, which besides being exposed were composed of a few thousand soldiers and a dozen tanks, because they could contribute to relieve the German pressure on the American troops. General De Gaulle simply sent a telegram of a few words to General Ledere that said: "Preparez votre defence" I believe that this concerns us in this conference as the Mediterranean culture that is inexorably crushed by this increasingly massive American presence.

**Monica Baldi.**

We would not only like to prepare a defense but also an attack. That is why a meeting like this is important, where different personalities intervene to try to find a stronger attention formula. Undoubtedly, the budget is the one that creates the most problems for us.

I now invite Vecdi Sayar, Vice President of Tursak, the Turkish film body. I would like him to give his opinion on everything that has been said today.

**Vecdi Sayar**

It is difficult not to agree with what has been said during this morning. Undoubtedly the Mediterranean is a mosaic of cultures with common problems and of course we have to fight together to defend our rights, our diversities, our multi-ethnicity, as well as to find the common roots of our cultures. It is therefore very important to find ways of collaboration, of interaction and cinema is a fundamental means: as has already been said, it is the most effective ambassador in the world. We must therefore find concrete ways to defend our cultures. I would like to say a few words about what we are trying to do in Turkey. I represent a private foundation, made up of about two hundred people, half filmmakers and half politicians, mayors, businessmen, journalists and people from other fields. We try to protect Turkish cinema and to spread it in Turkey. Of course, we cannot rely only on our own culture, we know that Mediterranean cultures must act together. That's why Tursak, which is the Turkish film and audiovisual foundation, is trying to create a Euro-Mediterranean project that aims to educate and spread the culture of all Mediterranean countries, we have to find ways to defend our culture. I represent a Turkish foundation composed of 200 people, of different cultures, who are trying to defend their culture. It is impossible to limit ourselves to the Turkish world so our foundation wants to launch a project, education and cultural diffusion, which includes all the Euro-Mediterranean culture. Turkey had a great film production in the past. Now the annual film production is only 10/15 films per year, before it was 200. Before there were 2000 cinemas, now there are only 300. We have to create an official body to promote cinema. This is what our foundation is trying to achieve. We thought of making thematic festivals, now there are 5, each of them very specific and sectorial "history human rights environment and corporation". Interesting what Manisco said. In fact, Turkey is one of the countries where American cinema dominates the most (85%). We need to show Turkish but also European films, but we need the help of the EU and its politicians because ours are not interested. I find the Eureka project interesting as a Euro image. Between innovation and tradition, the struggle is one of survival. We need more decentralization and creativity, more strength from the southern countries, we need to involve the southern Mediterranean countries Cinema is important for mass education so we need to be part of the decision making power, it's not a criticism but just a wish. Thank you and good luck.

**Miccichè**

What can be done? Those who don't know that we were talking about Mediterranean cinema could not identify the subject of the conference except for the last speech of our Turkish colleague.

The south is part of the south, the north of the north: this does not work. A relationship between Mediterranean Europe and Mediterranean Africa could involve all of Europe and all of Africa. Instead, I believe it is important to shift the discussion by setting limits. If we want to move from conferences to the concrete phase, we need to operate differently. I recommend structuring a program that lasts 6 years with a two-year period for knowledge, one for dissemination and one for production, letting them flow without rushing things. Knowledge is fundamental. Arabs do not know anything about Europeans. It is useless to talk about the usual American monster because it is a spinning wheel. The colonialism from which it freed itself after the Second World War continues in the form of neo-colonialism. Let's not forget the havoc wrought by Belgium in Africa just 20 years ago in the former Congobelga. We know the culture of North Africa at least 10 times less than they know ours. First get to know each other by getting off the pulpit. Circulation of products, subtitling of films, here it is a question of setting in motion cognitive tools, making sure that they are not only known by intellectuals, but are also disseminated in universities. We have

had a history of domination and control, the Americans are an extension of us. Exchange funds for dissemination. Open a dialogue with our neighbors. Arab culture is widespread. There are areas of openness there are extremely practical steps that consist of knowing. Knowing serves to open up. Mythical Europe in Brussels. I would like to hope that next year we will arrive with a scheme in which we say what needs to be done.

**Conclusion: Baldi**

I want to start from the last speech, saying that next week in Brussels we will discuss this and try to get this proposal to spread Arab culture approved. This also means respect for the identity of each country. Many have talked about the creation of the projects. We need to understand what the future developments are. Why can't we make people understand that our heritage can guarantee us. Egyptian cinema is an example as it has helped to improve the condition of women in Egypt. Cultural integration, through cinema. Unesco: participate with stronger contributions.

**Zaccaria**

As chair I will say a few words. The themes of this conference are too suggestive so I will make 2 or 3 remarks. This meeting becomes a sort of appointment of the work and to discuss an issue of great importance as the one discussed this morning. From the convergence of technologies, there are those who believe that it is necessary to find norms that define the various sectors if these aspects are taken as a pretext for a somewhat over-propagandized perspective of liberalization without rules. Convergence of technologies that safeguard the specificity of discourses. More continuous and constant confrontation between areas and policies for cultural cooperation. Convergence is a framework within which we move towards effective cooperation in distribution for European and national policies.

Relationship between Europe and areas of the world in which Europe must develop policies of effective collaboration that enhance the pluralism of which Mediterranean Europe is full. European enlargement towards the North has brought imbalances that risk penalizing Mediterranean policies. An articulation of the program to include a cultural cooperation dimension. The future of policies for the focus on Europe must be woven into all policies that are pursued.

The cultural dimension is not stand-alone but must be one of the key chapters of the Union. Convergence of technologies but also of needs. Mediterranean dimension of the Union versus the Union's enlargement towards the north.

**Ahmed-Attia**

I'm from Hell because I'm from the south, I'm active in audiovisual and I produce when I can. It seems obvious to me to try to understand what is happening in the south today. We have been invaded for many years in Tunisia by foreign televisions, the first was RAI which has never broadcast a Tunisian short film. Our memory is our culture, today the effort is total. The future will be made of violence and attempts to emigrate at all costs. We are hungry but we cannot touch anything of the beauty that surrounds us and arrives in our homes through the small screen. The responsibility is double, of those who offer the product but also of those who are in charge here and do not want to offer their audience the local dream instead of the foreign one. We have difficulty talking about convergence. It was said about the European responsibility regarding colonization. There is also a European policy that wants this to happen, in Italy there is none. The films are seen in the festivals, we are used by these people who trade on our films. I don't need to go to minor festivals, I need to go on national television, like Rai. I had to have the support of a public TV station in the south that, among other things, is run by national political propaganda, so it doesn't work. Cooperation must be between those who do things and not between government agreements. It is necessary to pose the real problems to face them truly, without leaning on

unimportant political agreements. Fundamentalism is born from injustice, from the arrogance of the political class of the North and the South. Life, dignity but also the dream.

**Mario Zanone Poma**

Already last year I had proposed to talk about a digital platform. I had proposed the Egyptian projection which is only known in the Arab world even though it is of high quality. Satellite would facilitate this cultural exchange. We should talk about very open digital systems. In the meantime, I studied the opportunity of doing a multimedia laboratory for the Mediterranean area. What could it be? The multimedia lab has its own mission, our objective is: monitoring, creating a discussion forum, promoting projects, creating a digital satellite system, internet. At the moment we have contacted the academic world of Milan.

What we mean by digital platform.

-Identifying the spaces to be occupied

-Create the satellite

-Send all the information for each country to the satellite

-Receiving signals on the ground so that everyone can receive and send signals

In this way those who produce can broadcast what they produce and those who want to receive certain information can do so. This is why digital TV is important. In '95 digital TV was launched in Italy. The price has dropped a lot from 200 to 20 billion so to overcome the concept of deboarding is to equip these countries with a capacity to participate. The project of this laboratory, which will take place this year, has these tasks to carry out

**Pierpaolo Saporito**

The confrontation with new technologies is important, because we believe that digital communication is a development tool that gives the opportunity to exchange knowledge. It is not the only one. With Pontecorvo, we have studied a project for cinema, a way to spread the works shown during festivals so that they are not ghettoized or isolated in a specific context. This project is linked to an act, "copiam", an initiative that brings together several public televisions, 31 public televisions. Euromed tv consists of: -content and service

-OCCAM gate: shared working tool We want to continue this project in a network.

-OCCAM net: network that is being developed in this area in all Euro-Mediterranean countries It is also necessary to identify the operational tools to be suggested to the designers of these networks.

**Ligabue, anthropologist**

Cinema is a necessity of the path. It is difficult to circumscribe the Mediterranean space, now the dialogue between the two shores has become an unavoidable experience. The century in which we live is ending with the convergence of mass-media. The construction of technological highways is a great challenge for the future. Language and financial barriers. Public satellite service. Will the multimedia revolution we are facing be able to improve dialogue by enriching it with indigenous ferments? While the migration of men goes from south to north, the migration of images goes from north to south, arousing and feeding tensions, the European Community has started a Euro-Mediterranean program to promote exchange in this field. Thanks to cinema and television, the black community in North America has made visible progress towards integration with the American community. The same has been true for the Hispanic-American community, which has strengthened its culture. The Western film industry continues to identify the good represented by the West and the evil in the usual guise of the terrorist Arab. We need to reconsider our idea of culture. Resume Braudelle's lesson, give back geography understood as proximity alongside the concept of history conceived only as heritage. Let's remember that European rationalism has an Arab father Averroes.

I conclude with a sentence: "The ancient Arabs called Venice the place of the different and so as anthropologists we hope that Mediterranean cinema will continue to document with realism the human and environmental aspects of two different worlds that are becoming more and more homogeneous due to globalization and cultural osmosis, therefore Mediterranean cinema also has a precise mission in my opinion: there can be no dialogue if there is no mutual knowledge".

**Jacque Demoly, European Commission**

I will be very brief also because given the introductions this morning everything has been said about the partnership. I would like to make 2 or 3 remarks regarding the program this morning. Media is the main European program (60 million Ecu per year) in the audiovisual field and for the distribution of these works on television and audiovisual level. This program is complementary to Euromed which is a form of Euro-Mediterranean institutional partnership, while Media is for cultural development in the audiovisual field in our countries. It is addressed to European distribution and professional training companies. The second distinction is that Euromed foresees mega-projects, so they will be few because they will be groups of projects represented by 4 entities: 2 belonging to Eastern Europe and 2 to Mediterranean partners. Euromed addresses everyone more on a commercial and professional basis. We adopt 1000-1200 contracts per year while in Euromed only about ten contracts per year. We are associated as general direction in Euromed program and we will participate in the various projects in the selection phase. One point is important that producers know. Media considers projects in the development phase, before production. It can become the subject of a partnership at European level supported by Euromed and here we are talking about a real deep complementarity. A project can be realized within the framework of media, provided that it is distributed in 2 European countries, in co-production with non-EU countries that can participate, e.g. Turkey, Egypt, Tunisia. These are complementary programs. The examples are various, given the presence of parliamentarians I would like to refer to cinema exhibitors. There are 2 networks at European level to support, through subsidies, cinema exhibitors, encouraging them to introduce films not only from Europe but also from all the other Mediterranean countries. Cyprus has negotiated cultural and audiovisual cooperation clauses. Malta will resume negotiations that had been interrupted at the behest of the Maltese government. There is this possibility of entering into agreements with these countries.

**Cashku**

For this festival I thought to make a festival in which to present great filmmakers to present in Albania to create a culture of cinema. It's a festival without competition because there are great personalities who have to give hope to a country that doesn't have any, to develop the culture of cinema in Albania.

I would also like to talk about tonight's film which is related to the climate of trauma created by a totalitarian government. The film is related to the mentality that operates today. The different convergence structures that I have known producing this film with France and Poland, give the possibility of co-producing not only the product but also the possibilities of dissemination. Create structures that give the possibility to make cinemas for Euro-Mediterranean products. These European structures also take care of distribution and I think this is important for countries like mine where there is a strong feeling of victimization.

**Tasty**

On this initiative great attention from the Copeam televisions. This vision of high content is important.

**Moderator**

The festival apart from the competition can be a vehicle for promotion.

**Glauco Benigni,**

I represent Banchetti which plays an important role in Copeam. The talk is inherent in the relationship between film and television, we are more concerned with the television aspect than the film aspect. We recognize that cinema is one of those killer applications that make television systems from active to passive.

We need to add several goals. We have to get into people's homes and understand that television has to be aware that it is pay-per-view, it has to be free and supported by advertising. In the case of cinema, how long can free cinema be offered?

Those working on this Mediterranean network are considering 3 solutions:

-Debordo

-Indications, i.e. supply of Euro-Mediterranean products jointly integrated with local programs

-hypothesis Copycat, integration max. 31 public entities that coproduce, there is a time namely that of consensus organization. Unfortunately, the final viewer does not have the awareness to say whether it comes from cooperation or from the original source. Europeans do not consider the European airwaves as common heritage as the Americans do. Establish access prices and usage procedure to avoid raids by international raiders. The problem with the 3 elements of contemporary multimedia is

-content, preferably articulate,

-networking common heritage for first-timers (digital platform, satellites, etc.)

-Service, i.e. investment, user relationship and promotion.

Available funding is irrelevant. Thanks to the orbiting satellites, which will be 1000 in the near future, Telepan through the Infanta of Spain Isabelle has obtained 400 billion from the World Bank which is willing to finance projects of this kind. The World Bank would be willing to finance others also in the Mediterranean basin.

**Egyptian director,**

Discussing innovation and tradition we must remember north and south of the Mediterranean have a big difference.

This problem has two facets:

-relationship between southern filmmakers and viewers in his country

-connection between these filmmakers and viewers in the Western world Problem of identity and culture of these countries.

Going back to the first point, countries like Egypt that have a great culture and tradition. This viewer always needs the traditional art. The problem of these filmmakers is that they try to make a non-commercial kind of cinema, however, the producers are against it. According to southern and northern countries, cinema may have been born to touch the people of the country. Sometimes filmmakers want to escape from the viewer others confirm its ancient culture. Filmmakers need to get rid of the cultural boundaries set by the West and such filmmakers have another problem: their artistic element comes from a different school than the European one. Thanks to the old filmmakers who brought the camera to Alexandria, Egypt, which was the cultural center. These non-western filmmakers have to find the cinematic elements in their own culture like the Asians did, example Iranian cinema. This is to meet the taste of a different viewer.

**Janine Bertrand**

I find it fun to intervene at the end of this day, I will talk about the film club where I work, interested in the education of the public. Dissemination of film distribution, a permanent job that continues

throughout the year. I hope that quality cinema finds a form of promotion, finds funding. We are facing image inflation. We work in depth in all countries, also because our audience is very interested, but we aim at all audiences and also at distributing those films that cannot be distributed through normal channels. I'm pleased to say that our association, like the other film clubs, is also represented at festivals.

**Pierre Héros**

Lately there have been 24 co-productions with Italy, Spain, Lebanon and Egypt. So we talk about European cinema and co-production cinema.

**Cicault**

I am a teacher of foreign civilization, to Tunisians. I think the biggest problem is the divorce between technology and ideology. We need to find technological strategies of convergence. Europe that has to put the focus not only on the other, the American, but also on the other of the other, the marginalized of the south.

**Vincenzo Vita**

I would like to thank those who organized this conference. I immediately agree to carry out the initiatives that within Euromed concern Euromedia for the enhancement of the Mediterranean. I would like to add a proposal that I would like to make after Benigni's speech, which deals with the valorization of audiovisual material. The sectors of the South can be part of a new development for their own valorization. They suggest that large multimedia expansions be avoided. I am thinking of the need for a directive on pluralism issues and also of a supranational authority that is able to interfere with the processes underway. It is a political-cultural battle. The new technological adventures can come to a crossroads, that is to say, to be faced with: a technocratic project that is purely demagogic or a democratic one that bets on technological opportunities. You gave an example about digital. We talk about an extraordinary opportunity that today risks being wasted because in Italy and in other countries it is combined with pay television and with the problem of soccer rights. In my opinion, this is grotesque, given the importance that digital technology has and will have in the near future. I believe it is important to talk about cultural autonomy, which is undoubtedly a great value. The Mediterranean offers us an extraordinary opportunity for reflection. When we talk about Europe, we must try not to have a narrow vision because Europe is a piece of world history and the Mediterranean is an important point of reference. It is the protection of cultural diversity. This is an issue that becomes important, so we must do more both talking about these topics and about EU laws and regulations.

The Mediterranean is also an extraordinary place for the future, for the new geopolitical definition of the world. As it can become a point of innovation not only of history and tradition.

**Albanian director**

The cultural sector is totally neglected, there are only symbolic activities without any feedback in daily life. It is interesting to note that 80% of crimes committed in Albania are committed by young people between 18 and 20 years old. If you are unable to give these people an alternative way of life so that they can also find stimulation at a cultural level, it is clear that they will continue to do the same things again.

**Final Statement:**

At the conclusion of the VII Conference on Euro-Mediterranean Cinema entitled "Audiovisual Communication and Interactivity for a dialogue between cultures".  
participants,

**considering**

the richness of the contents of the discussion on the themes of the promotion of Euro-Mediterranean cinema and the urgent need to safeguard its creative heritage to be implemented through common actions of intervention

**hope**

that the process of mutual knowledge and collaboration under way between the various Mediterranean cultural identities is developed with permanent structures of cooperation in the field of cultural communication, for the affirmation of common values of peace and tolerance

**propose**

A cultural revaluation that can include more and more the South within the European Mediterranean scenario.

**VIII EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2002**

convened by  
UNESCO  
Conseil International du Cinema et de la Television  
(CICT-IFTC)  
and under the patronage of

MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES REGION OF  
VENETO,  
INTERNATIONAL FILM FESTIVAL OF VENICE,

**CINEMA IN THE DIGITAL ERA: WHICH TECHNOLOGIES FOR WHICH PEOPLE?**

Venice Lido, Friday, September 6, 2002, 9.30 a.m.  
Conference Hall, Casino Palace

*Flyer of the Eighth Euro-Mediterranean Conference*



**Summary Of Interventions:**

**Gianni Puglisi (Secretary General of the UNESCO National Commission):**

the key words of this event are "digital" and "cultures". Words that in turn subtend two other key words, "communication" and "integration". UNESCO confronts itself with its mission in the 20th century, and it has been very clear, placing itself as a privileged place for the reconstruction of civil consciences and for fostering a culture of peace. It is not by chance that the year 2000 was proclaimed by UNESCO as the year of peace. In the 21st century, borders are advancing, the globalization of culture imposes new rules for the respect of cultures. The digital era brings the world closer, it cancels distances, but it runs the risk of passing like a tractor over identities and differences that make the added value of every culture. Nowadays, UNESCO aims to combat illiteracy in the world, which is still rampant, and it is thanks to these new technologies that this battle should be pursued in a more concrete manner. We must also realize that technological development and continuous innovation are not enough if they are not accompanied by a decisive redistribution of technologies in the world.

**Ugo Intini (Undersecretary Ministry of Foreign Affairs):**

Italian policy has always tried to make the Mediterranean a territory of peace, to encourage the economic process and to facilitate cooperation between two shores that are, in many ways, complementary. A cooperation that must be supported by culture and cinema, television and digital media are essential for this. In the 1980s, Italy had the opportunity to create something unique and traditional that could be broadcast all over the world, because it had famous artists and directors, RAI was going through a period of great quality and Fininvest was conquering markets in Europe, but it failed to take off and missed the opportunity. It's not too late, it's still possible to create something typically Mediterranean that can compete with world markets, a new pole to stand

alongside Hollywood or Bollywood. I believe that the digital revolution is of enormous importance, comparable to all the great innovations in the history of mankind, which creates great opportunities and great risks. For example, the distance between rich and poor can be reduced or implemented more, on the other hand the digital revolution is an accelerator. On the other hand, the digital revolution is an accelerator. Not everyone has the possibility of accessing these technologies. Another problem concerns freedom; there is the opportunity that this process may favour an explosion of freedom, but also the risk that it may give rise to "big brother". The digital future, in short, is full of doubts and opportunities, where, in order to proceed safely, we must not lose sight of our values and traditions.

**Gerard De Puymege (UNESCO Mediterranean Programme Coordinator):**

Gerardo Zepeda Bermudez (Ministro de la Ciencia y la Tecnologia, Honduras): We are facing an incredible revolution for humanity, the information technology revolution.

Enrique Planas (Pontifical Council for Social Communications): First of all, I would like to thank the organizers of this event, of which I have become a regular, because thanks to these conferences I have acquired a multidisciplinaryity that I did not have before. This conference deals with topics of which I am not a specialist, but I am trying to keep up to date. When I was entrusted with the task of managing the Vatican film archives, I asked experts for advice on what to do and, among many other things, it was suggested that I computerize it, something that was not common among film archives at the time. With the help of experts in the field, I tried to develop this innovation, but I also had to make do since the funds to complete an assignment were not always forthcoming. In the same way, I tried to do the same in the field of communication in South America, trying to computerize the social communications of the church. So, we began to think about what could be done to achieve that goal, and make communication serve everyone, not just the church, since many activities have no borders. At that time many people had started to own personal computers, so we wondered how much it would cost to connect them together and we were able to do it with very little money. This allowed us to connect many small hardware between them and to form a more important hardware, able to give us a strong bargaining power against the multinationals of communication and computer science able to lower costs. We created a hardware capable of enclosing cultural databases containing documents that were previously difficult to access and an archive of ecclesiastical documents accessible to everyone. This result, achieved without the need for publicity, allowed us to have a strong bargaining and exchange power with other institutions, such as universities, which previously had archives and databases that were not accessible to everyone but which are now opening up to everyone. In addition, we implemented a computerization project for some islands in Chile where island-to-island communication was non-existent, using an old computer and radio equipment.

**Luciana Castellina (President of Italia Cinema):**

We all agree that technical progress is ambiguous. I would like to touch upon just two points: we are faced with an extraordinary diversification of supply, I am referring to audiovisuals, due to the multiplication of carriers and the diversification of programs; we are faced with an extraordinary increase in creativity, digital technology allows thousands of young people to make films, freeing themselves from the burden of financing. We are also facing an increase in the demand for audiovisual products; it is estimated that in 2005 there will be a 69% increase compared to 1995. Faced with all these opportunities, there is a risk of giving wrong answers, the demand for audiovisual programs has an adequate supply at the quantitative level, but not at the qualitative level. The current offer is homogeneous, about 88% of the global offer is of Hollywood matrix. This contrasts with independent producers, but also with the demand for programs themselves, a demand so homogeneous in the long run tires viewers. Therefore, it is up to the European

authorities themselves to implement policies that will make the most of the most innovative technologies, because it is not true that technology goes it alone, but it needs to be guided along the right path. The importance of cybercinema, of computerized cinema, is high, as it makes it possible to escape the individualism of home television and, at the same time, the anonymity of movie theaters, making it possible to set up "movie theaters" even in neighborhoods or condominiums, since the choice of what to watch is no longer tied to the big distributors. At the same time, this can lead to the exact opposite, that is, the reduction of distributors, by now few in number, until they remain, in an Orwellian panorama, subject to very few large distributors. To conclude, we return to the fact that technologies are not in themselves progress, but always depend on the social relations in which they are framed. A current problem, regarding the Mediterranean, I believe is the fact that culture always circulates North-South, never vice versa, as if we thought that the production of culture on the other side stopped 2000 years ago.

### **Final Statement**

Participants at the VIII Euro-Mediterranean Conference on Cinema entitled "Cinema in the digital era: which technologies for which peoples?", held in the Excelsior congress hall, Lido di Venezia, on September 6, 2002, highlighted the following points:

- beyond the negative aspects that are well known and that have been evoked, the new Technologies, thanks to lower costs, easier modes of application, combined with greater freedom, also allow developing countries to produce and transmit their own cultural content. As is well known, poverty is above all poverty of knowledge and information;
- the new Technologies open the door to a "city culture" intended for everyone and capable of enhancing different cultural identities;
- it has been underlined that News Technologies, the application of which in the cinematographic field can be compared to the passage from silent cinema to talking cinema, could not find their true application if separated from intelligence, creativity and freedom. It is significant that, for example in France, N.T. were used by the old registers (Godard) and that they were not afraid of novelty because they had already experienced other technological revolutions;
- the hoped-for hypothesis is that, from the point of view of a new strategy linked to N.T., the notion of quantitative, with which we refer to the number of spectators and receipts, will not prevail over that of qualitative and that, starting from these technical facilities, an atonal public, sensitive to originality and difference, can be formed.

**IX EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2003**

convened by  
OCCAM  
CICT- UNESCO  
MCM  
and under the patronage of

MINISTRY FOR CULTURAL HERITAGE AND ACTIVITIES DIRECTION  
GENERAL FOR CINEMA  
INTERNATIONAL FILM FESTIVAL OF VENICE,

**CINEMA AND NEW MEDIA BETWEEN CULTURE AND MARKET**

Venice Lido, Friday September 5, 2003, 2.30 p.m.  
Palazzo del Cinema, Pasinetti Hall



"filmmakers-deputies" from France, Colombia, Brazil, Mexico, and Chile, deputies like Sergio Cabrerà, Solanas, and many others. There will be two meetings to find a solution for the circulation of the cinematographic product, in the first meeting all the European and Latin American television stations will participate, in an attempt to create a television channel that exclusively broadcasts European and Latin product; in the second meeting they will try to distribute, with Europa Cinemas and Media Salle, contributions to the cinemas that program more than 50% of European product; this type of subsidy already exists in countries like Egypt and Morocco, now they are trying to expand it to Latin American countries. I invite all those who are interested in filming European cinema products to attend the meeting.

**Mrs KOVARSKI**

This is my first time here, but after the first half of the day I was very disappointed. I was expecting more practical interventions from the conference than abstract speeches, but I decided to stay and wait for the interventions of my "neighbors" like Frida, who had the same feelings as me. She asked many questions, firm and meaningful, which unfortunately were not answered. So I waited all day to see some positive and concrete conclusions, but now I'm going to leave a little confused about the purpose of this meeting. I was expecting more concrete interventions on how to create cooperation between film-makers in this region.

**Beneyto response**

All problems, if presented in the right way, already have in them the principles of a solution. I believe that the organization plans to prepare a final document in which solutions will be presented, implicitly or explicitly. To be realistic, there are no global solutions, we have no personal initiatives, but let's say, initial solutions, as we are presenting here in a short time. We don't want answers but specific experiences that can be useful later. We know that the United States dominates the whole field of production, and distribution in other countries. The problem will not be solved in this meeting, but we have certainly become aware of it.

**ALI SCUZER of the union of the Islamic communities in Italy**

Prof. Beneyto and Pachetti spoke about the "synergie méditerranée" and the important presence of Muslims in Europe, and for this reason I would like to make two proposals: the first is a greater sensitivity towards the civilization of Islam, which in the West is only marginal, and, second, more information, because someone said that on one hand there is the European civilization and on the other hand the Arab civilization. We Europeans know that European civilization is also Christian, Jewish, and Islamic, just as we must know that Arab civilization is also Islamic, Jewish, and Christian. We must, therefore, become accustomed to pluralism, both when looking from across the Mediterranean and when looking from Europe. There has been talk about the contents of American cinema. In fact, there is a very interesting book entitled "Secular Islam" in which the effects of the movie "Rambo" on our culture is discussed. Some Islamic groups, who were fighting the Americans, were posing just like Rambo. Let's see, then, how American cinema affects negatively. Prof. Pachetti said he was against "pedagogy", that is, not wanting to teach others what freedom is. In the Arab countries, in Qatar, there is a television, "Al Jazeera", which has assumed the same importance as CNN, and is seen by all immigrants in the Arab countries, thanks to satellite dishes. This television is exporting a model of democracy, of dialogue, of discussion, it is a positive example, not pedagogical, it has no intention to colonize. We know that in Islamic countries, there is a need of democracy, but Europe must take the responsibility of a fair information.

**VINCENZO VITA, Undersecretary Ministry of Communications**

Many stimuli have emerged from this conference that could be good material for an initiative in which we believe a lot. My presence here also serves to urge greater attention, on the part of institutional bodies, to the Mediterranean audiovisual and cinema, and to the Euromed free trade

area. The reflections made at the Barcelona conference, taken up at the Malta and Stuttgart conferences, are along the lines of Prof. Panchetti's questions, in which there is a vision of the Mediterranean area as an integral part of a wider idea of Europe. The Mediterranean is seen as a point of connection between north and south, east and west, between very different cultures, histories and experiences, but in the world of globalization, where globalization is not financial, but an enhancement in terms of economic support and resources. There are points to be clarified in the Meda program, and there are still hostilities in conceiving the audiovisual, cinema, and cultural product, as a quality point of development. It seems to me that the proposals contained in this conference go in the right direction. It is very important to deal with two issues: we are discussing a topic that has a great historical importance, we are talking about the Mediterranean area with its different cultures, origins and opportunities, which is in a moment of completely new transition from the technological point of view, and productive in the field of communication. This same theme, discussed only four or five years ago, had very different points of reference. Now we are in a new historical moment, in which there is the passage from the old communication systems, to a new system of technological convergence, is a theme that the European Union has addressed on several occasions. There is also a Green Paper, questionable, on multimedia convergence, which has given rise to a debate that is still ongoing. The stimuli I have gathered here, and which I share, lead to a clarification: there are two possible models of convergence, a purely technocratic model, whose barycentre is technology seen as a new religion, and which determines everything, the rules and the timing of development. This model, in Italy, has a very particular development, to which is added a certain electronic populism, which derives from the fact that this nation has a certain intertwining between political power and media power, which leads to elements of pathology. This is a model that has a negative effect such as cultural homogenization, the flattening of offerings, and the erasure of stories, and the differences of cultures. The other model, on the other hand, does not deny modernity, but protects differences and has as its outcome a technological convergence accompanied by a true diversity of cultural products, which can become more varied, thanks to technological evolution. Depending on whether one model or another is used, in Europe, there is a specific result in terms of laws, rules and the general structure that can be given to government. If a technocratic idea prevails, we move towards a process of flattening the system, of overcoming regulations, and there would no longer be any reason for the existence of a public service. According to a more democratic model and respectful of the differences of the different media, which coexist without canceling each other out, there is a general regulation of great principles, to which the media will adapt, and that if the medium is traditional, they will be more meticulous regulations, while they will be simpler regulations, if the medium is faster. This debate will become even more relevant in the coming months, because the GAZ 2000 negotiations will reopen, and this time there will be a confrontation between Europe and the Mediterranean countries, and the countries of high media concentration, such as the United States. Yes, in this way it affirms a great principle, that nothing denies modernity, on the contrary it enhances it, and uses technologies in the best way, that has as a reference point the enlargement of knowledge, of individual and collective consciences for the enhancement of all countries. Convergence is a mosaic in which the whole is as important as the details. This is the great contribution that the various democratic forces can make to a debate of historic importance: ploughing and culture, and the irreplaceable experience of communication, must be protected not as a reserve of the past, but as a great heritage of the future. Around this discourse there is no desire for protectionism but, on the contrary, a great democratic value, and if diversity is not protected, we will be faced with a very rich technological potential, but with a poverty of content.

**PIERRE LASSERRE, Director of the UNESCO Office in Venice**

I have recently become the director of the Unesco Office in Venice. As you probably know, it already has a long history, since it was created after the great flood that submerged a large part of Venice at the end of the sixties. This catastrophe profoundly affected international public opinion, leading to the establishment of a Special Office for the Safeguarding of Venice, which UNESCO ensured the management of. Since then, this Office has always functioned, carrying out its activities in the buildings located in St. Mark's Square. It operates by maintaining numerous relationships with private committees at the initiative of various countries, which very generously take charge of the restoration of monuments and, in general, the work of maintenance and conservation of the artistic heritage of Venice. The second activity of UNESCO concerns the enhancement of science and technology. This activity is more recent and was born from a marriage that can be defined as a marriage of love, but also of convenience, between the Italian Government and Unesco. In 1995, an agreement was signed by which the Regional Office of Science and Technologies for Europe of Unesco came to life. This Office is located in the Loredan Palace. The Director General of Unesco wishes to see a significant increase in the activity of the Culture, Science and Technology Unit. I have been charged with strengthening this union between activities that were relatively distinct, at least in our organization. The Italian Government supports this effort of ours, and I am very grateful to it. I will have to go to Rome in the near future to discuss the matter more fully with my colleagues in the Ministry of Culture, Foreign Affairs and Scientific Research. On this occasion I must convey to you the warm greetings of the Director General, Mr. Federico Mayer, who, as you know, is passionate about Venice. Everything about this splendid city does not leave him indifferent, and in particular the activity of OCCAM. Mr. Mayer pays special attention to this meeting that we are involved in today. Since the cave frescoes, to 3D animation, generated by the most sophisticated electronic computers, which propose a reality that does not always exist, man has a long familiarity with the image, vehicle of their reflections. This image, fixed or animated, mute or sound, has evolved into today's audiovisual. The audiovisual is everywhere, and it is an essential tool of science. In my experience as a biologist, the image is now a fundamental tool of scientific work. The audiovisual, on the other hand, is capable of advancing the boundaries of imagination and creation. The modern audiovisual is a powerful medium, as you know better than anyone, of communication and great conviviality; particularly because of what the Internet represents today. But we must admit that an ever-increasing gulf is being created, and it is paradoxical, between those citizens who have access to audiovisual media, including the Internet, and those who are excluded. In collaboration with specialized organizations including the International Telecommunications Union, the International Council on Film and Television and the UNESCO-OCCAM observatory in Milan, UNESCO strives with other partners to raise awareness of global media access and its value, estimated at more than \$600 billion on the threshold of the 21st century. Ineluctably, information highways weave a global web that still too often passes over individuals, countries and social communities lacking the means to connect and invest. Nevertheless, there is real potential in disadvantaged regions, and here we are also talking about Europe in the broadest sense, for example in terms of software creation. It is therefore appropriate that our efforts should enable these underprivileged, these excluded people to use their intellectual capacities in a real knowledge revolution, to participate fully in the information society of tomorrow. Our Director General, Mr. Mayer, has already mentioned it: it is essential to develop a sixth sense. That of solidarity. Education for all is genuine progress for mankind. Image and sound are the privileged instruments of this democratization of knowledge, which can lead to a real culture of peace. Formidable pedagogical support, the audiovisual will allow to penetrate the most complex realities, in any case it will open doors to which only a few had the keys until now. This is the fifth meeting on Mediterranean cinema as a Euro-Mediterranean free trade area. I would like to take this

opportunity to salute the initiative supported from the outset by the European Parliament, an essential partner in this policy. These international meetings constitute a forum for dialogue between researchers, producers, creators, educators and the general public. I would say to a certain extent that we expect a lot perhaps too much of the exhibition. In any case, Unesco also wants very concrete developments, I want to insist on this word. What are the possibilities and limits of the new objectives? They want to respond to expectations and create curiosity. What intellectual gymnastics should we suggest in order to achieve them, I mean, what are the indispensable complementarities between the vocations and inclinations of those we can call the bearers of knowledge? For example, from the family man to the website creator, from the child to the television maker. One example for which we have a lot of enthusiasm at Unesco is the Ciak Junior project. And a very interesting project is an experience of cinema made by children organized by the International Council for Film, Television and Communication in close collaboration with our Venice Office. At the threshold of the third millennium, our society is experiencing a revolution comparable to that of the Renaissance and the century of the encyclopedists, I think this is accepted by everyone. Responding to this desire for knowledge and free exchange is the objective of this fifth meeting organized by the International Council of Film and Television and the OCCAM observatory under the aegis of the European Parliament and the UNESCO Regional Office in Venice. I welcome the presence of qualified assistance gathered in this setting of the Hotel Excelsior on the Lido of Venice. Thanks in particular to the effective diligence of Mr. Pierpaolo Saporito and the secretariat of the Italian committee of the International Council of Cinema and Television in Milan. I would like to close by evoking the problem of children. Television and cinema as a major theme of civilization and the young generation. The impact of television and the Internet on children is formidable, as you know. It acts for the best, but we also know that it can act for the worst. Violence, often conveyed by television but also by other multimedia, is not only condemnable as a glorification of an unacceptable trend, but more seriously tends to distort reality, to trivialize horror, pornography and violence and thus contributes to making young people almost indifferent to the oppression of the excluded and the suffering of the victims. Audiovisual food for children is too often consumed without discernment, and those who conceive, produce and control it have a duty to remain lucid about the quality of the content. Unesco is concerned with raising public awareness of this immense problem so that citizens take ownership of it and make it a genuine social issue. In 1997, UNESCO, in partnership with the Swedish government, created a body to monitor violence in children's television programs. Cooperation on a global scale is essential, since the challenge is global the response must also be global, and of course we count on the cooperation and help of professionals. More than ever this issue is topical in the world, including the wider Euro-Mediterranean area. This meeting here at the Lido is a way of addressing these key issues. The participation of all of you audiovisual professionals, scientists and politicians is for us a guarantee of success. We expect a lot of your work, of your recommendations that the Director General, and probably his chief advisor Mr. Beneyto Vidal, my colleagues present from Unesco and myself will take into consideration.

**ANNE-CHARLOTTE BOURNOVILLE, DGI European Commission**

It is with great pleasure that I take part today, on behalf of the European Commission, in this fifth conference on Euro-Mediterranean cinema. You will easily understand that my presence among you has a special significance if I add that this is the first opportunity for me to publicly present the Euromed Audiovisual programme before an assembly of professionals and audiovisual specialists. I think the time has come to present and explain this new program to you the main stakeholders, but the task is a difficult one. As I have just said Euromed Audiovisual is a brand new regional program for Euro-Mediterranean audiovisual cooperation whose preparation has had a long

gestation and which is not yet operational. I hope that this will happen as soon as possible. I would like to underline in this respect that cultural cooperation at Euro-Mediterranean level is an innovation of the Barcelona Declaration of the end of 1995. I must point out that until recently the habit of working together was infrequent and there was little experience at the Community level of dealing with these issues. Of course, a policy of cultural cooperation is not conceived in the blink of an eye and this explains why we need time to prepare the instruments for this cooperation. This Euromed Audiovisual program is now a reality. The projects have been recently selected by the E.C. The year 2000 will see, thanks to this new instrument, the emergence of a more structured audiovisual cooperation on a Euro-Mediterranean scale. Almost four years have passed since the Barcelona conference, where the Euro-Mediterranean cooperation was launched. And, then looming the "millennium round" in Seattle where audiovisual issues will undoubtedly be the subject of a tough debate, it is a strong political impulse given by the European Union to the cooperation between audiovisual operators of the northern and southern shores of the Mediterranean. This is what is really at stake and it is the theme of this conference: how to protect our cultural identities in a context of increasing globalization of audiovisual communication. The Euro-Mediterranean complex must be, thanks to a strong political will and the contribution of private and public operators, an example of successful regional audiovisual cooperation: not simply a North-South cooperation but also a South-North and also South-South cooperation. It is a question, beyond the free movement of men, goods, services and capital, of being able to offer to the peoples on either side of the Mediterranean strong multicultural messages of identity to counter certain well-known one-way flows. I come therefore to the very essence of the Euromed Audiovisual program, whose purpose is threefold. First of all, it is to promote the Euro-Mediterranean culture by multiplying programs and information about this region in order to affirm its identity and to enhance tolerance and mutual understanding on both sides of the Mediterranean. Moreover, it is about promoting the development of the audiovisual sector in the southern Mediterranean countries, thanks to the cooperation between European and Mediterranean operators. Finally, the aim is to encourage the enhancement, promotion and distribution of the audiovisual and cinematographic heritage relating to the Euro-Mediterranean area. As you know, the Euromed Audiovisual program finds its foundation in the social, cultural and human part of the Barcelona Declaration and, more specifically, in the Thessaloniki conference of November 1997. Since then, all ministerial conferences at Mediterranean level have reaffirmed the priority place of audiovisual in the Euro-Mediterranean cultural cooperation. The last one was the conference of Euro-Mediterranean foreign ministers of Stuttgart last April. Political support is, therefore, consequent. At the end of 1998, the Euromed audiovisual sector was the subject of a first "call for proposals" published in the Official Journal of the European Community. This call for proposals aimed at selecting major regional projects, from 1 to 4 million Euros per year, in the field of radio, television and cinema, with three main objectives: the valorization and preservation of the Euro-Mediterranean audiovisual archives, the support to creation and co-production and the support to distribution and diffusion in the field of television and cinema. Compared to the old Medmedia program, which you know and of which only the training part will be relaunched, Euromed's philosophy is very different. Rather than supporting micro-projects in a very scattered way, as we did with Medmedia, it is about co-financing up to 80% of important regional projects involving the largest possible number of partners and presenting as much as possible a global and structural character.

Last April, the European Commission proceeded to the selection of six projects among the eighty proposed following the call for proposals. An envelope of 20 million Euros over four years will be granted to this first part of the program. 20 million may seem little, but this is the second largest

regional program to have been adopted by the European Commission in financial terms. The most important is the "Information Society" program and right after Vienne the Euromed audiovisual program. The granting of these 20 million Euros must be accepted by the EU member states at the end of this month. It is clear that the choice has been made in total independence from the European Community, has not satisfied everyone and I understand the disappointment of certain planners. I would just like to emphasize that a call for proposals is not an examination but a competition and that it is not enough for the project to be global and structured in order to be selected. The technical and financial quality of the projects is also decisive since a considerable amount of public money is involved. I repeat, it was not simply political logic that guided the choice made but also a logic of management results and monitoring of projects and optimal use of public funds. Moreover, I would like to stress that another call for proposals will be made for the second phase of the Euromed Audiovisual programme in 2001, not before because we need at least one year of activation of the first phase in order to be able to make a first evaluation and, therefore, to launch, in the best possible conditions, the second phase of the programme and, I invite all professionals to apply for this second phase.

A few more comments on the results of this first call for proposals. You may have noticed the absence of radio-related projects among the six selected. This highlights the fact that it was not political logic that motivated this choice. Simply the few radio projects that were submitted to us were not tactically flawless. I would like to insist on the fact that two of the projects, and a third of the six projects, are coordinated by a country on the south shore. And a satisfactory number, given that the purpose of the Euromed program is to allow a transfer of "savoir-faire" from the North to the South. All twelve Mediterranean countries of the Barcelona Declaration are involved in these six projects, which are open to all twenty-four Euromed partners, for example the Europa cinema project or the development and training funds project. A last comment on the results of this call for proposals. These are not mere North-South technical assistance projects but real cooperation in mutual interest with a special emphasis on the promotion of Mediterranean cinema in the European Union. In conclusion, I would like to make five observations. First of all, all the ingredients are in place to create a more structured audiovisual cooperation on a Mediterranean scale. There is a real political will. The instrument now exists. There are financial means. Obviously, it is still too early to talk about results, but we have already come a long way. Secondly, the first phase of this Euromed Audiovisual program is a pilot phase. We still have little experience with the treatment of Euro-Mediterranean cooperation within the European Union. This means that this cooperation must be a success and we will put in motion all means to achieve this goal. I would like to remind you that six projects for twenty million euros is a program of sustainable size for the current management capacity of the European Community. Moreover, we are aware that the expectations are considerable but the Euromed Audiovisual program is only a partial answer and therefore other public, national, intentional and private supports are needed. The Meda program is not intended to finance the whole of European audiovisual cooperation. We want to have a catalytic function, to give help and no more. Our vocation is one of subsidiarity. In my fourth point, I would like to point out that criticism is easy, but we will judge the results. I think it's unfair and premature to condemn Euromed audiovisual before having given it time to live and develop. Finally, I would like to talk about Meda 2, a program being discussed at the European Union level. The funds of Meda 2 will be at least equivalent to the funds of Meda 1. We sincerely hope that the use of Meda funds will be facilitated so that we can save a lot of time in the procedures, in the implementation of the instruments and in the functioning of the programs.

**LUIS ARTIGAS, Unesco specialist**

Fifty years ago, in the preface of his historical treatise on the Mediterranean as a whole, Fernand Braudel pointed out that a study centered on a liquid space has all the fascination but also all the dangers of a novelty. To measure after five years the successes and failures of Mediterranean audiovisual collaboration is certainly premature. Certainly, the regional and international institutions represented today had set themselves very ambitious goals: to stimulate technological exchange, encourage film diffusion, enhance the audiovisual and cinematographic heritage and facilitate the creation of wealth and work. We have encountered difficulties along the way, but fortunately, political interest in these regions has always been high. France undertook to organize a summit of heads of state of the Mediterranean countries in 2000, to launch the idea of a single space for cooperation and development. Recently, UNESCO, through its director general Federico Mayor, committed itself to the fight against the disasters that devastate and threaten the Mediterranean. Unesco refuses to see it as a zone of fracture, destined to violence, ineluctable clashes and decline. It was decided to bring together the actions of the Organization in a single Mediterranean program whose objectives are to contribute to the progress of countries and peoples, develop intra-Mediterranean cooperation and promote an eco-cultural area. The European Commission, in agreement with its twenty-seven regional governmental partners, has recently reactivated the Euromed audiovisual program, reserving a budget of twenty million euros. Today, most of the riparian countries reaffirm the common objectives for a Mediterranean cultural cooperation: to foster the cultural dimensions of cooperation, to focus actions in order to make them more rational and visible, to orient projects towards a wider audience, to create a cultural network. Starting from such a vast project, it is not easy to link the evolution of the audiovisual sector to the whole of a region that is so culturally diversified and politically compartmentalized. An initial observation reveals that localized actions, targeted and conceived according to each national reality, would be more effective than a global approach. The political priorities of the European Union's major "Etat 6" programs, targeted on each country of the former Soviet Union and its satellites, are an example to be followed by those who will be responsible for developing projects. Communication is and must remain an instrument of democratization and peace promotion. The ministerial conferences of Barcelona, Malta, Stuttgart, Palermo, Rhodes and Thessaloniki encourage a better concertation between Western and Mediterranean partners. An intensified Euro-Mediterranean cooperation should also encourage the development of national objectives, inevitably different from each other. In architecture it is a convention that the visual integration of a new building into an existing urban space is done by camouflage or contrast. Certainly the multiplicity of the Mediterranean cultural landscape will impose different processes of convergence according to different stages and timetables. If one cannot impose a cultural change without the adhesion of the group concerned, it is logically impossible to propose a common evolution according to a single calendar to heterogeneous groups. Starting from this observation, which are the partners and which are the sites that will allow to favor the audiovisual and cinematographic communication having to reinforce the democratic expression and the whole of the local cultural industries. For greater effectiveness, the participation of local diffusers is fundamental and this gives the definition of projects, although unfortunately these structures of definition, exploitation of cinemas, cultural promotion and television programming are often in the countries concerned closer to government institutions than to civil society. Having said that, an independent producer, having foreign political and financial support, will be able to more easily open a new informative, educational or artistic space in an official structure of diffusion theoretically not propitious to innovations. In the context of cultural cooperation, there is often talk of making a choice between promoting film or video techniques or digital images: this debate is now outdated. Today, rapid technological development makes it easy to switch from one system to

another, whether it be editing or image and sound diffusion. However, on a theoretical level, it is more than likely that the introduction of advanced digitization techniques have an important intrinsic value because they simplify the production process and allow us to touch a more segmented audience. These lighter techniques multiply the capacity for creation and increase the audience. The public impact of audiovisual projects developed over the past few years is easily quantifiable and now makes it possible to define the priorities of this partnership more precisely. Thus, the priority objectives could be training in democratic and human values and, more particularly, in women's rights, if it were not for the fact that dissemination, a fundamental step, depends on the particular political momentum of each coastal country and the useful periods of tolerance are never very long and very frequent in the Mediterranean. In spite of all this, windows of freedom appear mainly at the local level through the efforts of associations and urban televisions. Unfortunately, it often happens that these phenomena are followed by repression, invalidating the human effort invested. A subject that at first glance is less confrontational but actually very powerful is the awareness of the preservation of the natural environment. This subject quickly, but discreetly, leads to debates and questions about the living conditions of humankind beyond those existing in the animal and plant kingdoms. Moreover, the advantage of local and regional public impact, given the apparent neutrality of the subject, facilitates institutional engagement. At first, it would seem more rational not to prioritize the establishment of regional professional networks: some practical reasons argue against this. Local initiatives, such as production and dissemination, vocational training, festivals or aid to the creation of specialized businesses have a more structuring effect and should benefit from a clear priority over global approaches. This local orientation should not make Western partners forget their monitoring role which is indispensable to the development of communication programs. Thanks to new electronic technologies, access to communication infrastructures is open to the image industries, but unfortunately for certain Mediterranean countries free access to communications, for example the internet, is still limited. If this situation were to persist, it could hinder Euro-Mediterranean cooperation and more particularly its audiovisual part. The audiovisual has become the indispensable vehicle for all political, cultural, artistic and pedagogical expressions. Finally, in the Division of Creativity of Cultural Industries and Copyright of UNESCO, we have begun to make an inventory, country by country, of the image industries, with the will to unlock any local potential and seek further regional synergies. We also hope to more accurately determine the international flows of audiovisual dissemination. The development of this data will contribute to the application of suitable regional and national policies that will strengthen the cultural industries. And this information will be shared with all Euromed program partners.

**INTERVENTION BY JOSE VIDAL BENEYTO, Manager of the Mediterranean Program, Principal Advisor to the Director General of UNESCO.**

The title of this afternoon's meeting is: Towards the creation of free trade of audiovisual in the Mediterranean area. Is the Mediterranean area a dream and which one? We are all now part of the inescapable practice of globalization. Two questions arise: is globalization an inevitable destiny? a sort of fatal determination? or on the contrary the result of a human construction, that is, of a set of wills concentrated both implicitly and explicitly? It is very important to distinguish, in social, economic and political processes, between the explicit and the implicit. The explicit always implies conspiracy theory: anywhere a group of people, women and men, agree and prepare a strategy. The implicit means that there has been a convergence of behaviors leading toward a result. Normally, the explicit and the implicit are combined in all major historical processes. Is globalization, for example, the inevitable consequence of a set of factual determinations or, on the contrary, has it been produced by the will of a number of individual and collective social agents? Like all important

questions, it is extremely difficult to give a scientific and objective answer. Another question seems legitimate to me: I wonder if, given this predisposition towards a global consideration of economic, social and political reality, only a certain kind of global mode is possible? Is there only one possible globality? Or is there a set of globalities? The answer seems clear to me, although I recognize that it is a matter of personal choice. I say that we are not condemned to a single kind of globalization. The nature and mode of globalization depends very much on what we want. Today, we have to admit, it is the big world players, and especially the economic players, who have produced the kind of globalization we have, but can we, in some way, reconstruct this globalization to bring it closer to what we call the idols of progress? I think this is a central question that goes beyond the dichotomy: are we the good guys and fighting against globalization or are we the bad guys and defending globalization. It is the first question that must engage us in our reflection, this morning and this afternoon, on the Mediterranean area or European area, that is to say the great Europe. The European Community is, in fact, only the core of a whole that we all want to turn into the area of the great Europe. What is the current policy of the macro-area? We talk about the Mediterranean and Europe, but we should also talk about Latin America and this strong reality that are the countries of Mercosur and South West Asia etc.. There are a number of areas in the world; in order to function, they all have two features that distinguish them: the first is that they share a set of eco-cultural characteristics among which contiguity is a determining element. Thirty years ago, I had the pleasure of creating, with a group of Europeans, the launch of a Mediterranean-Latin American area. At that time there were three Italians, less famous than now, but already very determined: they were Umberto Eco, Francesco Alberoni and Alberto Serafico. The project was called Amelia (Mediterranean area and Latin America?) It was too ambitious and premature for the time; it was 1969. The project had a flaw, the lack of contiguity. Although the Latin American and Mediterranean realities have many aspects in common, the Atlantic is a separating element that is difficult to overcome. In order for a macro-area to function from an eco-cultural perspective, a certain historical continuity and common cultural characteristics are necessary, but a certain physical contiguity is also necessary. It is evident that the Mediterranean area possesses these conditions. It will not surprise you if I tell you that I was born in Valencia, Spain, but I have taught most of my life in Finland. However, I feel closer to Tunisians than to Finns: this is also a reality, just as it is a reality, today, that the future of the Mediterranean world depends very much on the countries of the South Mediterranean. There are a series of elements that create an extremely close interdependence in all fields. It is not only the case of earthquakes; we share the same tectonic plates, the environmental issue, the problem of desertification, the central problem of migration and therefore of work and labor, and economic interdependence. I would say that the Mediterranean, today, for the northern Mediterranean countries, is a reality almost as decisive as Europe. This is hardly accepted by our countries: the Mediterranean is not easily "sold" in the Mediterranean. The Northern Mediterranean countries have the habit of making a takeover bid on the Southern ones; while the Southern Mediterranean countries consider the Northern ones as a Trojan Horse trying to destroy their identities, for example Arab or Islamic identities. In the Mediterranean there is a huge political problem; as long as there will be no lasting peace between Israel and its enemies, it will be difficult to constitute a really visible Mediterranean space. The solution of the "Mediterranean" problem has the double characteristic of being for us absolutely imperative but difficult to reach. Today in this process of globalization we need communication channels, bridges between North and South, and the Mediterranean can play this crucial role of connection. The Mediterranean can be the place where to experiment the answers to the great problems of the 21st century. All the problems of the 21st century find in the Mediterranean the privileged place of actualization of conflicts but also of their resolution.

**SILVIE FORBIR/Director Eureka Audiovisuel**

I would like to share with you one of the results of the Euromed project, in which I took part as an advisor. It has been a great challenge and we have not yet interpreted the path taken. We are not currently in a position to analyze the results; as you know, the projects have not yet been made fully operational. This challenge has concerned two aspects: the ability to create multilateral projects between two regions that are not used to collaborating on an equal footing. However, we need to question the type of preparation and results already observed. Although there was no homogeneous quality in the proposed projects, the standard was good enough to justify in retrospect the beginning of this cooperation. There are a number of quality projects, but unfortunately a call for proposals is not under consideration. The budget has to be distributed among the six projects, unfortunately excluding many others. I must point out, however, that this was the first proposition appeal, but not the last, so I recommend that the protagonists review and rework their projects to present them at the next appeal. In dealing with a first assessment of this initiative aimed at creating an extended network of collaboration in Euro-Mediterranean projects, I would like to denounce a weakness both geographical and sectorial. The objective of TJ E in the framework of this cooperation was to bring out projects involving both the 15 countries of the Union and the 12 Mediterranean countries. This could be considered too ambitious a goal for a first attempt. Certain Nordic countries had some difficulty in understanding this objective. We had to work hard to explain to them that they should not feel excluded, but that there are ample margins for the Swedes, the Danes and the British to actively participate in these projects. I think it takes a lot of work on the part of the volunteers to make them want to participate in our projects. We have conducted such an experience with Central and Eastern European countries. It is true that Portugal had no immediate geopolitical interest in collaborating with the Czech Republic, yet thanks to the work of volunteers we were able after a few years to bring professionals together and to give birth to actions that naturally would not have seen the light of day. This is one of the merits of this EU initiative. We must seize this opportunity because a vast market is opening up in front of us, made up of the EC countries, plus the Mediterranean countries.

In talking about sectoral weakness, I would like to recall that Euromed's "call for propositions" was born in opposition to that of Med-media. However, they were not sufficiently publicized. The Commission had emphasized the importance of integrating the birth of projects and publicizing their appearance on the market. This presupposed a logic and dynamic of collaboration, for example, to integrate the production and distribution sectors. In the countries of the South, the dialogue between the world of cinema and the world of television is not sufficiently cultivated, the world of producers and that of distributors and television operators are very compartmentalized. The Euromed project had the objective of promoting the circulation of images and programs, thus having a cultural, political and identity-seeking impact. At the same time it had to have an economic impact on the whole of this type of market to the benefit of Mediterranean countries. I think, therefore, that collaboration between professional associations would be necessary. Unfortunately, in many of these countries there are no associations, there are no national or regional spokespersons for the category, so little information circulates, with great harm to all those who, despite having a wealth of experience and ideas, can not share it. It is necessary, in this case, a long term effort of the professionals of the Union and in particular of the Italian professionals who have already started a dialogue with some Mediterranean countries to help them to create their own staff and professional associations. The dialogue between institutions and professionals has often been very poor and the information has been hidden, maybe this is not the reality but it is the image that has been created. Eureka Audiovision has been able to create a network of professionals who have contributed to the realization of many projects. The goal for us must be to create a dialogue between

professionals and political powers. This is the method used by Eureka that can be made available to everyone.

I would like to conclude by recalling that this morning we talked about the Mediterranean countries and their film production capacity. But there is no creativity without a market; there is no creativity without organization and structuring of the industry. We must learn from the American film industry which has been able to conquer the European film market through a deep knowledge of its dynamics. The logic of this program must be to create a market based on new economic and legal structures. In order for the countries of the South to have the same quality standards as the countries of the North of the Union, a great deal of legislative work lies ahead of us; only then will we be able to think about a dialogue on an equal footing. Organizations, including Eureka, can help to bring this market into being.

### **Final Statement**

The institutions present at the IX Euro-Mediterranean Conference on Cinema, together with all the participants, invite you to sign the following Declaration:

#### **WHEREAS:**

Since its first edition, the Conference has had as its objective the creation of a free trade area between European countries and those of the southern shore of the Mediterranean.

-Cinema represents a great opportunity to deepen the cultural dialogue among all the populations facing the Mediterranean Sea.

-The new technologies offer enormous possibilities for facilitating not only economic, but also cultural and social relations between all citizens.

-that the process of integration between the two shores of the Mediterranean, instead of increasing, has greatly diminished

#### **they state:**

the need to renew the common commitment in order to guarantee to this community a fair and more and more extended exchange of cultural productions such as feature films, short films, audio and video clips, theater and dance performances, so as to ensure a strong impulse to the necessary process of integration among Mediterranean peoples, also to avoid any possible risk of new forms of fundamentalism or neocolonialism, especially cultural

the urgency to implement as soon as possible the principles already approved in 1993 in Barcelona for the creation of an effective free trade area among all the Mediterranean countries in the conception of a New Europe, enlarged in its borders, but also a motor of convergence and development among peoples in the values of peace and freedom

#### **to such wish:**

to extend to young talents from all the Mediterranean countries programs aimed at providing them with the most complete preparation possible in the field of new communication technologies, thus making their insertion in the productive realities of the most developed countries possible, with a view to equal opportunities for the new generations in view of building a better future

-that the powerful channels of distribution and diffusion enhance the most significant productions from all Mediterranean countries (among others Turkey, Lebanon, Israel, Morocco, etc..) to intensify the knowledge and the construction of a common inter-Mediterranean cultural space.

## THE EUROMED CONFERENCES 1995-2019

-They finally propose the Convocation of the X Euro-Mediterranean Conference on Cinema for Friday, September 10, 2004, on the occasion of the thirtieth anniversary of the biennial of dissidence, on a related topic.

THE EUROMED CONFERENCES 1995-2019

**X EUROMEDITERRANEAN CONFERENCE ON  
CINEMA 2004**

convened by  
OCCAM  
CICT- UNESCO  
MCM  
In collaboration with

MINISTRY FOR CULTURAL HERITAGE AND ACTIVITIES DIRECTION  
GENERAL FOR CINEMA  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA AND CULTURES OF DIASPORAS IN THE DIGITAL ERA**

Venice Lido, Friday, September 10, 2004, 2:00 p.m.  
Palazzo del Cinema, Pasinetti Hall

## Flyer Tenth Euromediterranean Conference "Cinema And Cultures Of Diasporas In The Digital Era"

<p>Sotto l'Alto Patronato del Presidente della Repubblica</p>  <p>PARLAMENTO EUROPEO</p> <p>Museo Nazionale</p> <p>Museo Nazionale</p> <p><b>OCCAM</b> Osservatorio per la Comunicazione Culturale e Audiovisiva</p> <p><b>CICT - UNESCO</b> International Council for Film, Television and Audiovisual Communication - Italian Committee</p> <p><b>MCM</b> Conseil des Manifestations Cinématographiques de la Méditerranée</p> <p><b>X CONFERENZA EUROMEDITERRANEA SUL CINEMA</b></p> <hr/> <p><b>CINEMA E CULTURE DELLE DIASPORE NELL'ERA DIGITALE</b></p> <p><b>CINEMA AND CULTURES OF DIASPORAS IN THE DIGITAL ERA</b></p> <hr/> <p>Manifestazione effettuata con il Patrocinio della Regione del Veneto e in collaborazione con: Ministero per i Beni e le Attività Culturali Direzione Generale per il Cinema 61<sup>a</sup> Mostra Internazionale d'Arte Cinematografica</p> <hr/> <p style="text-align: center;"><b>INVITO</b></p> <p>Venezia Lido, 10 settembre 2004, ore 14,00 Palazzo del Cinema, Sala Pasinetti</p>	<p><b>Programma</b></p> <p>14,00 <b>Anteprima: proiezione di documenti sul tema</b> <i>Preview: screening of short movies</i></p> <p>14,30 <b>Apertura Lavori - Indirizzi di saluto</b> <i>Opening session</i></p> <p><b>Paolo Costa</b>, Sindaco di Venezia, <i>Europarlamentare</i> <b>Daide Croff</b>, Presidente, <i>Biennale di Venezia</i> <b>Howard Moore</b>, Direttore, <i>UNESCO Venice Office</i> <b>Maria Grazia Cavenaghi Smith</b>, Direttore, <i>Ufficio Parlamento Europeo Milano</i></p> <p>15,00 <b>Prima Sessione</b> <b>LE DIASPORE CULTURALI, MATRICI DI CIVILTÀ</b> <i>Cultural Diasporas as matrices of civilisation</i></p> <p>presiede: <b>Giovanni Berlinguer</b>, <i>europarlamentare</i> relazione generale: <b>Emile Temime</b>, <i>Université de Marseille</i> <b>Luigi Pisanò</b>, <i>Presidente, Istituto delle Culture Mediterranee</i> <b>Jose Manuel Toledo</b>, <i>Direttore Fondazione de Tres Culturas, Siviglia</i> <b>Richard Muscat</b>, <i>Ambasciatore presso l'Irlanda, Malta</i> <b>Giorgio Bosco</b>, <i>Min. Plenipotenziario, Ministero Affari Esteri</i> <b>Alessandro Cecchi Paone</b>, <i>Divulgatore Scientifica Culturale</i> <b>Alfredo Ronchi</b>, <i>Medical Framework, European Commission</i> <b>Pasati Vicedomini</b>, <i>Direttore, Capinellmondo</i> <b>Sepp Kusstatscher</b>, <i>Europarlamentare</i> <b>John Steffens</b>, <i>Vice Rettore, University of Oklahoma</i></p> <p>16,15 <b>Seconda Sessione</b> <b>IL CINEMA DELLE DIASPORE:</b> <b>"FUSION" DI ALTERITÀ CULTURALI</b> <i>Cinema of Diasporas: "Fusion" of Cultural Differences</i></p> <p>presiede: <b>Giulio Cesare Giordano</b>, <i>Segretario Generale, CICT-UNESCO</i> relazione generale: <b>Oscar Ierusalimski</b>, <i>Caporedattore cultura, Gazzetta del Mezzogiorno;</i> <i>docente Storia del Cinema, Università di Bari</i></p>	<p><b>Programme</b></p> <p><b>Roberto Musacchio</b>, <i>Europarlamentare</i> <b>Cristiana Muscardini</b>, <i>Europarlamentare</i> <b>Stella Belessi</b>, <i>Direttrice Festival di Larissa, Grecia</i> <b>Mimmo Calopresti</b>, <i>Regista</i> <b>Francesco Iarlori</b>, <i>Digital Developer, Siemens Mobile</i> <b>Vittorio Boarini</b>, <i>Direttore Fondazione Federico Fellini</i> <b>Ahmed Maher</b>, <i>Regista, Egitto</i> <b>Lionella Fiorillo</b>, <i>Downtown Pictures</i> <b>Erfan Rashid</b>, <i>Iraq, ADN Krasos International</i> <b>Citto Maselli</b>, <i>Regista</i> <b>Andrea Piersanti</b>, <i>Presidente, Istituto Luce</i> <b>Francesco Alberoni</b>, <i>Presidente, Scuole Nazionali di Cinema</i></p> <p>17,30 <b>Terza Sessione:</b> <b>MIGRAZIONI/CONTAMINAZIONI:</b> <b>IL FUTURO DEL CINEMA DIGITALE</b> <i>Migration/Contamination: the Future of Digital Cinema</i></p> <p>presiede: <b>Pierpaolo Saporito</b>, <i>Presidente, OCCAM</i> relazione generale: <b>Vittorio Giacchi</b>, <i>Presidente, NUCT</i> <b>Marco Ugolini</b>, <i>Amministratore Delegato, CINEMART</i> <b>Enrique Planas</b>, <i>Direttore, Filmoteca Valenciana</i> <b>Carlo Bassi</b>, <i>Direttore, MIFED</i> <b>Roberto Di Russo</b>, <i>Presidente, RAIRADE</i> <b>Michel Clement</b>, <i>Presidente, Fipresci</i> <b>Lucia Kaiser</b>, <i>Produttrice Cinematografica e Televisiva</i> <b>Ubaldo Livolsi</b>, <i>Amministratore Delegato, Cinecittà Holding</i> <b>Omar Ben Mahmoud</b>, <i>Segretario di Stato, Tunisia</i> <b>Giuseppe Virgilio</b>, <i>Direttore EU and Industrial Programme, ESA</i></p> <p>conclusioni: <b>Nicola Bono</b>, <i>Sottosegretario di Stato,</i> <i>Ministero per i Beni e le Attività Culturali</i></p> <p>18,45 <b>Proclamazione film vincitore del Prix Enrico Fulchignoni CICT-UNESCO 2004 e proiezione short movie vincitore "Premio Globo d'Oro 2004" assegnato dal Comitato Stampa Estera in Italia</b></p>
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### Summary Of Interventions:

#### **Fabio Galiuccio, Telecom Italia Executive**

A brief mention of the language and speed of new technologies. Teleports, are a set of possibilities, such as video-communication, with access to the Internet, which put in communication between them the different ideas, creativity. I compare the Internet sites to Renaissance laboratories, but if before we forged the matter, now instead the new technologies allow to forge the new languages, the new and different expressions of art: cinema, theater, music, which can thus tighten in an alliance never had before. Telecom is committing itself so that through these new technologies not only business but also art in its different expressions is realized.

#### **Sidie Scherif, IFAD official, UN agency**

I represent here IFAD, which is an international institution, with over 180 member countries. We specialize in the production of documentaries, in Arabic, English, Spanish and French. The topics we deal with concern the development of rural communication, thus also helping developing countries at the cultural level (food, environmental irrigation, production and training). IFAD has funded more than 496 development projects around the world, amounting to more than \$400 million. We are now working with Europe to create a fund, the proceeds of which will be used to tackle a major problem: desertification. But as an association we also deal with different cultural

expressions: cinema, music and above all sport, as a real and important ambassador of peace and understood as a bearer of life.

**Sylvie Forbiti**

Both for the problem concerning the infrastructures of cinemas and for that of film copies, Thessaloniki could be proposed a financial support within the MEDA Program as well as an integration in the COPEAM network, whose EUROMED-TV project can be of great use for a more rational use of Euro-Mediterranean productions.

**Father Ettore Segneri**

I would like to bring to your attention the serious problem of distribution, on which, perhaps, no clear line of solution has emerged. Distribution is essential; without it, creation and production are thwarted. Let me suggest a way out of this problem: use the Sircom method. Sircom is an annual meeting that brings together almost a hundred European regional television stations to collaborate on distribution. The method, though very simple, is really effective and profitable: it allows each producer (both for television programs and for fiction) to offer his work and to receive others in exchange from the various participating countries; it is a real Market, not of sale, but of exchange: I offer one film and I receive at least fourteen. It is also interesting from an economic and qualitative point of view because each producer, in order for his work to be accepted, has an interest in proposing a good film and so does each producer: in this way, quality is mutually cared for with reduced costs because each producer spends on one film and not on the fourteen he receives, choosing them, in exchange. The same television stations have also noticed a weak point in the system, which they have resolved: in order to overcome the lack of quality and professionalism, they have organized a series of joint initiatives to allow young people to train under the guidance of professionals in the various sectors. Given the simplicity and validity of this method, I believe it is worth bearing it in mind in order to solve the problem of film distribution.

**Salah Stetic**

I feel like we totally missed the extraordinary scope of this conference. It was about developing a values strategy. But we dealt more than anything else with technical problems (rather superficial issues). It is now necessary to study in depth the extraordinary threat that hangs over our national identities, our common Mediterranean culture in the face of a globalization synonymous with the United States' seizure of power of the entire media universe. Our fortune is precisely that of being able to talk about our problems on the various theoretical, conceptual and emotional levels. It is necessary to implement a different collaboration between Arab and European countries. Co-productions have destroyed the deepest meanings of Arab identity. Youssef Chahine is a striking example of this, to which fortunately films like "Les silences du palais" or those of Kiarostami know how to respond with their great spiritual perspectives. I would therefore ask that the notion of identity and globalization be better defined. I do not agree that proximity TV is the panacea. True cinema consists in saying what we are, we Mediterraneans especially of the Southeast, double victims: victims of Europe which in turn is a victim of the United States, with modest means. And it is only with this kind of approach that we will be able to give a real opening on globalization. Until cinema achieves the integration of identity, truth and projection towards the other, it will not have proposed anything meaningful.

**Pierpaolo Saporito**

I think it is appropriate to form, within OCCAM this permanent reflection group to prepare for next year as a summary of budget and action plan. This is possible in terms of new technologies. The objective remains that of implementing a solidarity among institutions on this purpose, that is through channels of attention that examine, evaluate, criticize, but put this emergency as a point of maximum attention because if the multiplicity still alive in the Mediterranean is extinguished, we

won't even have the possibility to play another game. I will make an appeal in the meeting between Europe and United States, scheduled tomorrow at the Festival, to all Mediterranean people in America to recover this cultural matrix. Mediterraneans of America are Muslims, Jews, Catholics, Italians, French, Arabs and so on. It is on this wave of belonging that we must work because this new ability to identify with one's own culture is required. And part of America's cultural roots are here. So, a very important fact is not to lose our identity as spokesmen of culture. Otherwise, like last year, this meeting served to field projects. In the previous year, we worked a lot on OCCAM, a reality that is beginning to give structures of telematic and technological cooperation and to develop projects. Some of these have already been presented, but I will make a brief list of those not mentioned: The "Festival of Festivals": a project as a point of unity and global reflection on a now parallel market. In the Mediterranean there are more than five hundred festivals, thousands of screenings and millions of spectators who see films only in this circuit. But the time has come to leave this small reality of festivals to create a strongly identified circuit. We will work on this front with plans of study, work and identification to create an itinerary of films, people, calendars and places. Copeam is another area of high value. We have a direct responsibility in cinema and in a sort of point of guarantee like Unesco and we intend to develop this role to the full. This is a great opportunity and we know that maybe a digital platform creates a new distribution of cinema and in three years time there will be a market for digital cinema if the Mediterranean has its own platform and is already implementing its own way of positioning itself on the digital market, that is an appointment not to be missed. Project already formalized by the Albanians, because it is important to show how a people is part of the consensus of the Mediterranean peoples and not recovered as poor wretches. This is a fundamental ethical imperative, especially at the level of cultural identity, which often unites in the media field. Then there is a series of other programs that have been put in the field of telecommunications. Interactivity is the keystone that must not only be directed to our personal interests (costs, pay-TV, etc.), but must be done in such a way that we can work together, that cinema can develop with much more speed than today and above all at no cost. We must pursue a new concept of production, lower the costs of cinema and increase the quality of everyone's creativity. This is another imperative, it is useless to ask for a huge amount of money and lose years to collect it, when you can get the same result with a tenth of the cost if there is access to the appropriate technologies. These are many points on which we will draft the final document that will be circulated as a conclusion of this debate. It will be our reference point for new enrichments next year, thanks to the support of new technologies, we will try to embrace other realities. We now read the final declaration of the Conference.

### **Final Statement**

At the conclusion of the III Conference on Euro-Mediterranean Cinema entitled "Euro-Mediterranean Cinema. The Strategy of Values".

participants,

**considering**

the richness of the contents of the discussion on the themes of the promotion of Euro-Mediterranean cinema and the urgent need to safeguard its creative heritage to be implemented through common actions of intervention

**hope**

that the process of mutual knowledge and collaboration under way between the various Mediterranean cultural identities is developed with permanent structures of cooperation in the field of cultural communication, for the affirmation of common values of peace and tolerance

**evaluated**

the proposals put forward by the various institutions concerning the support to Algerian cinema and cultural operators, the launching of the Festival of Festivals event of the Municipality of Milan, the development of the EuroMedTV project of COPEAML, the development of an interactive cultural communication network, the launching of the Festival of Festivals of the Municipality of Milan, the development of the Euromed TV project of COPEAML, the MEDITIRANA Festival in Albania, the development of an interactive network of cultural communication of OCCAM, approve these initiatives and guarantee their support for the best and effective implementation.

**propose**

as a guiding idea and vector of mobilization of the action of all institutions and socio-cultural forces operating in the area that of the Proclamation of a great Mediterranean Cultural Community,

**XI EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2005**

convened by

OCCAM

CICT- UNESCO

MCM

Under the High Patronage of  
PRESIDENT OF THE REPUBLIC

In collaboration with  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**PROMOTION OF INTANGIBLE HERITAGE AND NEW DIGITAL CREATIVITY**

Venice Lido, Friday, September 9, 2005, 9.30 a.m.  
Palazzo del Cinema, Pasinetti Hall

*Flyer Eleventh Euro-Mediterranean Conference "Promotion Of Intangible Heritage And New Digital Creativity".*

Sotto l'Alto Patronato del Presidente della Repubblica

**PARLAMENTO EUROPEO**  
Ufficio a Milano

**OCCAM**  
Osservatorio per la Comunicazione Culturale e Audiovisiva

**CICT - UNESCO**  
International Council for Film, Television and Audiovisual Communication - Italian Committee

**MCM**  
Conseil des Manifestations Cinématographiques de la Méditerranée

**CICC**  
Centro Internazionale di Cooperazione Culturale

**XI CONFERENZA EUROMEDITERRANEA SUL CINEMA**

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**PROMOZIONE DEL PATRIMONIO IMMATERIALE E NUOVE CREATIVITA' DIGITALI**

**PROMOTION OF THE IMMATERIAL HERITAGE AND NEW DIGITAL CREATIVITY**

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Manifestazione effettuata con il Patrocinio della Regione del Veneto e in collaborazione con:

**62<sup>a</sup> Mostra Internazionale d'Arte Cinematografica**

**INVITO**

9 settembre 2005  
Venezia, Sede UNESCO-ROSTE, Palazzo Zorzi, ore 9,30  
Venezia Lido, Palazzo del Cinema, Sala Pasinetti, ore 15,00

Sotto l'Alto Patronato del Presidente della Repubblica  
XI Conferenza Euro-Mediterranea sul Cinema  
**Promozione del Patrimonio Immateriale e Nuove Creatività Digitali**  
Venezia, 9 settembre 2005

**Programma**

Mattino / Morning  
Palazzo Zorzi, Venezia  
9,30 Apertura / Opening / Cerimonia  
Hassan Mounir, Direttore, UNESCO Venice Office  
Mehmet Cavrak, Sindaco di Venezia  
Davide Cozzit, Presidente, Biennale di Venezia  
Hakim Mounir, Ambasciatore di Tunisia in Italia

10,00 Prima Sessione  
**IL QUADRO INTERNAZIONALE DEL PATRIMONIO CULTURALE E NUOVE PERSPECTIVE**  
Generalmente: cinema heritage and new digital technologies  
preside: Maria Grazia Caronighi Smith, Direttore Ufficio del Parlamento Europeo a Milano  
relazione generale: Firsiroti Sorinel, Presidente OCCAM  
**Matteo Mastrolia, Europeanization? Culture, Memory, Localization?**  
Patriarcha Paterki, Internationalization? Patricia Tala, Europeanization? Enriquez Gladys, Internationalization? Translation de Tine Culture Nancy Angel, DNA, Italy Daniel Van Espen, Prologue R.L. Sposito Stella Roberts, L'artefice, Festival di Linate, Cinzia Sant'Albano, L'Artefice, Festival di Linate, Cinzia Mendicino Tardif, Presidente, Alton Festival Film Festival International Festival, Direttore, Institut Culturel Français Giampaolo Min, Direspondent, Ministero Affari Esteri Pier Luigi Mariani, Direttore Relazioni Internazionali, ICAI

**Al termine dei lavori sarà annunciato il film vincitore del Premio CICT-UNESCO Europa Film Festival 2005**  
At the end of the Conference it will be announced the movie which will be awarded the Prix CICT-UNESCO Europa Film Festival 2005

**Programme**

Prematiggio / Afternoon  
Palazzo del Cinema, Venezia Lido  
15,00 Seconda Sessione  
**PER UN RINNOVATO PATRIMONIO IMMATERIALE DEL CINEMA?**  
Non lo sapremo se non avremo il dialogo  
preside: Enriquez Gladys, Direttore Ufficio Venezia relazioni internazionali  
relazione generale: Carlo Casati Geronzi, Segretario Generale  
Giorgio Bassella, Direttore, ASAC, Biennale di Venezia Stefano Lo Presti, Assessore alla Cultura, Direzione Regionale di Agricoltura, Pesca e Turismo, Regione del Veneto Luigi de Rosa, Direttore, Institut Culturel Mediterraneo, Lecce Miletto del Pace, Presidente, IMABE Cito Marilli, Segretario  
Esteria Baccini, ADIN Europa International Giuseppina Mastrolia, Segretario Generale, Festival Venezia Elisabetta Brunella, Segretario Generale, Mediaset Roberto Bazzani, Segretario Generale, Festival Venezia

16,30 Terza Sessione  
**NUOVE TECNICHE DEL CINEMA IN ESPANSIONE**  
Non lontano per un expanded cinema  
preside: Mario Vendome, Presidente Onorario, CICT-UNESCO  
relazione introduttiva: Vittorio Ciampi, Presidente, NI RTT  
Andrea Pizzarello, Presidente, Festival di Venezia Alberto Molino, Segretario, ETV  
Francesca Jandolo, Relazione, L'evoluzione, Saverio Maffei, Comunicazione, Luigi Tomasi, Direttore Regionale, RTT, ICAI, Marea Cinema, Associazione Disagio, Microsoft Italia Carlo Pizzarello, Segretario, Cinema Holding, Giuseppe Maffei, Direttore, EU and Industrial Public, ESA

18,30 Colloquio  
Hakim Mounir, Ambasciatore di Tunisia in Italia Nicola Basso, Intergovernmental Ministero per i Beni e le Attività Culturali

**SIEMENS** **Microsoft** **SANDEURO** **RTT** **102.5**

**Summary Of Interventions:**

**Luciana Castellina (President of Italia Cinema):**

We all agree that technical progress is ambiguous. I would like to touch upon just two points: we are faced with an extraordinary diversification of supply, I am referring to audiovisuals, due to the multiplication of carriers and the diversification of programs; we are faced with an extraordinary increase in creativity, digital technology allows thousands of young people to make films, freeing themselves from the burden of financing. We are also facing an increase in the demand for audiovisual products; it is estimated that in 2005 there will be a 69% increase compared to 1995. Faced with all these opportunities, there is a risk of giving wrong answers, the demand for audiovisual programs has an adequate supply at the quantitative level, but not at the qualitative level. The current offer is homogeneous, about 88% of the global offer is of Hollywood matrix. This contrasts with independent producers, but also with the demand for programs themselves, a demand so homogeneous in the long run tires viewers. Therefore, it is up to the European authorities themselves to implement policies that will make the most of the most innovative technologies, because it is not true that technology goes it alone, but it needs to be guided along

the right path. The importance of cybercinema, of computerized cinema, is high, as it makes it possible to escape the individualism of home television and, at the same time, the anonymity of movie theaters, making it possible to set up "movie theaters" even in neighborhoods or condominiums, since the choice of what to watch is no longer tied to the big distributors. At the same time, this can lead to the exact opposite, that is, the reduction of distributors, by now few in number, until they remain, in an Orwellian panorama, subject to very few large distributors. To conclude, we return to the fact that technologies are not in themselves progress, but always depend on the social relations in which they are framed. A current problem, regarding the Mediterranean, I believe is the fact that culture always circulates North-South, never vice versa, as if we thought that the production of culture on the other side stopped 2000 years ago.

**Mario Zanone Poma (Chairman of Mediocredito Lombardo):**

I premise that I will speak less about the financial aspects related to my position as President of Microcredit but more about my experience and my contributions to the creation of pay-TV in Europe and to the world of multimedia that I have had in my past. I wanted to make three points. The first is that the digital revolution happened in the 1970s when I introduced digital fax in Europe. The fact that a revolution is already 30 years old shows how well established it is, therefore irreversible. A fundamental element of this revolution already took place in the 1980s with digital compression, which was able to transmit an entire newspaper so that it could be reprinted miles away. I mention this digital compression because once standardized it allowed digital television via satellite; by the way, in both cases Italy was one of the first to implement it. The second consideration is that thanks to this revolution it is possible to spread culture throughout Europe and North Africa, with Euro-Mediterranean television, and I hope it can continue along this path. On this point, I would like to say that it would be nice to put all the museums in the Euro-Mediterranean area in contact with schools; it is a very interesting project and also an easy one, given that all museums try to include multimedia within them. Connecting museums and schools is an excellent way to implement very easy educational projects and gives teachers the opportunity to show what happens in museums that are not very close to the school. The third consideration raises the problem of the constraints of this technological revolution; the first constraint is technological and to improve the ability to compress the signal; the second constraint is economic and financial, that is, when there are new ideas and projects there is not always funding, even if I must say that the new economy is having different reactions from the past and therefore it seems that this constraint can be overcome; the third constraint is normative, I want to point out that there must be rules but there must be a well-constructed plan. I conclude by saying that we are now in the start-up phase of the digital revolution and I am convinced that it will bring benefits to the quality of life, but in these phases we let the market take its course, of course it should be regularized but not hindered.

**Giulio Cesare Giordano (Secretary General COPEAM):**

COPEAM is an organization that groups the Mediterranean audiovisual operators, COPEAM means "Permanent Conference of the Mediterranean Audiovisual".

It brings together more than 3000 operators in the area, it aims to be a forum for comparison and a research laboratory for new realities and initiatives, it promotes the development of cultures through the use of media according to a concept of unity in diversity. We are a multidisciplinary association and among our various commissions, one deals with cinema and one with new technologies. We have anticipated the legal framework of the Mediterranean audiovisual sector by helping to organize the Thessaloniki Conference on behalf of the European Commission. We have also started the study of a search engine on the Mediterranean. In this regard, it should be said that the multiplicity offered is today frustrated by the difficulty of demand to reach the channels that interest us in a relatively short time and with adequate ease. In this ambivalence of the terms "new

technologies" and "cultures", which is the subject of today's Conference, we want to move within the priority framework, which here is that of cinema, with all our strengths. (reads Copeam's message in French)

**Citto Maselli (Hon. President ANAC):**

We consider the process of globalization a point of risk not only for the circulation of ideas and culture, for the resistance of cultural diversity, but also for the very future of democracy, that is, of the very possibility of choice for citizens. The process of globalization imposes a logic that has authoritarian characteristics. We have re-proposed cinema as an industry of prototypes, that is, as a type of industry that allows for diversity and creativity, and therefore for containment and a barrier to a single thought.

**Petrit Beci (Albanian Cinematographic Centre Director):**

I would like to take this opportunity to speak in front of this auditorium to show the problems related to cinematography in my country. Our cinematography is relatively young, I started 50 years ago, but it has undergone an evolution, just think that in the last year 14 feature films and several fictions have been produced. This is a considerable amount compared to the low economic level of our country and the number of inhabitants. As we know, the production was motivated by political purposes that have greatly influenced its artistic character. It must be emphasized, however, that it has implemented our organizational capacity to make films and has stimulated our artistic vein. Lately we have been striving to make films outside of the usual propaganda and, even though the production has not been very high, we have managed to present some films at festivals of considerable importance, such as Cannes and Venice. Compared to 10 years ago, television stations have begun to broadcast international programs and films, but, given the financial difficulties that afflict many of them, we have managed to collaborate with only a few broadcasters. One of them is investing in digital technology and is building a large studio for television production, although they are focused on making more shows, which guarantee more publicity, than the production of films. This has meant that there is more demand among viewers for Albanian productions, and a number of film ideas are in the pipeline, encouraged by state funding and international collaborations. In the ex-socialist countries art does not always go hand in hand with politics and the economic situation, in fact even when these face difficult periods art manages to evolve, also influenced by the human drama that is lived. In these countries there is a contradiction between the creative force on one side and the material base that is too old on the other. I hope that there can be strong collaborations with European production because Albania is a country that can express so much, both on a human level, with the subjects and the dramas that are lived there, and for the beauty of the landscapes and the historical memory.

**Lino Micciché (President National School of Cinema, Rome):**

I have to say, frankly, that I am not satisfied. I have to say that those who have the power of the media do far fewer congresses than we do in Europe and are much more operational. It does not seem to me that the picture in the Mediterranean has improved in the last 5 years, in fact perhaps it has worsened. Perhaps, contrary to what happens on the other side of the Atlantic, Europe does not have the means and the funds, but not even the political will, to be operational. Cinema audiences in the last 6 years have not increased, they have decreased, the percentage of American cinema in European markets has not decreased, it has increased. And nothing of what we set out to do in those years has been accomplished. In my Ph.D. course that I'm taking I'm collaborating with a Ph.D. student who has been interested in film production in the Maghreb, and the obstacles he has found to finding films or talking to people in these countries seem to rule out any concrete activity of these meetings. Those who can make sure to change this situation, governments,

industries and macrostructures, have done nothing significant. Entire non-European generations do not want European cinema and produce cinema that does not want to be wanted. These entire generations have been influenced by American cinema, and we can't delude ourselves that small European productions can enchant them. Are there any remedies to this? We need to recover what made it great, for example the history of Italian cinema. There is no longer a cinema as it was before the ethics of aesthetics, where the artist felt a responsibility. In conclusion, I hope that this will be the last of the conferences, but not because we shouldn't talk about these things, but that we will build facts, such as the exchange of film libraries between the productions of the various countries.

**Reimar Allerdt (President CIRCOM reg.):**

Giuseppe Gargani: I have to say that, unlike Miccichè, I do not feel so pessimistic about this. Europe is a relatively small territory made up of an infinite number of different cultures, ethnic groups, languages and histories, and it is normal that a long process is needed to achieve uniformity of productions and common objectives at the cinematographic level. Obviously, at the moment, we cannot hope to surpass the American giant, but I believe that we are following a path that will lead European production to surpass American production, I mean from the cultural and institutional point of view, more than from the economic and financial point of view. I also do not believe that there is a lack of will on the part of the institutions, because regulations have been made and are being discussed in this regard. I conclude that the steps forward that Europe has taken are important, there are cues for initiatives that we can all draw on. This digital revolution should be seen as a positive process and I believe it can guide the future of humanity and of our Europe.

**Final Statement**

**WHEREAS:**

- I. The agreements signed in Barcelona for the creation of a Mediterranean free trade area by 2010 are currently substantially unfulfilled.
- II. The political and social situation in the Mediterranean has dramatically worsened, becoming the epicenter of an alleged "clash of civilizations".
- III. Cinema in the Euro-Mediterranean area is a vehicle for meeting, knowledge and dialogue.
- IV. Television media are increasingly sterile in content and therefore, in fact, ineffective actors of intercultural communication in the Euro-Mediterranean area.
- V. The new communication and information technologies favour a formidable contribution of exchanges and dialogue between the people of the area and that new forms of communication, such as internet, video telephony, etc., have become established in the daily use of people.
- VI. As recalled in the message of the President of the Republic, Carlo Azeglio Ciampi, "The Mediterranean is historically an extraordinary basin of creativity that unites Europe, Africa and Asia. The Mediterranean cultural matrix, at the origin of Western civilization, represents a heritage of values in which the highest reasons for culture and human coexistence can be found".

**NOTED:**

The Euro-Mediterranean integration process, promoted by the 1995 Barcelona Agreements, has experienced a worrying slowdown in recent years, at a time when poverty, migration and wars are undermining the peaceful coexistence of the area's populations. Participants at the XI Euro-Mediterranean Conference on Cinema "Promotion of intangible heritage and new digital creativity":

**agree on the need to:**

A. To favor the development of new forms of expression, as well as emerging ones, understood as new moments of communication shared by the masses. In this context, they fully support RAI's proposal to organize an annual international meeting of institutional communication where spots produced by television stations in support of humanitarian, cultural, ecological campaigns and other activities with important social aims will be presented.

B. Strengthen the digitization of the region's archives as the guardians of the cultural identity of the various peoples that make up the millenary Mediterranean civilization.

**To this end, they undertake to:**

1. Launch a joint project that envisages the creation of a broadband digital platform able to share and disseminate the works of intangible heritage and audiovisual archives, and at the same time promote the circulation of emerging forms of creativity, in order to foster integration among the peoples of the Mediterranean, and create in fact an area of free cultural exchange, as a prefiguration of the Barcelona vision.

2. Initiate outreach to national and community institutions to support this project.

3. Form an ad hoc committee to conduct these actions.

**thank**

The Italian Government, in the person of the Undersecretary to the Cultural Goods, Hon. Nicola Bono for the intense and far-sighted activity aimed at the creation in Catania of a Multimedia Archive of the Mediterranean for the operation of which they put themselves at disposal since now. The Tunisian Ambassador in Italy, H.E. Habib Manour, for his willingness to make himself available to the Authorities of his Country for this Declaration, so that it may constitute an important element of work on the occasion of the Summit on the Information Society scheduled in Tunis from November 16 to 18, 2005.

**they appeal:**

To the governments of the Euro-Mediterranean area, to the European Parliament, to the regional organizations, such as the European Union, the Council of Europe and the European Space Agency, to the other international organizations present in the area, as well as to all the cultural, social and economic entities in the area, so that they support this initiative and actively participate in it.

They mandate the organizers of the Conference to implement this Declaration by presenting it at the next Summit on the Information Society.

Venice, September 9, 2005

THE EUROMED CONFERENCES 1995-2019

**XII EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2006**

convened by

OCCAM

CICT- UNESCO

MCM

In collaboration with

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA AS A BRIDGE BETWEEN CULTURES**

Venice Lido, September 8, 2006,  
Casino Palace

## Flyer Conference XII Euro-Mediterranean Conference: Cinema As A Bridge Between Cultures

Sotto l'Alto Patronato del Presidente della Repubblica



**PARLAMENTO EUROPEO**  
Ufficio di Informazione per l'Italia Ufficio a Milano

**UNIC**  
Information Centre - Brussels

**OCCAM**  
Osservatorio per la Comunicazione Culturale e Audiovisiva

**CICT-UNESCO**  
International Council for Film, Television and Audiovisual Communication - Italian Committee

**MCM**  
Conseil des Manifestations Cinématographiques de la Méditerranée

**XII CONFERENZA EUROMEDITERRANEA SUL CINEMA**

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**CINEMA COME PONTE TRA LE CULTURE**

**CINEMA AS BRIDGE BETWEEN CULTURES**

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In collaborazione con:

**LXIII Mostra Internazionale d'Arte Cinematografica**

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**INVITO**

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8 Settembre 2006  
Veneto Lido, Palazzo del Casinò

### PROGRAMMA

ORE 14,30 APERTURA DEI LAVORI / OPENING SESSION

**Davide CROFF**, Presidente, La Biennale di Venezia  
**Massimo CACCIARI**, Sindaco di Venezia\*  
**Danielle MAZZONIS**, Sottosegretario di Stato, Ministero per i Beni e le Attività Culturali  
**Afsane BASSIR-POUR LAVOLLAY**, Direttrice, UNRIC Bruxelles\*  
**Maria Grazia CAVENAGHI SMITH**, Direttrice, Ufficio a Milano del Parlamento Europeo

#### I SESSIONE:

**MEDIA, MEDIA PLUS E MEDIA 2007 STRUMENTI DI SOSTEGNO ALL'AUDIOVISIVO EUROPEO**  
*Media, Media Plus and Media 2007, instruments to support the European audiovisual sector*

#### PRESIEDE:

**Maria Grazia CAVENAGHI SMITH**

#### INTERVENTI:

**Alfonso ANDRIA**, Europarlamentare  
**Iles BRAGHETTO**, Europarlamentare  
**Giusto CATANIA**, Europarlamentare  
**Ruth HIERONYMI**, Europarlamentare, Relatrice proposta decisione Parlamento Europeo MEDIA 2007  
**Vincenzo LAVARRA**, Europarlamentare  
**Luca ROMAGNOLI**, Europarlamentare  
**Luca ROMAGNOLI**, Europarlamentare  
**Amalia SARTORI**, Europarlamentare  
**Cristiano BORTONE**, Produttore ORISA Productions  
**Domenico DINOIA**, Presidente Mediasalles  
**Fabrizia FALZETTI**, Produttrice Far Out Productions  
**Fariborz KAMKARI**, Regista Iran  
**Elisa MEREGHETTI**, Direttore Ethons Film  
**Simone MORANDI**, Produttore Fourlab  
**Laura e Silvia PETTINI**, Produttrici Felix Film  
**Franco SERRA**, Produttore Gertie  
**Alessandro SINIETTO**, Direttore Antenna Media, Torino  
**Luciano SOVENA**, Amministratore Delegato Istituto LUCE

Durante la conferenza saranno proiettati primo di film realizzati con il supporto della Commissione Europea

### PROGRAMME

#### II SESSIONE:

**NUOVE PROPOSTE PER FUTURI SCENARI**  
*New proposals for future scenarios*

#### PRESIEDE:

**Pierpaolo SAPORTO**, Presidente OCCAM e Comitato Italiano CICT-UNESCO

#### INTERVENTI:

**Stella BELESSI**, Direttrice Festival di Larissa  
**Silvia COSTANTINI**, Direttrice Rapporti Esteri, SAT2000  
**Luigi DE VECCHIS**, Consigliere Delegato Siemens Com Italia  
**Piergiacomo FERRARI**, Amministratore Delegato Fiera Milano SpA  
**Gigi FERRARA**, Ptx Roberto Rossellini  
**Vittorio GIACCI**, Presidente ACT Multimedia  
**Giulio Cesare GIORDANO**, Segretario Generale CICT-UNESCO  
**Carlo IANTORNO**, Manager Corporate Marketing e Citizenship Microsoft Italia  
**Pierluigi MALESANI**, Responsabile Relazioni Istituzionali RAI  
**Cito MASELLI**, Regista  
**Alessandra PARADISI**, Segretario Generale COPEAM  
**Claude-Eric POIROUX**, Direttore EUROPA CINEMA  
**Alfredo RONCHI**, Segretario Generale Medica Framework  
**Gabriele TOSI**, Presidente Busto Arsizio Film Festival  
**Giuseppe VIRIOLIO**, Direttore Politiche Industriali ed Europee, ESA\*

#### CONCLUSIONI / ROUND UP

**Ugo INTINI**, Viceministro, Ministero degli Affari Esteri

La manifestazione si concluderà con l'annuncio del vincitore del Prix CICT-UNESCO "Enrico Fulchignoni", assegnato al film che meglio rappresenta i valori di pace e tolleranza promossi dall'UNESCO

## PRESS RELEASE

### FROM VENICE A CONCRETE PROPOSAL TO HELP DIALOGUE IN LEBANON

Within the framework of the LXIII Mostra Internazionale d'Arte Cinematografica, on September 8 at the Sala Convegni of the Palazzo del Casinò in Venice took place the XII Euro-Mediterranean Conference on Cinema, organized by the Italian Committee of CICT-UNESCO, in collaboration with OCCAM, MCM and the Milan Office of the European Parliament, under the High Patronage of the President of the Republic.

The event was attended by important personalities such as the Deputy Minister of Foreign Affairs, Hon. Ugo INTINI, the Undersecretary for Cultural Heritage and Activities, Hon. Danielle MAZZONIS and the Members of the European Parliament Alfonso ANDRIA, Iles BRAGHETTO, Ruth HIERONYMI, Rapporteur of the proposal of decision of the European Parliament MEDIA 2007, Vincenzo LAVARRA and Luca ROMAGNOLI, and was concluded with the approval of the Final Declaration, which provides for an intervention aimed at strengthening and relaunching the Cinémathèque Nationale du Liban and the Festivals of Beirut and Baalbeck.

The purpose of these initiatives is to promote cultural dialogue and the enhancement of the role of cinema as an instrument of creation of the Lebanese unitary identity, alongside the peacekeeping operation recently promoted by the United Nations and to which Italy has joined.

As Ugo Intini recalled, "Cinema can be a bridge between the two shores of the Mediterranean, an antidote to opposing extremisms that are based on opposing ignorances, that is, on ignorance of each other. The initiative, decided today, to relaunch the Cinémathèque Nationale du Liban and to support the Festivals of Beirut and Baalbeck for a dialogue between cultures goes in this direction". Staffan de Mistura, former Personal Representative of the UN Secretary General in South Lebanon, expressed his facial appreciation for the decision that came out of the Venice Conference, as: "I am fully aware and convinced of the importance of the message of unity and tolerance that is given by each of the various cultural festivals that take place in Lebanon every year. A strong message of support to see them in great activity will be an element of help to the reconstruction not only physical of the country, which is an extraordinary example of mosaic of cultures and religions".

Pierpaolo Saporito, President of the Italian Committee of CICT-UNESCO OCCAM concluded the works of the Conference recalling when in 1999, when he was President of CICT-UNESCO at world level, he had participated with the director Randa Chahal Sabbag to the inauguration of the Cinémathèque Nationale du Liban and the emotion aroused by that event, which had represented a moment of hope for the Country of the cedars: "resuming that path now, after the recent events, is essential to give a concrete hope to the people of Lebanon".

### *Summary Of Interventions*

#### **FRANCESCO MAFIO**

I am the creator of the project, together with the Ciak Junior group, the project that the director of the Venice branch of Unesco briefly mentioned. The project we are doing has tried to find small solutions. We are a group of television scholars who, ten years ago, decided not to pursue this kind of work anymore, because studying television meant not making it and delegating the making to others and, normally, never in line with what those who studied television thought. Studying television meant that they were saying what would be great for others to do but not actually do. We thought that the best way for kids to understand what television was is to take apart the toy, which was for them to make television. The funny thing is that many agreed with us, but we were the few who actually tried to make it happen. We started in Italy and asked the kids to write their own stories for their television, go with a camera crew, and with a team of professionals make their stories to be aired. This experience, after being broadcasted in RAI, we thought it could be presented to other TV stations and today there are fifteen TV stations doing this. This project is being done in China, and it is the only European project that allows Chinese children to write stories, made by a Chinese crew, coordinated by us, and these stories are aired in China, Italy, Ireland, etc.. We have the problem, not of not seeing Egyptian films, but films made by Slovenians, or Albanians, or Czechs. Allowing kids to make their own television, mediated by the technical aspect of adults, is a great satisfaction for us and for all those who believe that you have to not only discuss things but also do them.

#### **SANDRO SILVESTRI**

I am a producer and I am in charge of the Observatory of Cinematographies of the Latin Countries. At the beginning of October there will be a meeting in Biarritz, where we will discuss the problem of the circulation of film product, that is, that it is always very difficult to be able to see, even in

these countries, foreign films, with the exception of American ones. There will be all the "filmmakers-deputies" from France, Colombia, Brazil, Mexico, and Chile, deputies like Sergio Cabrerà, Solanas, and many others. There will be two meetings to find a solution for the circulation of the cinematographic product, in the first meeting all the European and Latin American television stations will participate, in an attempt to create a television channel that exclusively broadcasts European and Latin product; in the second meeting they will try to distribute, with Europa Cinemas and Media Salle, contributions to the cinemas that program more than 50% of European product; this type of subsidy already exists in countries like Egypt and Morocco, now they are trying to expand it to Latin American countries. I invite all those who are interested in filming European cinema products to attend the meeting.

**Mrs KOVARSKI**

This is my first time here, but after the first half of the day I was very disappointed. I was expecting more practical interventions from the conference than abstract speeches, but I decided to stay and wait for the interventions of my "neighbors" like Frida, who had the same feelings as me. She asked many questions, firm and meaningful, which unfortunately were not answered. So I waited all day to see some positive and concrete conclusions, but now I'm going to leave a little confused about the purpose of this meeting. I was expecting more concrete interventions on how to create cooperation between film-makers in this region.

**Beneyto response**

All problems, if presented in the right way, already have in them the principles of a solution. I believe that the organization plans to prepare a final document in which solutions will be presented, implicitly or explicitly. To be realistic, there are no global solutions, we have no personal initiatives, but let's say, initial solutions, as we are presenting here in a short time. We don't want answers but specific experiences that can be useful later. We know that the United States dominates the whole field of production, and distribution in other countries. The problem will not be solved in this meeting, but we have certainly become aware of it.

**ALI SCUZER of the union of the Islamic communities in Italy**

Prof. Beneyto and Pachetti spoke about the "synergie méditerranée" and the important presence of Muslims in Europe, and for this reason I would like to make two proposals: the first is a greater sensitivity towards the civilization of Islam, which in the West is only marginal, and, second, more information, because someone said that on one hand there is the European civilization and on the other hand the Arab civilization. We Europeans know that European civilization is also Christian, Jewish, and Islamic, just as we must know that Arab civilization is also Islamic, Jewish, and Christian. We must, therefore, become accustomed to pluralism, both when looking from across the Mediterranean and when looking from Europe. There has been talk about the contents of American cinema. In fact, there is a very interesting book entitled "Secular Islam" in which the effects of the movie "Rambo" on our culture is discussed. Some Islamic groups, who were fighting the Americans, were posing just like Rambo. Let's see, then, how American cinema affects negatively. Prof. Pachetti said he was against "pedagogy", that is, not wanting to teach others what freedom is. In the Arab countries, in Qatar, there is a television, "Al Jazeera", which has assumed the same importance as CNN, and is seen by all immigrants in the Arab countries, thanks to satellite dishes. This television is exporting a model of democracy, of dialogue, of discussion, it is a positive example, not pedagogical, it has no intention to colonize. We know that in Islamic countries, there is a need of democracy, but Europe must take the responsibility of a fair information.

**VINCENZO VITA, Undersecretary Ministry of Communications**

Many stimuli have emerged from this conference that could be good material for an initiative in which we believe a lot. My presence here also serves to urge greater attention, on the part of

institutional bodies, to the Mediterranean audiovisual and cinema, and to the Euromed free trade area. The reflections made at the Barcelona conference, taken up at the Malta and Stuttgart conferences, are along the lines of Prof. Panchetti's questions, in which there is a vision of the Mediterranean area as an integral part of a wider idea of Europe. The Mediterranean is seen as a point of connection between north and south, east and west, between very different cultures, histories and experiences, but in the world of globalization, where globalization is not financial, but an enhancement in terms of economic support and resources. There are points to be clarified in the Meda program, and there are still hostilities in conceiving the audiovisual, cinema, and cultural product, as a quality point of development. It seems to me that the proposals contained in this conference go in the right direction. It is very important to deal with two issues: we are discussing a topic that has a great historical importance, we are talking about the Mediterranean area with its different cultures, origins and opportunities, which is in a completely new moment of transition from the technological point of view, and productive in the field of communication. This same theme, discussed only four or five years ago, had very different points of reference. Now we are in a new historical moment, in which there is the passage from the old communication systems, to a new system of technological convergence, is a theme that the European Union has addressed on several occasions. There is also a Green Paper, questionable, on multimedia convergence, which has given rise to a debate that is still ongoing. The stimuli I have gathered here, and which I share, lead to a clarification: there are two possible models of convergence, a purely technocratic model, whose barycentre is technology seen as a new religion, and which determines everything, the rules and the timing of development. This model, in Italy, has a very particular development, to which is added a certain electronic populism, which derives from the fact that this nation has a certain intertwining between political power and media power, which leads to elements of pathology. This is a model that has a negative effect such as cultural homogenization, the flattening of offerings, and the erasure of stories, and the differences of cultures. The other model, on the other hand, does not deny modernity, but protects differences and has as its outcome a technological convergence accompanied by a true diversity of cultural products, which can become more varied, thanks to technological evolution. Depending on whether one model or another is used, in Europe, there is a specific result in terms of laws, rules and the general structure that can be given to government. If a technocratic idea prevails, we move towards a process of flattening the system, of overcoming regulations, and there would no longer be any reason for the existence of a public service. According to a more democratic model and respectful of the differences of the different media, which coexist without canceling each other out, there is a general regulation of great principles, to which the media will adapt, and that if the medium is traditional, they will be more meticulous regulations, while they will be simpler regulations, if the medium is faster. This debate will become even more relevant in the coming months, because the GAZ 2000 negotiations will reopen, and this time there will be a confrontation between Europe and the Mediterranean countries, and the countries of high media concentration, such as the United States. Yes, in this way it affirms a great principle, that nothing denies modernity, on the contrary it enhances it, and uses technologies in the best way, that has as a reference point the enlargement of knowledge, of individual and collective consciences for the enhancement of all countries. Convergence is a mosaic in which the whole is as important as the details. This is the great contribution that the various democratic forces can make to a debate of historic importance: ploughing and culture, and the irreplaceable experience of communication, must be protected not as a reserve of the past, but as a great heritage of the future. Around this discourse there is no desire for protectionism but, on the contrary, a great democratic value, and if diversity is not protected, we will be faced with a very rich technological potential, but with a poverty of content.

## *Final Statement*

### **Considered**

the role of cinema in shaping public opinion and the commitment of many filmmakers in developing effective messages aimed at promoting peace and respect for human rights the dramatic emergence of situations of extreme instability in the Mediterranean basin, which sees a united Europe engaged in a strong peace-keeping and peace-building operation.

### **Aware**

That culture can be one of the most effective tools for the reconstruction and enhancement of the identities of Mediterranean peoples, promoting mutual dialogue.

Participants of the XII Euro-Mediterranean Conference on Cinema:

**They thank the** President of the Republic, H.E. Giorgio Napolitano, for the warm message that he wanted to send to all participants of the event.

**They thank** the Council of Ministers, which sent two of its two prestigious representatives to the Conference: the Vice-Minister of Foreign Affairs, Hon. Ugo Intini, and the Undersecretary for Cultural Heritage and Activities, Hon. Danielle Mazzonis, recommending that the objectives set forth below be achieved, as far as it is concerned.

**We would like to thank the** MEPs Ruth Hieronymi (Rapporteur for the proposal for a European Parliament decision MEDIA 2007-2013), Alfonso Andria, Iles Braghetto, Vincenzo Lavarra and Luca Romagnoli who took part in the initiative, as well as the production companies involved.

**They underline** the importance of the Media and Media Plus programmes aimed at supporting the development of the audiovisual sector, as well as the Media 2007-2013 programme, based on previous experience.

**They approve** the commitment to develop joint projects to support and strengthen the Cinémathèque Nationale du Liban, already launched in 1999 with the help of the CICT-UNESCO, as well as the film festivals of Beirut and Baalbeck, in order to promote dialogue between the different cultural and social communities of Lebanon, and as an indispensable cultural support to the peace building action undertaken by the European Union within the UN operation.

**They invite** the European Parliament to promote a robust action of support to the European Commission involving local communities in reaffirming the dialogue as the only possible tool for the solution of the many ongoing crises in the Mediterranean, with special regard to the Israeli-Palestinian one, and in particular to support the revival of the Euromed Audiovisual Program and the revision of the "Television without Frontiers Directive", currently under consideration by the European Parliament.

They **appeal to** cultural operators, especially those in the radio and television sector, to include the theme of dialogue between cultures in their initiatives over the coming months, as part of a wide-ranging program in which CICT-UNESCO is at the service and coordination of.

**They reaffirm** the will to implement the Digital Platform of Cultural Services, already started within UNESCO and launched by the XI Euro-Mediterranean Conference on Cinema.

**They applaud** the ratification of the Convention on the Protection of the Intangible Heritage promoted by UNESCO for the implementation of which a Euro-Mediterranean Forum is established.

**XIII EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2007**

convened by

OCCAM

CICT- UNESCO

MCM

In collaboration with

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA BETWEEN LOCALISMS AND THE GLOBAL MARKET**

Venice Lido, September 7, 2007,

Casino Palace 14,30-18,30

## *Flyer of the Thirteenth Euromediterranean Conference: Cinema Between Localisms And The Global Market*

<p>Sotto l'Alto Patronato del Presidente della Repubblica Italiana</p> <p>PARLAMENTO EUROPEO Ufficio di Informazione per l'Italia Ufficio a Milano</p> <p>UNIC Regional United Nations Information Centre - Rome</p> <p>OCCAM Osservatorio per la Comunicazione Culturale e Audiovisiva</p> <p>CICT-UNESCO International Council for Film, Television and Audiovisual Communication - Italian Committee</p> <p>MCM Conseil des Manifestations Cinématographiques de la Méditerranée</p> <p>XIII CONFERENZA EUROMEDITERRANEA SUL CINEMA</p> <hr/> <p><b>CINEMA TRA LOCALISMI E IL MERCATO GLOBALE</b></p> <p><b>CINEMA BETWEEN LOCALISMS AND THE GLOBAL MARKET</b></p> <hr/> <p>In collaborazione con:</p> <p>LXIV Mostra Internazionale d'Arte Cinematografica</p> <hr/> <p><b>INVITO</b></p> <p>7 Settembre 2007 Venezia Lido, Palazzo del Casino - 14.30-18.30</p>	<p><b>PROGRAMMA</b></p> <p>Ore 14.30 <i>Apertura del Lavoro / Opening Session</i></p> <p>David CROFF, Presidente, La Biennale di Venezia Massima CACCARI, Sindaco di Venezia Rosanna SANTOSSO, Responsabile Settore Comunicazione, BRESCIA-UNESCO Maria Grazia CAVENAGH-SMITH, Direttore, Ufficio a Milano del Parlamento Europeo Pierpaolo SAPORITO, High Level Advisor, UN G8/8</p> <p>Ore 15.00 <i>CONFERENZA STAMPA / PRESS CONFERENCE</i></p> <p>"LUX" IL PREMIO CINEMATOGRAFICO DEL PARLAMENTO EUROPEO</p> <p>Monica FRASSON, Coordinatore Gruppo "LUX", Parlamento europeo Cristiana MUSCARDINI, Vice Presidente, Commissione Comunicazione Internazionale, Parlamento europeo Giusto CATANIA, Presidente Delegazione UE-Italia, Parlamento Europeo Giulietta CHIESA, Eurocoordinatore Mario BORGHEZIO, Europarlamentare</p> <p>PRESEDE: Maria Grazia CAVENAGH-SMITH</p> <p><i>SESSIONE:</i></p> <p>LA SFIDA EUROPEA: MULTILINGUISMO E DIVERSITÀ CULTURALE, UNA RISORSA PER IL MERCATO GLOBALE EUROPE'S CHALLENGE: MULTILINGUISM &amp; MULTICULTURALISM AS A RESOURCE FOR THE GLOBAL MARKET</p> <p>INTERVENIENTI: Mario VIERA DE CARVALHO, Segretario di Stato per la Cultura, Portogallo Vittorio SGARBI, Assessore alla Cultura, Comune di Milano Roberto BARZANTI, già Europarlamentare, Presidente Associazione Culturale Giornate degli Autori Cito MASSELLI, Regista Luciano BOVIERA, Amministratore Delegato Istituto LUCE Mario MAZZAROTTO, Produttore "Italia" e Federico SCARDAMAGLIA, Produttore "Lavoro Cinematografico" Valentina MAYER, Ufficio Legale LUX Video Marta BIFANO, Attrice "IRANICA Produzioni"</p> <p><small>*Presentazione di opere realizzate con il finanziamento dei programmi comunitari MEDIA e proiezione di italiane.</small></p>	<p><b>PROGRAMME</b></p> <p>Ore 16.30 <i>Il Sessione</i></p> <p>LE OPPORTUNITÀ TECNOLOGICHE PER IL NUOVO CINEMA EUROPEO Technical opportunities for the new European Cinema</p> <p>PRESEDE: Pierpaolo SAPORITO, Presidente OCCAM e Comitato Italiano CICT-UNESCO</p> <p>INTERVENIENTI: Vittorio GIACCI, Presidente, ACT Multimedia Carlo BANTORNI, Manager Corporate Marketing e Citizenship, Microsoft Italia Marcello VIGANO, Responsabile Sviluppo Progetto Apollo, DUEEm Andras KOCSIC, HoloEurope, Unione Andrea BUCCARELLI, Marketing and Planning Director, Aetha Gabriella CRISTIANI, Montagna, "Vincenzo Premio Oscar"</p> <p>Stella BELESSI, Direttrice, Festival di Lancia Roberto BASSANO, Amministratore Delegato, Microcinema Elisabetta BRUNELLA, Segretario Generale MediaSales Gigi FERRARA, Prix Rosellini Gianni MASSARO, Presidente C.I.C.C.E. Pierluigi MALLESANI, Presidente ICAI International Gabriele TOSI, Presidente South Arctic Film Festival Jasmina BOJIC, Fondatrice &amp; Direttrice United Nations Association Film Festival, Stanford University Giuseppe VIRIGLIO, Direttore Politiche Industriali ed Europee ESA</p> <p>Ore 18.15 <i>CONCLUSIONI</i></p> <p>Ugo INTINI, Vice Ministro, Ministero degli Affari Esteri</p> <p><small>La manifestazione si concluderà con l'annuncio del vincitore del Prix CICT-UNESCO Enrico Faldutigin, assegnato al film che meglio rappresenta i valori di pace e tolleranza promossi dall'UNESCO</small></p>
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### *Summary Of Speeches And Press Release*

In the global cinema market, Europe, a geopolitical giant, registers a state of great inferiority and weakness in the field of cinema, compared to the North American giant and to Asian productions. Despite generous national and EU support policies, the results are disappointing. Europe, with its 23 languages and countless ethnic groups, is the test case for a daring experiment, bringing together traditional cultural identities to face the challenges of globalized markets. While the United States, in the space of a few generations, has "homologated" into a new identity the melting pot of uprooted races and cultures, and elaborated universalistic languages, Europe, strong in its millenary traditions, maintains its cultural exception, especially in cinema, and must fight against the fragmentarism of identity clusters, separated by languages, customs, and prejudices, to build the Union, not only economic but also social, cultural and political. This unprecedented and countercurrent challenge, with respect to the axiom of the market based on large, homologated masses, finds its critical acumen in cinema: to successfully circulate a work in 23 linguistic communities is an arduous undertaking, yet one that constitutes a significant sampling of the vast planetary variety. A challenge that must be met with new approaches: it is useless to complain about the poor circulation of films

national successes, using North American successes as a reference: these systems are at odds with each other. To ensure equal success and circulation of cultural diversity, other solutions are needed that only new technologies can offer.

The overwhelming experience of internet, where multiform languages and experiences coexist until they touch the single individual in a process of interactivity and multilingualism, testifies that homologation - heritage of the old monodirectional media - is surmountable thanks to the new media, where the subject, be it a person or a company or a community, can interact with the rest of the world-market.

Taking advantage of this opportunity and translating it into dynamic solutions will be the winning key for Europe to guarantee success in the new markets for its works, considering that cinema, due to its characteristics of extreme digital transferability, is second only to music.

With the advent of broadband, of mobile videophony, of mass self-production devices, the new European generations have in their hands the tools to revolutionize in the most radical sense the cinema (periodically given up for dead and always rising from its ashes) to make it a mass instrument, planetary, widespread and profitable enterprise, with rich contents of their own cultures, in intense interference with all peoples.

These scenarios, of which the prodromes are felt, will be at the center of the debate of the XIII Conference

Euromediterranea on Cinema, which will see next to the great personalities and members of the European Parliament, convened in Venice for the LXIV Exhibition, filmmakers and men of culture of the shores of the mare nostrum, in a comparison full of ideas to find new ways to cinema and dialogue between cultures in the sign of a common aspiration to peace, an indispensable factor for human development.

An undertaking to which the European Parliament wanted to give a concrete and exemplary response by establishing, on the 50th anniversary of the signing of the Treaties of Rome, the LUX PRIZE, which will award each year - offering subtitles in the 23 working languages of the EP - the film that best illustrates the values and multiculturalism of Europe or contributes to promoting the debate on the process of European integration. During the Conference,

**Maria Grazia Cavenaghi Smith**, Director of the Milan Office of the European Parliament, will present with MEPs **Monica FRASSONI**, **Cristiana MUSCARDINI**, **Giusto CATANIA**, **Giulietto CHIESA**, **Mario BORGHEZIO**, this important initiative.

The works will continue with the session dedicated to the theme "**THE EUROPEAN CHALLENGE: MULTILINGUALISM AND CULTURAL DIVERSITY, A RESOURCE FOR THE GLOBAL MARKET**" which will be attended, among others, by: **Mario VIEIRA DE CARVALHO**, Secretary of State for Culture, Portugal; **Vittorio SGARBI**, Councillor for Culture, Portugal.

**Roberto BARZANTI**, former Member of the European Parliament, President of the Cultural Association Giornate degli Autori; **Citto MASELLI**, Director; **Luciano SOVENA**, Managing Director of Istituto LUCE. A group of film producers will also present the trailers of some films made thanks to the contribution of the European Union.

The second session, entitled: "**TECHNOLOGICAL OPPORTUNITIES FOR THE NEW EUROPEAN CINEMA**", will see the participation, among others, of **Vittorio GIACCI**, President ACT Multimedia; **Carlo IANTORNO**, Manager Corporate Marketing and Citizenship, Microsoft Italy; **Michele RACCUA**, DueErre; **Andrea BUCCIARELLI**, Marketing and Planning Director, Aethra; **Andras KOCSIC**, HoloEurope; **Pierluigi**

**MALESANI**, President, RAI International; **Giuseppe MASSARO**, President, C.I.C.C.E.; **Stella BELESSI**, Director Larissa Festival; **Roberto BASSANO**, Managing Director, Microcinema;

**Elisabetta BRUNELLA**, Secretary General MediaSalles; **Jasmina BOJIC**, Founder Director UN Association Film Festival, Stanford University, USA; **Gigi FERRARA**, Prix Roberto Rossellini; **Gabriele TOSI**, President Busto Arsizio Film Festival; **Giuseppe VIRIGLIO**, Director European Industrial Policies, ESA.

The Conference will be closed by the intervention of the Vice-Minister for Foreign Affairs, Hon. **Ugo INTINI**.

### *Final Statement*

#### **Consider**

The great inferiority and weakness of European cinema in the global market compared to the North American giant and to Asian productions, even in the face of generous national and community support policies which, however, often produce disappointing results. Europe, with its 23 languages and countless ethnic groups, is the test-bed for a daring experiment: bringing together the cultural identities of tradition in the challenges of markets that are now globalized.

The need to identify new tools for the production and distribution of audiovisual materials, in order to enhance the cultural exchange between all the peoples of Europe and the Mediterranean, which is an essential prerequisite for the objectives of the Barcelona Treaties of 1995 to be finally realized.

#### **In light of**

Of the new opportunities offered by communication technologies, which, through the overwhelming experience of the Internet, where multiform languages and experiences coexist until they touch the individual in a process of interactivity and multilingualism, can overcome the homologation - legacy of the old one-way media - thanks to the new media, where the subject, be it

person or business or community, can interact with the rest of the world-market.

#### **Aware**

That culture is one of the most effective tools for the reconstruction and enhancement of the identities of Mediterranean peoples, promoting mutual dialogue.

#### **Participants of the XIII Euro-Mediterranean Conference on Cinema:**

**They thank the** President of the Republic, H.E. Hon. Giorgio Napolitano, for the warm message he sent to all the participants of the event.

**They thank the** representative of the Government, Hon. Ugo Intini, Vice-Minister for Foreign Affairs, for his commitment to the realization of the objectives of the Conference.

**They accept** the invitation of the Vice-Minister Hon. Intini to promote within the Library of Alexandria, the constitution of a universal multimedia library.

**Approve** the initiative to support the Cinémathèque Nationale du Liban, as approved by the 2006 Final Declaration and recently relaunched by Vice-Minister Hon. Intini on the occasion of his mission in Lebanon, in order to promote cultural dialogue.

as a significant support to the peace building action undertaken by the European Union within the UN operation and led by Italy.

**They thank the** MEPs Giulietto Chiesa, Monica Frassoni, Mario Borghezio, and Cristiana Muscardini who participated in the initiative, as well as the production companies involved, and **fully support** the Lux Prize, established on the 50th anniversary of the signing of the Treaties of Rome and which will award each year - offering subtitling in the 23 working languages of the European Parliament - the film that best illustrates the values and multiculturalism of Europe or helps to promote debate on the process of European integration.

**Promote** an in-depth dialogue between public and private bodies and institutions present at this Conference, aimed at presenting to European and Italian institutions an Action Plan for the promotion of multilingualism in cinema through both the creation of a School for subtitling and the definition of common digital standards.

**They reaffirm** their will to implement the Digital Platform of Cultural Services, already started within UNESCO and launched by the XI Euro-Mediterranean Conference on Cinema, through the realization, among other things, of a Multifunctional Media Library for the area Euro-Mediterranean (MMM), requesting the Center for International Cooperation (CICC) to draw up an accurate feasibility plan by the 2008 edition of this conference.

**They give mandate to** the Italian Committee of the ICCAT-UNESCO to coordinate the activities of implementation of this Declaration and to draw up by the 2008 Euro-Mediterranean Conference a report on the status of implementation of the projects identified herein.

**XIV EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2008**

convened by  
CICT- UNESCO  
MCM

Under the High Patronage of  
PRESIDENT OF THE ITALIAN REPUBLIC

In collaboration with  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA AND COLLECTIVE CREATIVITY IN THE NEW MEDIA**

Venice Lido, September 5, 2008,  
Casino Palace 14,30

## *Flyer Fourteenth Euro-Mediterranean Conference: Cinema And Collective Creativity in The New Media*

**PROGRAMMA**

14.30 SESSIONE INAUGURALE E PRESENTAZIONE DI

PREMIO CINEMATOGRAFICO LUX DEL PARLAMENTO EUROPEO  
E  
FILMFESTIVAL SUL DIALOGO INTERCULTURALE

Saluto delle autorità  
Paolo BARBATA, Presidente, Biennale di Venezia  
Luana ZANELLA, Assessore alla Pubblica Istruzione, Comune di Venezia  
Maria Teresa DE GREGORIO, Ufficio Cultura, Regione Veneto  
Piergiacomo FERRARI, Presidente, EXPO Venezia  
Stefania CRAZI, Sottosegretario, Ministero degli Affari Esteri

15.00 PRIMA SESSIONE

ALLARGAMENTO DELL'EUROPA, ESPANSIONE DELLE  
TECNOLOGIE E DIALOGO CULTURALE

Presidente: Maria Grazia CAVENAGH SMITH, Ufficio a Milano  
del Parlamento Europeo

Relatori:  
Giulio CATANIA, Vice Presidente Commissione libertà civili, Parlamento Europeo  
Gaetano BLANDINI, Direttore Generale per il Cinema, Ministero Beni e  
Attività Culturali  
Gianfranco VARVESI, Responsabile dell'Anno Europeo per il Dialogo  
Interculturale, Ministero Beni e Attività Culturali  
Alberto d'ALESSANDRO, Coordinatore Progetto Musica, Ministero Beni e  
Attività Culturali  
Felice LAUDADIO, Direttore, Festival Europeochema di Viareggio  
Alberto LA MONICA, Direttore, Festival del Cinema Europeo di Lecce  
Simone BACCHINI, Produttore, Anacaofilm  
Guido CERASUOLO, Produttore, Western Cinema  
Francesco PAMPILLI, Produttore, Film Karate  
Luigi Maria PEROTTI, Regista, Stamen Film  
Alessandro PEROTTA, Produttore, Stamen Film  
Monica RERETTO, Produttore e regista, Divena Film  
Rosanna VOLPI, Produttore, Age 1

Presentazione balera dei film realizzati col sostegno dei Programmi  
MEDIA

**PROGRAMME**

17.00 SECONDA SESSIONE

CREATIVITÀ COLLETTIVA, NEW MEDIA, OPERA D'AUTORE:  
QUALE SINTESI?

Presidente: Pierpaolo SAPPORITO, Presidente di OCCAM e del CICT-  
UNESCO, Comitato Italiano

Relatori:  
Renzo ROSSELLINI, Presidente, Fondazione Rosellini  
John STEFFENS, Direttore Esecutivo, Infopoverly Institute  
Vittorio GIACCI, Presidente, ACT Multimedia  
Pierluigi MALESANI, Direttore Relazioni Istituzionali e Internazionali, RAI  
Stefano BELESSI, Direttore, Festival di Linate  
Adèle SMITHERS, Presidente, Smithers Foundation  
Jasmina BOJIC, Direttrice, United Nations Film Festival  
Stefano ZARA, Responsabile Progetti Speciali, Skylogi Spa  
Giuseppe VIRIOLIO, Direttore Pubblica Istruzione, Agenzia Spaziale Europea  
Alessandro PARADISI, Segretario Generale, COPEAM  
Despina KOCUMAKI, Direttrice, Festival di Salonicco  
Roberto BARZANTI, Presidente, Giustizia degli Autori  
Farouk HOSNI, Ministro della Cultura, Egitto

DEBATTI CONCLUSIVI

IL CONTRIBUTO DEL CINEMA E DELLA CULTURA ALLE  
POLITICHE DI INTEGRAZIONE DEL MEDITERRANEO

\* Invito

La manifestazione si concluderà con l'annuncio del vincitore del  
Prix CICT-UNESCO "Enrico Fulchignoni", assegnato al film che  
meglio rappresenta i valori di pace e tolleranza promossi  
dall'UNESCO

**Invito**

5 Settembre 2008  
Venezia Lido, Palazzo del Casino - 14.30

### *Press Release And Summary Of Interventions*

Presented the XIV Euro-Mediterranean Conference on Cinema scheduled for September 5, 2008 in Venice on the occasion of the LXV International Film Festival.

Milan, 11 June 2008 - During the meeting that took place on June 11 at the OCCAM headquarters, in Piazza Duomo in Milan, the XIV Euro-Mediterranean Conference on Cinema that will take place on September 5, 2008, within the 65th Mostra di Arte Cinematografica, under the High Patronage of the President of the Republic, was officially presented by the organizers - CICT-UNESCO, European Parliament, MCM and OCCAM.

The Conference, born in 1995 on the occasion of the Barcelona Agreements for the creation of the Euro-Mediterranean free trade area, has recently been relaunched with concrete initiatives in favor of the Mediterranean cinema and has become an element of continuity in the debate that, through alternating events, invests the Mediterranean, a region that is a fulcrum of civilizations but also a line of fracture between them.

The conference has maintained its role as a stable bridge where the most important personalities of cinema and communication have been able to elaborate common projects: the Euromed Audiovisual program for the support of cinema; the Copeam for public television; the Festivals of Tirana, Ohrid, Zagreb, Beirut, Gaza, Kouribka, Kalamata, Menarca; the rencontres cinema of Hammamet; the relaunch of Antalya, in Turkey, the first Euro-Asian festival.

The Conference also promoted the creation of the UNESCO satellite platform for audiovisuals, of the Mediterranean media library and, thanks to the annual Enrico Fulchignoni Award, pointed out during the Venice Film Festival the film that best promoted the themes of peace and tolerance promoted by UNESCO.

The 2008 edition of the Conference will focus on the theme:

#### CINEMA AND COLLECTIVE CREATIVITY IN NEW MEDIA

In the light of the relaunching of the Euro-Mediterranean policy, the need to identify new communication tools to promote an effective dialogue between the peoples of the Mediterranean is becoming increasingly important. Cinema, which has always been a place of collective imagination, can therefore become an effective means of integration, to which new technologies and the most innovative production and distribution methods can further contribute.

The XIV Euro-Mediterranean Conference on Cinema, in the continuity of its commitment to support the vision of an area of free cultural and economic exchange, presents itself as an instrument of work and high-level dialogue for those who, European parliamentarians, cinema personalities, institutions, NGOs and companies, consider this evolution with positive interest for the great opportunities it is opening.

In order to concretely encourage the development of knowledge of new technologies and their use, this edition will open a special Technology Forum, where the most innovative and performing solutions for the market will be illustrated.

#### SIDE EVENTS

1. During the event will be celebrated the 50th anniversary of the foundation of the International Council for Cinema and Television at UNESCO, active in the field of promotion of audiovisuals as a tool for dialogue between cultures and peoples of the world.

2. During the Conference, the winner of the CICT-UNESCO Prize named after Enrico Fulchignoni will be announced. This award can be considered the most significant cinematographic recognition assigned by CICT-UNESCO to the film presented at the Venice International Film Festival that best represents the values of peace and tolerance promoted by UNESCO. It is consecrated to the memory of its President Enrico Fulchignoni, who was an authoritative manager of UNESCO, where he held the position of head of culture for a long time. Professor at the Sorbonne and director, he was a great promoter of Neorealism and of our talents such as Michelangelo Antonioni.

3. Lastly, the 30th anniversary of the first experiments in community communication promoted by the Biennale of

Venice and curated by Arch. Pierpaolo Saporito, founder and current president of OCCAM.

#### **Outline program of the event**

Hours 10.00-13.00

#### CINEMA AND COMMUNICATION TECHNOLOGIES FORUM

Selection of cutting-edge technologies for cinema and the digital convergence of communication  
With the advent of satellite broadband and the concomitant strong expansion of markets, what are the opportunities for Italy towards Asia and Africa, to which the Mediterranean is the privileged gateway?

Hours 14.30-15.00

#### OPENING OF THE WORKS OF THE XIV EURO-MEDITERRANEAN CONFERENCE ON CINEMA

Greetings from the Authorities present and introduction of the themes at the center of the event

3:00 p.m. - 4:30 p.m.

#### EUROPEAN ENLARGEMENT AND EXPANSION OF TECHNOLOGIES IN THE PROCESS OF CULTURAL SYNCRETISM

European policies in support of the film industry to promote the production, free circulation and understanding of European cinematographic works in the region and worldwide will be discussed by Members of the European Parliament and eminent representatives of the institutions. This will be followed by the presentation of trailers of films made thanks to the support of the European Commission.

3:00 p.m. - 4:30 p.m.

**COLLECTIVE CREATIVITY, NEW MEDIA, AUTHORSHIP: WHAT SYNTHESIS?**

Prestigious men of cinema, entertainment and communication will reflect on the next scenarios and on how instantaneousness and interactivity are revolutionizing the role of the spectator, more and more author and less and less passive user of the cinematographic work, now expanded in a thousand ways, forms and screens.

Hours 18.00-18.30

**ROUND TABLE AND APPROVAL OF THE 2008 FINAL DECLARATION**

### **Final Statement**

#### **Considered**

The relaunch of the Euro-Mediterranean integration process, through the constitution of the Union for the Mediterranean launched under the French Presidency of the European Union in July 2008; The role that the Euro-Mediterranean Conference on Cinema has assumed, since its birth in 1995 in the wake of the Barcelona agreements, as a moment of operational cultural integration between the peoples of the Mediterranean, and the promotion of initiatives such as the launch of Euromed Audiovisuel, the creation of film festivals in Tirana, Ohrid, Zagreb, Beirut, Gaza, Kouribka, Kalamata, Menorca; the Rencontres du cinéma of Hammamet; the relaunching of the Antalya Festival, in Turkey, the first Euro-Asian festival, the support to COPEAM (Euro-Mediterranean broadcasters), ASIFA (Ibero-American televisions) ASBU (Arab televisions), as well as the satellite platform for audiovisual for UNESCO and the Mediterranean Media Library;

#### **Aware**

That culture is one of the most effective tools for the reconstruction and enhancement of the identities of Mediterranean peoples, promoting mutual dialogue,

Participants of the XIV Euro-Mediterranean Conference on Cinema:

#### **Thank you**

the President of the Republic, H.E. Hon. Giorgio Napolitano, for having granted his High Patronage to the event;

the representative of the Government, Hon. Stefania Craxi, Undersecretary for Foreign Affairs, for the commitment assured to favour the realization of the objectives of the Conference;

the Ministry of Cultural Heritage and Activities for its support, also in the context of the Mosaic project;

the Minister of Culture of Egypt, H.E. Farouk Hosni, who wanted to send his message of good wishes and support to the activities of the Conference;

the European Parliament, which has been an official partner of the event since 1995, as well as the participating production companies, and confirm their full support for the Lux Prize, launched last year on this occasion, as well as for the Film Festival on Intercultural Dialogue, strongly desired by the President of the European Parliament, Hans Gert Poettering;

the President of the Biennale di Venezia, for the hospitality and cooperation given to the Conference, complimenting the high level of the "flagship" events that have been or are being held in the Basin, such as the one announced on the Mediterranean theater;

The Observatory of Cultural and Audiovisual Communication for the Mediterranean and the World (OCCAM) affiliated to the United Nations for the organization and the connection of the Mediterranean instances with the world ones, in view of the promotion of human rights.

They appreciate the many initiatives that the City of Venice and the Veneto Region have launched in favor of the cultural encounter of Mediterranean peoples.

**Support**

the creation of the Smithers Foundation Special Award to promote youth creativity to combat alcoholism;

the United Nations Film Festival for the promotion of the values of peace and tolerance among peoples;

the initiatives promoted by the Festivals of Thessalonica, Larissa, Cairo, Lecce in favor of the affirmation of Mediterranean cinema.

They hope for the realization of the ISIDE satellite platform for cinema and digital communication in the Mediterranean.

They recommend a strong impulse to the action of preservation and restoration of the cinematographic works of the area, conducted by ACT Multimedia and the National Film Archives. They applaud RAI's commitment to strengthening public service in the context of multi-ethnic societies, and its continued support for COPEAM, whose action of linking Euro-Mediterranean televisions and intercultural training is a model.

They commit themselves to make this Euro-Mediterranean Conference permanent. To this end they decide to create a Coordination and Steering Committee made up of local, national and international institutions aimed at drawing up an action plan, which will elaborate the general strategy to support the design of the Union for the Mediterranean, including also the realization of important events such as traditional and new generation televisions.

They mandate the Italian Committee of the ICCAT-UNESCO to coordinate the activities for the implementation of this Declaration and to draw up by the 2009 Euro-Mediterranean Conference a report on the status of implementation of the programs identified herein.

**XV EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2009**

convened by  
OCCAM  
CICT- UNESCO  
MCM

Under the High Patronage of  
PRESIDENT OF THE ITALIAN REPUBLIC  
In collaboration with

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CREATIVITY AND INNOVATION IN MEDITERRANEAN CINEMA**

Venice Lido, September 11, 2009

## Flyer Fifteenth Euro-Mediterranean Conference: Creativity And Innovation In Mediterranean Cinema

<p>Under the High Patronage of the President of the Republic of Italy</p>  <p><b>OCCAM</b> OBSERVATORY FOR CULTURAL AND AUDIOVISUAL COMMUNICATION</p> <p><b>CICT-UNESCO</b> INTERNATIONAL COUNCIL FOR FILM, TELEVISION AND AUDIOVISUAL COMMUNICATION – ITALIAN COMMITTEE</p> <p><b>MCM</b> CONSEIL DES MANIFESTATIONS CINÉMATOGRAPHIQUES DE LA MÉDITERRANÉE</p>	<p><b>THE 2009 EDITION</b></p> <p>On the occasion of its 15th edition, the Euro-Mediterranean Conference on Cinema will be devoted to the theme of creativity and innovation for the Mediterranean Cinema.</p> <p>On the basis of the most recent analysis, demand of cinema is growing very strongly in all the Mediterranean basin, and with particular significance in the Southern coast. This is also true for professionals in general, including television, new media, video-graphics, mobile phones: an unprecedented opportunity to spur integration between peoples even before the integration of countries.</p> <p>The constant growth of audiovisual demand is matched also by a very fast surge of content creation, which are not anymore big companies belonging to the show-business and cultural industry: young directors, thanks to the new presence of means of communication are now able to produce and distribute short or full length movies on all platforms – shared or proprietary – and to all people with even that are constantly decreasing.</p> <p>Based on this scenario, high level representatives of Governments, International Organizations, technology companies, show business, men and women of culture that will participate in the XV Euro-Mediterranean Conference on Cinema will try and highlight how this process can be fully exploited towards Euro-Mediterranean integration, so that the treaties signed in Barcelona in 1995 and the recent revitalization of the process thanks to the Union for the Mediterranean can finally lead to a real and multi-sector convergence of all Mediterranean Countries.</p>	<p><b>PROGRAMME</b></p> <p><b>14.30 OPENING SESSION</b></p> <p><b>15.00 FIRST SESSION</b> CREATIVITY TO SPUR EURO-MEDITERRANEAN INTEGRATION</p> <p>Chair: Maria Grazia Cavenaghi, Director of the European Parliament Office in Milan</p> <p>Speakers: European MPs, authors and critics, representatives of cinema and television organizations, new media.</p> <p><b>16.30 SECOND SESSION</b> NEW TECHNOLOGICAL SCENARIOS FOR CINEMA</p> <p>Chair: Pierpaolo Sepulchri, president of OCCAM and CICT-UNESCO (Italian Committee)</p> <p>Speakers: managers of ICT Companies, production and distribution, web operators, mobile, cell-ey, YouTube, satellite providers, multilingual and multimedia's services providers.</p> <p><b>17.30 ROUND TABLE</b> with the participation of Italian Government and European Commission representatives.</p>	<p><b>PRIX ENRICO FULGHIGNONI</b></p> <p>The Prix Enrico Fulghignoni, dedicated to the memory of an illustrious President of CICT, is awarded every year in the ambit of the Conference by a jury composed by important representatives of the world of cinema during the Venice Film Festival cultural awards ceremony and then delivered during a Gala Night at the UNESCO office in Paris.</p> <p>The Prix, awarded to the films presented during the Venice Film Festival that better represent the values of tolerance and peace promoted by UNESCO, was won in the past by:</p> <p><i>Un Pato</i> (Monteur en Tesson) by Ouz Belkhouja Cavone Faa by Rashid Mounir Le rit de mar by Hisham Ouldjengo Agnès une autre femme by Sergio Cabrer Kontigompa by Dierhan Oudhert Sanaal W'wader by Adam Miller Kakani Bader by Kasper Carlsen Sanaa sana di boudi won by Y. Achellogi Cintile by Randa Chahid Sabing Tata, film-ensemble by Amos Gini Kang Ky-yeon dohan, by Marizette Merdian Pato de avião signora by Maria de Oliveira Ti gopoteh by Kwan Louch Kamer /Kamy by Derrick Zain L'été de Phay by Wim Wenders La justice di Casal Fama by P. Scrivera Dance, by Muhammad-Salih Haron Shat movie by Moroccan directors Bendabait by Marco Beletti</p>
<p><b>XV EUROMEDITERRANEAN CONFERENCE ON CINEMA</b></p> <p><b>CREATIVITY AND INNOVATION IN THE MEDITERRANEAN CINEMA</b></p> <p>In collaboration with: 66<sup>th</sup> MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA</p> <p>Venezia Lido, 11 September 2009</p>			

### Summary Of Interventions

#### First part

#### **Maria Grazia Cavenaghi (Director, Milan Office of the European Parliament)**

The conference has become a point of reference for developing contacts and networking among people, institutional and non-institutional bodies that deal with cinema in a serious manner.

#### **Paolo Baratta (President of the Venice Biennale)**

We are pleased to host this ritual meeting that represents the desire to have relationships and to keep alive relations between people belonging to different cultures, different geographical areas and different countries; this in itself constitutes a value. The Biennale is a meeting place where one has direct contact with works of art, with artists, among those who love art, the various arts; Venice is a place of choice for exchange, for the awareness that observing, discussing, considering together one's past, one's history, one's artistic creations, the present, cinematographic art, visual art, the very fact of seeing it together, considering it together, discussing it together, represents a richer way of making knowledge and spreading knowledge; and you, who deal with audiovisuals, who deal with cinema, it seems to me that your concern to maintain, to realize and to advance, if anything, in the realization of instruments so that this dialogue is not occasional but continuous, so that the dialogue then produces its fruits in the proper sense of the instruments, of the sharing and the contemporary fruition of art products, in particular of cinema products, seems to me an initiative congenial to the aims of the Biennale; Venice, from this point of view, has in its DNA the fact of being a place where encounter and exchange are promoted. This Festival, this exhibition of cinema, among other things, has revealed some important things to us, first of all, the existence of

cinematographies....once upon a time, cinematographies were reserved for a few countries that innovated and produced, the Biennale has made an enormous contribution in the past years, the Venice exhibition has made an enormous contribution in the past years, in making known the cinematographies of distant countries, from east to north to south to west. This year, too, there are quite interesting presences of cinematographies of countries that are for the first time introduced to cinematography in the international field, and therefore the exhibition itself is a place where one can get to know what otherwise would not be known, because there are films produced by countries that are for the first time introduced to the international scene, and only thanks to the exhibition are they produced on a par with all the other products of the great traditional cinematographies, they are brought to the attention of critics, the press, the world, so in this sense we are an important showcase for the creativity that is manifested. In February, it seemed that there were no good American films and we put six in competition, then we have a beautiful film from Egypt, another Sri Lankan, here is the role of the exhibition from this point of view in showing creativity around the world I find it of fundamental importance as well as the exhibition of visual arts that alongside the traditional countries that have pavilions, develops new pavilions with countries that intend to participate, countries that are also officially recognized and that in Venice organize their pavilions, then the exhibitions of visual arts and also those that are called collateral exhibitions, we had ninety-four collateral exhibitions; what are the collateral exhibitionsthey are exhibitions not organized by the officially recognized States but by foundations, by other subjects that are admitted to the catalog, then among these collateral exhibitions there are many foundations that represent in some way also the ethnic groups within countries that do not fully recognize themselves in the official country but that want to give the sign of their presence with the representation of one of their artists with a group of artists and want to represent their art as an expression of their culture, therefore also in this sense the Biennale offers a platform of knowledge that goes beyond what is precisely the political geography at a given time, that is to say, an underlying geography of cultures that many countries have within their countries, cultures or populations that recognize themselves in different cultures, and the Biennale offers this possibility of representation, I believe, we believe, that this is another very important fact, we are very keen that there should be an Iranian pavilion, an Israeli pavilion, but also a Kurdish pavilion, a pavilion of populations that are not officially recognized as states but that recognize themselves as part of a country but with their own different characteristics, and this is for the relations within and around the Mediterranean, I think it is a very important issue, that culture can go beyond political contingencies and political officialdom, and that the various cultures can emerge in their self-awareness and self-consciousness; This is our task and our role, you have another issue which is that of how this will go forward, in keeping alive and in bringing to production and in bringing to regime a system of relations that allows continuous exchanges and that allows to ....also from the point of view of the technical equipment, the permanent exchange whether it is an exchange that has the characteristics of a market exchange, or a purely knowledge-based exchange such as a network that allows contemporary visions through the typical systems of audio vision. Ours are different tasks, each one is good to do its own, but they are tasks that meet with a certain similarity, with a certain similarity of aims and purposes, so my welcome to you is not only a formal welcome, you represent in a certain direction the desire to achieve goals that we, as Biennial, in another direction, in fact...to which we also aspire, that of being the place where, beyond the possible barriers, we can meet and have a continuous exchange and allow creativity to be applied and, above all, to be known and, through the knowledge of the creativity that matures within the single countries, to allow an ever better knowledge among the countries, between the populations of countries that are children of that culture and that live with those cultures and that on the basis of those cultures speak within them and that this internal

dialogue of the various countries opens up to dialogue between countries and between different cultures seems to me to be our main purpose to which I pay tribute, happy to be able to host you in this building.

**Doris Pack (Chair, EP Culture and Education Committee):**

I have worked in the Culture Commission for twenty years so I am very involved in these issues, culture, education, media, sports and youth. I am very happy to be here as a representative of the Culture Commission and to have had the opportunity to be here today yesterday and tomorrow to present something valuable and very new in the European Parliament. You will know that the European Parliament is working a lot to help European films to be seen, produced or co-produced but the problem of films, of European films is the fact that they are not distributed and that's why we created film price looks... The price of the film is not in money but subtitles in twenty European languages and this is something that facilitates a lot the distribution; every copy of every language will be given to every country. I think this is a good idea and just to mention an example the first price was given to Akim in Germany and it had a great success as a film but I think this year we had other successful films that we will show you here. I think in the afternoon we will be able to see what it is all about. The Exhibition is not only an exhibition of European films, it is important to underline that there is not only one culture in Europe, we have different cultures in Europe and if we don't have the possibility to see these different cultures, to extend the view, we will never have a common feeling we need it but we have lost the last fifteen years by not using films to create a visible image of European life; Americans use films they need it and that is what I want and what we need too; I am very happy to see the way the Exhibition is doing just that. I thank the Exhibition for the invitation because we need you and now is the time of new media, visual media we need your help and your experience.

**Message from the President of the Chamber of Deputies Gianfranco Fini:**

Dear President, I thank you for the kind invitation to participate in the fifteenth Euro-Mediterranean conference on cinema that will be held in Venice on September 11th on the occasion of the sixty-sixth International Film Festival; I express my appreciation for this initiative that takes place in the prestigious setting of an event such as the Venice Festival, one of the highest in the Italian cultural life and that has always offered an important opportunity to appreciate the artistic proposals in the field of national and international cinematography. It is my opinion that culture plays a crucial role in the integration of the Mediterranean area by promoting the meeting and friendship of peoples, the cinema in this sense is the privileged place where the creative energies of all countries can give with immediacy and effectiveness a vivid interpretation of their identity in the framework of a common reference to the great civil heritage of the Mediterranean and Europe and the historical vocation of its people for economic and cultural exchange.

**Piergiacomo Ferrari (President EXPO Venice):**

Expo Venice is a somewhat sui generis fair reality born a year ago in Venice because it has created three innovations, process innovation, in that we operate without a fair district but we adapt the individual fair events to the place where they are held. The second innovation is that of the product, in the sense that our calendar is not a calendar created according to the ideas that come to us at the moment, but it is all inspired by the worldwide events held in Venice, to which we try to give a commercial soul without damaging the cultural image of the initiatives held in Venice. The third and last innovation is the organizational one, in the sense that we didn't want to create a mastodon, dealing with various differentiated sectors, but we have an expert in each event, so we can multiply and speed up our action thanks to this organizational model; If you look at the websites of the fairs you can see that they present a portal while we present the whole of Venice, after all, the Grand Canal was the first fair in Venice where the products that all of Europe came to buy were exhibited.

Having said that, I'm here because EXPO Venice is pursuing a number of initiatives, many of which are currently projects linked to cinema, television and other means of communication. As far as cinema is concerned, I have to thank President Baratta for trusting us to organize, together with the Biennale, the first digital initiative of the cinema market, the Video Library, which has been quite successful for being the first time, twenty stations and a digital-only cinema market, in short, small stations where one goes, sits down quietly on a notepad and makes notes, and I see in this what MIFE was many years ago, the pioneer of cinema markets, and here a digital cinema market can really be born. For now, the market is limited to films that screen in Venice. We also have programs in the television sector, programs related to digital as Kermesse, in fact, we are contacting the Hannover fair that has the largest fair on computers, digital etc. .... to see if we can make a Kermesse here in Inezia on digital, internet, on all these new things.

**Letter by Donato Marra (Secretary General of the Presidency of the Republic)**

...as a moment of reflection and confrontation for those who promote the cinematographic art in an area particularly rich in ferment and cultural expectations. The multiple forms of expression of the audiovisual language are enriched today by the relationship of the most modern technologies linked to the conception, elaboration and transmission of the image. In this perspective, the widening of creative opportunities and the easier access to production techniques strengthen the role of the author as a witness and descriptor of his own time.

**Maria Teresa De Gregorio (Culture Office, Veneto Region):**

Yesterday's day dedicated to human rights and today's day dedicated to cooperation, are themes that are absolutely present in our region in a very strong way, we move with an international relations directorate that shares cooperation relations with many foreign countries, our region was the first region at the national level to adopt a law on cooperation at the beginning of the nineties and in the field of culture in particular, my directorate, which deals with cultural activities and entertainment, signed an agreement with the Ministry of Foreign Affairs linked to the sharing and promotion abroad of cultural projects for the promotion of our culture, and in particular the networks of Italian cultural institutes abroad with which we have shared important projects have been extraordinary for us. In this sense, therefore, I believe that today's theme, linked to the promotion of documentaries in the international sphere, linked to the Mediterranean, is absolutely very important and topical for us, and in this regard we have already had two experiences, one completed, which was part of a project OUI, European funding in which we participated as partners, the leader was the region of Puglia, and which were joined by Serbia, Albania, Puglia and Bosnia and the project consisted precisely in the development of documentaries shot in their area of origin and then at the end an award ceremony; So there was this collaboration, this working together with these different cultures that led to very important results of exchange. We are currently the leader of this project Culture 2000, we have had funding from the Culture 2000 call, and also here involved other foreign countries that are precisely Hungary, Slovenia and Greece, around the theme of confidential cinema, which through the reading of these non-professional films that relate to what is then the daily life but also the life related to social events, as may be the events of individual nations, trying to build a European identity through the creation of these films, here, so we are really ready to welcome, because we have laid the foundations, to be able to create projects together at an international, trans-European and transnational level, and I repeat that we have an important network at the regional level, with all our video festivals, some of which are also international, such as the International Festival of Asolo on art, and Circuito Off, which is also an important showcase for documentary filmmakers and documentaries at the international level, so I mean the region is absolutely ready to welcome this project.

**Luana Zanella (Councillor for Cultural Production, City of Venice):**

I believe that at a time when there is a deficit of real planetary democracy, culture can take on a strong role in this sense, as the President rightly said, because the film exhibition, but also the activity of the Biennale, which is international by vocation, by history, can really take on a strategic role, the crucial role that President Fini was also talking about, giving the possibility to get to know humanity better, to know itself in its complexity and also in those aspects that are not so obvious because sometimes voices are fragile, voices are, let's say, not in the limelight and not illuminated by the official scene, not in the limelight and not illuminated by the official scene, and the film exhibition this year, I have seen, had the opportunity to see many films, was an example of what can be for me a place of real democracy and the construction of this civilization of ours, it should also be said that, as the President of the Culture Committee of the European Parliament said, Europe, by now, is a patriot of different cultures even that are not rooted in Europe itself, in our territory, so even there the look must be changed and practices and institutional work must follow this profound change ; I believe that by now we are ready to reverse the march, to reverse our activities, to ensure that local institutions are also present as they are in fact, as Dr. De Gregorio well explained, in international relations even the Municipality of Venice has its own department, its department of which I am responsible for international and community relations and it must be said that we have been and are leaders of many projects, in particular projects that take place in the Euro-Mediterranean area, we have promoted together with the Biennale these collateral exhibitions giving voice to Palestine rather than to the Kurdish people, and here to say that these are also efforts to go towards a Venice that knows how to be like this palace, able to preserve the best of its tradition, with a lot of competence and also with a lot of love and able to go forward and be the city of the future and the city of innovation.

**Matteo Rosati (Collaborator of Marie Paule Roudil at the Culture Sector of UNESCO BRESCIA):**

The UNESCO Office of Venice is the regional office of UNESCO that has a mandate in the fields of culture and science for Europe, and is based in Venice, the history of the office is a bit peculiar but then I think it is not at all a coincidence that the office of Venice was chosen as the regional office of UNESCO to work on cultural cooperation in the European area and I think it is a further recognition not only as a place of cultural production but also as a place of meetings, I think it is a further recognition not only as a place of cultural production, but also as a place of meetings, exchange, deepening of knowledge and collaborations, therefore we have the honour and the pleasure to work in this beautiful city, as UNESCO and as the Venice office, we have welcomed with pleasure the invitation to take part in this annual meeting, which we have also had the opportunity to host at our premises. A few words on the reasons why we support this annual meeting and especially what is the subject of these meetings and of the continuation of today's work; There are three main reasons, first of all the geographical focus chosen as the theme of the discussion, I was saying that our office deals with cooperation in the field of culture and science in Europe, then our main area of cooperation are the countries of South-Eastern Europe, which obviously still have a greater need for institutional growth and collaboration, but in perspective it is also the Mediterranean area, therefore an area on which the mandate of the office provides for a strengthening of activities; The second aspect I'd like to underline is obviously the importance and the historical role of cinema as a matter of cooperation, I'd like to underline, for example, the experience of co-productions, which alone would deserve in-depth studies and a space dedicated to points of discussion as a very interesting experience of international cooperation; the other aspect to be underlined, and which concerns more closely the mission to UNESCO's themes, is the role

of cinema as an expression of cultural diversity and as a very important tool for mutual understanding, for the promotion of dialogue and knowledge among peoples. Finally, I would like to remind you that, although UNESCO does not have a specific program dealing with cinema, it is active in many ways, including in our Office, in supporting activities related to film expression, but perhaps the main activity or the main instrument that UNESCO, as an international organization, has brought to light is the 2005 Convention on the Diversity of Cultural Expressions, which I think it is very important to mention here, since it is still the most important international legal instrument for supporting and promoting the diversity of cultural expressions. I believe that, in this sense, the European institutions also agree in affirming the specificity and the importance of this legal instrument, and they are also developing their cultural policies taking into account the potential of this legal instrument. Therefore, as UNESCO, we are also proud of this, because it has been a difficult work to approve the Convention, which, like any international convention, is a place of compromises, but it has brought to light an instrument that is now available to member states, Italy has already ratified it, and we are in a fermentation phase, as in other countries; A few words about this convention; essentially it is the instrument that reaffirms at the international level the right of member states to develop cultural policies and to support cultural productions insofar as these productions are an expression of cultural diversity; It is, therefore, an instrument that, in essence, introduces what elsewhere is called the principle of cultural exceptions, i.e., the possibility of applying to cultural productions measures of support that are not applicable to other categories of production or merchandise, precisely because of international trade regulations. Another aspect of this convention that I believe is very important is that it is the first of all the conventions, certainly UNESCO, but I believe it is also unique among all the international conventions, recognizes a specific and prominent role for authors, professionals and in general for the civil society, which is called to participate directly in the work of dissemination of knowledge and implementation of the Convention itself, and this is a role that UNESCO has strongly and convincingly supported during the revision of the Convention.

### **Second part**

#### **Maria Grazia Cavenaghi Smith (Director, Milan Office of the European Parliament):**

You will find my speech in the folder quite rich and it goes over the support programs for culture and in particular for media and cinematography that have been proposed by the European Commission since the beginning and that the European Parliament has voted and that of course the European Parliament votes on as funding ...so it's a very important thing; since this commitment of the European institutions, of the European Parliament in particular, and of the Culture Commission has been vast and very deep over time, I have summarized it for you in this speech that you have in your folder and it re-proposes a little bit the characteristics of the various programs ... and Mrs Doris Pack in her speech will elaborate on the current program which is "Media Mundi" and which is really a further step towards the rest of the world, towards third countries and towards an intense collaboration between European cinematography, cinematography of third countries other than the United States of America.

#### **Doris Pack (President of the Culture and Education Committee of the European Parliament)**

The media program is the most important program for co-production and distribution. We've seen that the problem with European films is that they don't get distributed enough in the European Union and if you notice this you can then imagine how difficult it is to do that with other non-European films, I'm not talking about the United States. The "Media Mundi" program is a program that helps to make visible films from Egypt, Tunisia...what is called "Barcelona Process". The "Media Mundi" program is a very ambitious and innovative audio-visual program and provides many benefits for both European as well as non-European filmmakers. Only negative images of

certain countries are shown daily, only images of terrorism but if we had films from Iran we would have the possibility to learn from each other in a better way. There are ways to improve the situation the first is to increase the exchange of information, second is to create a competition and increase the circulation of audio visuals. We have 15 million budget for 2011-2013 for projects created by European and non-European professionals. And the program will provide opportunities for international cooperation in the audiovisual industry. You want to create new opportunities for audiovisual professionals. This project will have to be composed of three or more partners each of which will have to be coordinated by European professionals and will finally include a non-European partner. "Media Mundi" will be the first international program directed by putting into practice the UNESCO Convention on the Protection and Promotion of the Expression of Cultural Differences. After 2013 we will all have new programs, and these programs will start well if there is an intercultural dialogue.

**Luigi De Magistris (Chairman of the EP Budgetary Control Committee)**

Europe can be the guide for the world especially if it starts from a cultural issue, as can be important, for example, culture, cinema, freedom of expression, dissent expressed in a correct way to foster a culture of inclusion and therefore of humanity. We have been accustomed to misuse of public funds and occasions such as these bode well because public funding in this case serves to circulate culture, to provide employment; in other cases, not residual, public money for example to finance professional courses ghost, were only basins to do business to dishonest people. The European Parliament controls that these funds are well used and the countries that know how to apply them will not be hindered, on the contrary ... When public money is used in the appropriate manner not only improve the quality of life but also protect the environment, improve our history and provide employment.

**Marco Visalberghi (Doclab S.r.l.) presents the documentary "Michelangelo, a heretical passion":**

I am here to tell you what a marvelous initiative for an Italian producer who finds himself competing more and more in Europe and in the world where our French competitors have budgets 8-10 times larger than ours, and therefore, without a doubt, the Media program has allowed an increasing number of Italian companies to enter the European limelight and begin to produce and export. Criticism: Be careful because the European Union continues to consider Italy a country of high productive power and this is not true because compared to Germany, France and Great Britain we represent a tenth of them and this is a criticism that should be made especially to the Italian representatives in Brussels who do not use their power to tell the reality, they are disconnected from the Italian productive world. In the world of the documented there is a tremendous tile that is not going to make us competitive for example against the U.S., and this has to do with a misinterpretation of copyright, copyright is destroying freedom of expression, the fact of not being able to access Library that by now should be in the public domain where copyright is now passed in a democratic and open way, is gagging the ability of independent producers to say what they want; This is a serious problem that I recommend the European Community to take because copyright, which was born to defend the author for twelve years, over time has become twenty-four, forty-eight, etc. ... and now Europe has to take a stand against it... and now Europe is voting ninety-six years for music rights and this is because the big companies that hold the rights prevent the use of words which in this case are the images; there is no culture if one does not reuse the previous culture and we see this in a dramatic way for what concerns the internet and its things. The film that I present tonight is a very small trailer that in my opinion represents what I love so much in the documentary that is the ability to capture some aspects that have been passed in large measure in silence for a series of conspiracy between the great university powers that hold

dominance over Michelangelo on the one hand, and the Vatican that does not like to hear certain stories and it is a true story about the greatest Italian artist.

**Cinzia Ligas (Ars Europa, presents the docu-fiction "Robert Schumann, spirit of Europe"):**

Documentary made in the form of a video game to help young people understand the work of the European Parliament; it is a contamination of language borrowed from video games. Playful aspect of the character who speaks directly to young people about Europe.

**Luigi De Magistris:**

Very little is known about what is done in the EP. This is due in part to the poor representation that Italian MEPs have had in the past, who for the most part have not praised the parliamentary mandate, but it is also due to the fact that there is very little attention. This can be done through the internet. For example, I maintain a blog with a section dedicated to EP information, especially to inform citizens of all the opportunities that Parliament offers them. Sometimes there is deliberately not enough information because perhaps people want these funds to be used for other purposes, while I must say that at other times there is also negligence. So I invite you to surf the Internet because on the Internet, more than on television, you can find important information to make people understand that the future lies above all in the institutions of the European Union.

**Doris Pack:**

In the coming days we will discuss the issue of copyright and I thank you for pointing out the problem. I would like to recommend to the European Parliament in Milan to give more information about our work because actually this is often not known by the citizens, moreover, I ask it also to the Media, their work is very important, because yes there is internet but not everybody uses it. Cominius is the most important education program for children from 8-9 years old up to 18 years old, which puts them in contact with young people of the same age from other schools in the EU. This gives them an insight into what it means to be European and what is happening in Europe. The European volunteering system offers the possibility for young people to go to 46 countries, not just EU countries. There are a lot of possibilities for our youngsters and these possibilities must be known.

**Third part**

**Technological innovation and new languages of Mediterranean peoples**

**Vittorio Giacci:**

Whole peoples today can access the internet without having to go through all the previous steps. One of the themes is the coordination of schools, of training points in the Mediterranean area. In a census we counted more than forty realities that exist in the Mediterranean area of schools that train professionals in the language of cinema of tomorrow, think about their coordination, which could give students of all these schools the opportunity to express themselves on a common theme, all their differences, geographical, linguistic, cultural. Enough with these institutes that proceed on their own. A second point is that of the festivals, the city of Syracuse has declared itself available to give space to the activity of coordination that foresees for the year 2010 a programmatic conference that goes to build for 2011 the festival of festivals, let's say united in a single structure, fifty festivals instead of only one. Another fundamental point is the coordination of film libraries and media libraries. Another point is the alarm launched by Ghisalberghi on copyright, because copyright, which was created to protect the author, is no longer fulfilling this function, but is complicating the availability of access to the sources through which culture is created. A few months ago this cable line was inaugurated that will allow Africa to communicate with Europe, 17,000 meters of cable that will allow Africa and Europe to communicate, and between Africa and Europe there is the Mediterranean in the middle, the center of a worldwide, intercontinental convergence, so our work will have to be more active.

**Lola Poggi Goujon (Secretary General, CICT UNESCO):**

What helps us in intercultural dialogue are festivals. I say, "too much information kills information." There is an ongoing project with Micro Cinema of Turin to send free film material to children in Burkina Faso even in places that do not have solid infrastructure, so it is a way of being present. When I was in charge of the international communication development program, I had to deal with the then Minister of Communication of Afghanistan, who told me that caravans of nomads made their stops by calculating where they could stop to see Dynasty, so imagine the devastating effect that messages of this kind can have.

**Jasmina Bojic (Director and Founder of UNAFF):**

Visuals and audiovisuals are important to everything we do and in fact it is important that films are not just presented and viewed at one time but that we give people the opportunity to see them and to discuss and learn from the images in the films. Since the beginning of UNAFF we have been using internet, all the information about the films were on the net Communication is not only seeing a film but also working with the organization that is connected with the film. Our film festival is presented every year in October at Stanford University and in San Francisco, for example, a film that we will present is about Afghanistan and Sri Lanka and allows you to learn something.

**Alessandro Speranza (representation of the Mayor of Syracuse):**

The city of Syracuse in the last decade or so has undergone a total transformation, an economy that before was based substantially on industry that unfortunately has polluted the coasts and has also created unemployment, has "forced" us to change course and to reconsider all of our cultural and monumental values that have made up our history. 2700 years of history seemed to have been suddenly erased in the last 40 years. Our archaeological areas with this reconsideration have turned on the interest of UNESCO so that today the southeast of Sicily is the highest concentration of UNESCO sites in the world. We already have an instrument of cultural dissemination in our territory that is the National Institute of Ancient Drama, this year we had 150,000 payers, we had the presence of Giorgio Albertazzi, Elisabetta Pozzi, extraordinary interpreter of Medea and the sets designed by the architect Fucsas; we presented this also to the International Tourism Exchange in Milan. The INDA does a great job because from there extras and great actors are born, they are young people who come out of the school of the INDA, but we realize that all this is not enough because a territory that has been in the past centuries object of cultural irradiation could not go on like the past years; today we think we have clear enough ideas for our new path of economic development but above all of cultural development. This initiative of being able to host in Syracuse the Festival of Festivals can only represent a further challenge for us not only for Sicily but also for the Mediterranean to give back that role that Syracuse can play in cultural diffusion. Today we have the spaces, the places to be able to host events of the highest world level.

**Stella Belessi (Larissa Film Festival, Greece):**

We are organizing the 18th edition of the Larissa Festival, a festival that shows short films from the Mediterranean area. I am director, producer, screenwriter. The new technologies have allowed me to make a film that combines fiction with documentary, it is called "The night with the butterflies" and the theme is the respect of human rights, I show real problems, such as poverty, problems that poor countries have, not only Mediterranean countries, but all over the world. The theory of chaos says that when a butterfly flaps its wings in India for example then on the other side of the world there is an earthquake. Maybe we have the idea of being different but in the end we are all the same.

**Ivan Vlatkovic (Managing Director, PFI studios, Serbia):**

The history of cinema has been marked by technological innovations. This development is of interest to people who are more entertained. Language in its classical meaning is nowadays inappropriate. What matters most is the voice of authors, directors and artists. Technological innovations today also increase the audience and the product of artists. These artists from the Mediterranean area can help present these films and participate in the cultural dialogue. In the past, the films of the United States and Western Europe have globally dominated Cinema and Television we can remember the great performances of captains such as Antonioni, Visconti and others. as we can remember artists of the caliber of Sofia Loren, Alain Delon and many others, these images and these films were seen from Boston to Seattle, from Buenos Aires to Beijing. Today the technologies are much cheaper and more approachable Another key aspect is where people can see the films; the development of cable TV, dvds, internet, wireless technology, and digital TV means that it is no longer necessary to see films at the cinema. With the video camera and YouTube, artists are seeing and scaling their audiences these days. Today I can watch a movie on my cell phone on the way to work and I can watch it again and again in a short period of time. Filmmakers and actors have the task of promoting cultural dialogue in the Mediterranean area, new technologies can be used to help this dialogue and the moment to bring new artists into the discussion, there is a great contribution that we can make and this opportunity should not be lost and this is what the EP and the EU institutions recognize as extremely important at the moment.

**Massimo Ballerini (Account Manager, d2 Italia):**

I represent Digital Darwin, which is a European company based not only in Italy but also in Belgium, France, Spain and other countries, and which deals with digital cinematography. On this occasion, it is also very close to the reality of festivals, as we are integrators of technologies for digital cinema, our solutions support all the activities ranging from post-production to the projection of 3D content, and on the occasion of this festival and also of the previous edition, we had the pleasure of being partners for the whole part dedicated to digital. We therefore have considerable experience in organizing festivals as far as the digital aspect is concerned. I must say that I have rarely found myself so in tune with the interventions of those who have preceded me. I have extracted four key concepts from the invitation: creativity, new languages, innovation and Euro-Mediterranean integration. We share on these four concepts, as for example for the technological innovation, just think how much the digital cinema can be a key factor for the access to creativity and to the new languages of the Euro-Mediterranean people. Another point on which we are in agreement concerns festivals and how fundamental they are for the integration of cultures and dialogue between peoples.

The Digital Cinema Package is a container of digital information, in particular of the entire film in digital format and with all the metadata, data related to the film, which is physically transported to the cinemas, in this case we assume a multiplex cinema but this DCP can also be transmitted via satellite; the contents can be received by the cinemas through satellites in digital format. There are security systems represented by a key, which are actually other digital data, that allow for copyright protection and can protect the film from any illicit activity. A hope is to be able to work together in a Mediterranean network that, thanks to technology, can contribute to the process of integration and therefore to the exchange between peoples Festivals are moments of real exchange. Another hope is that together with European institutions we can find the conditions to set up effective training projects. (Mayor?): In this historical moment the confrontation must happen, it can happen, it has always been there; in a given historical moment we have known the philosophy of the Greek world only through the Arab world. Thomas Aquinas got to know it through Arabic texts and ancient Greek, we got to know it through some 15th century architects who went to find those

books, remnants of the library of Alexandria that no longer existed. I conclude by telling you the importance of Syracuse and the importance of Noto, behind a great artistic heritage that binds these cities to the whole Mediterranean basin to Greece.

Goethe and Oscar Wilde write that perhaps Greece remained in eastern Sicily so a crossroads of cultures, a very interesting language and to make you understand how these cultures have a common heritage, had but can still have a common future, I adopt a term that contrasts with the digital world. At the origins, in the relationship, to refer to the philosophy between power and act, let's recall for a moment the Arab house as it was made, the Roman house and the medieval cloister, openings inside, closures on the outside of the dwellings, even in the Greek house it was like that, a spring inside, where water flowed naturally, to represent the relationship between the earth and water; so in these three cultures we have simultaneously synthesized in the construction of a house what is the act, a same vision of life and man. Often poverty is not only a great misery but also a great wealth, we, through these countries can also enrich ourselves.

#### **Fourth part**

##### **Pierpaolo Saporito (President of OCCAM and CICT-UNESCO, Italian Committee):**

The theme of this session is Mediterranean integration and identifying how cinema and audiovisuals can be a system of integration is an equally open challenge. The time has come, in our opinion, with the new technologies and the pressing digital revolution, with the new generations that now have other means of interrelating, to launch more important and perhaps more effective initiatives, also in relation to the fact that cinema on film is becoming extinct; in December, we ourselves will launch one in Africa, in Burkina Faso and Niger, where films will be broadcast from Turin and Paris, so the idea is to use these opportunities, these satellite platforms, there is a very rich constellation of satellites on the Mediterranean, I would say that it is the richest area in the world, which allows a real cooperation between the various networks, in order to offer direct services, so an access for example from Jordan, Morocco, Syria ... The possibilities are endless, so projects that give integration a real practice can travel. The new generations not only understand it but they already operate it, for us it is more complicated because we are predigital.

##### **Consul of Syria in Milan:**

A few hints about Syrian cinema; in 1927 with the first film entitled "Accused innocent", Syrian cinema was born which does not differ much from the birth of cinema in Egypt, but the real start of cinema was delayed for about forty years, to arrive in 1967, with the film by a Yugoslav director made on behalf of the Public Cinema Company in Damascus, which was founded in 1963. Historians tend to attribute the real beginning of Syrian cinema to the foundation of the Company, which has produced up to 2008 fifty-five narrative feature films and when the public sector stopped, after having produced between the 60s and 70s and 80s about two hundred narrative feature films; the first collaboration between the Company and the private sector successfully produced the film "Two moons and an olive tree" in 2001, at that time also began the collaboration with the Orbit channel, which has produced so far 3 or 4 narrative films. The particular characteristic of Syrian cinema is to shoot the films far from the studios, in the Syrian reality, taking advantage of the environmental and original beauty. At the same time Syrian cinema has been involved, especially at the beginning, in the Palestinian cause with the first Syrian film in the form of a trilogy "Men in the Sun" by three Syrian directors. In 2003 the first Syrian woman director produced a film on the Palestinian cause. All Syrian films represent facts of reality and stimulate hope for the future.

##### **Radwan Khawatmi (President of the New Italian Movement):**

The New Italians movement is a movement born for integration about four years ago. We set extremely important goals. In the first period the "mass" represented about two and a half million people, today there are more than five million and not a day goes by when we don't see and hear

through the press about the problems of immigration. Immigration is a historical fact, man has always done it, even Italy had its immigration in the late twenties and thirties and if America had closed its doors, today we would not have a mayor or important men in the U.S.A. occupying key positions. The problem of immigration unfortunately has been treated as a marginal problem, from a political point of view in the wrong way, it has been used in Italy in particular by certain political forces for strictly electoral reasons, but immigration is something more important, it is something structural. In Italy we have about five million resident people, one million of whom are waiting to settle down, but the four million represent about 9. They are present in the Italian economic system, 70% of the tanneries, 56% of the steel mills, 45% of the building industry and therefore they are the economic engine of our country, but unfortunately their role, their ability, their essentiality for the engine of the economy are never highlighted and only the negative aspects of immigration are mentioned; for this reason this movement has changed its name from non-EU to "the New Italians" We must thank Minister Frattini who has adopted this term in all his speeches. Immigration is experiencing difficult moments in this country today, where political forces have only tried to highlight security aspects. The problems related to security are real and do not come only from one side but they come mostly from people who commit crimes and I cannot give a nationality and a religion to a person who commits a crime. So immigration is the engine of the economy, it would like to integrate, it is the bearer of new cultures, it brings all its values inside Europe, now in Europe there are about thirty million new citizens, and we are practically carrying out a battle in recent times and it is the battle of the right to vote. Can you imagine that these people who work, live and have been integrated in Italy for about ten years and are now in their second generation, unfortunately still do not have the right to vote in the administration? We cannot talk about integration if these people are not granted their rights. I believe that the Venice of the past has to teach something to the Venice and Italy of today and we are all convinced that with work we can carry out this project of ours.

**Pierpaolo Saporito:**

I'd like to make a proposal: since you represent so many communities and cultures, why don't you organize film festivals that actually represent these cultures, because the circulation of cinema is disastrous, because either you come to the festivals or you don't see anything; why don't you, who already have a critical mass, succeed in importing or organizing films that Italians would be happy to come to, because films are always attractive and are an element of great cohesion.

**Radwan Khawatmi**

It is an excellent proposal, we have already done something and we are also planning other initiatives; for example we have brought to Parma a month-long exhibition entitled "Art and History". next year in February we are planning to bring the Syrian accordion orchestra which is an absolute novelty, so we have many initiatives where we will be able to show the cultural aspects of the mare nostrum and also to make all our friends understand that it is an extra wealth that we would like to bring in the integration, as it is important to know each other first of all.

**Andreu Claret (Executive Director, Anna Lindht Foundation, Egypt):**

I am the Executive Director of this institution which is made up of forty-three Mediterranean countries, from Syria to Portugal and from Stockholm to Morocco; our station is located in Alexandria, Egypt and this institution wants to promote intercultural dialogue in partnership with other institutions such as UNESCO for example... The question is how cinema can be used to increase intercultural dialogue. First of all I would like to say that I am not exactly an expert on cinema but I am absolutely aware that cinema has been and remains probably the greatest art capable of influencing ideas and perceptions about "others". It is true that in the Mediterranean area cinema has this role, but I believe that of all the people in this area only very few have seen a single

film from another country. Now our organization is working in translation so I offer to work together with this organization to better understand what are the problems of the circulation of the products and the directors and actors of these products. My second point is: if cinema has this very important role of creating an intercultural dialogue and promoting the knowledge of different cultures, let's try to be more concrete and create programs that can be useful in the Mediterranean area. To conclude, I would like to say that cinema, together with the internet, can be fundamental in eliminating isolation and creating relationships; this institution will work on this point in the next two years.

**George David (Deputy General Manager, The Royal Film Commission, Jordan):**

The Royal Film Commission represents a separate division of education and training to create a workforce in the film industry. The difficulties we face in Jordan to develop the film industry are different. Taking the benefits from the use of new and expensive technologies I must say that Jordan is taking the first steps towards this path, these new resources and initiatives. The government pays television directly to provide education and training. Rowi is the first screenwriting lab in the Middle East created in Jordan a year ago brings together ten to fifteen screenplayers, writers etc.... who want to collaborate to improve their work. Jordan is the land where people from all over the world, from all over the Mediterranean and all over Europe are experiencing a strong cultural influence; we strongly believe in intercultural dialogue and cooperation.

**Pierpaolo Saporito**

we know how much excellence there is in Jordan on digital education, in schools etc.... is therefore a flagship country in the region but also for us.

**Diomides Nikita (Cultural Attaché, Ministry of Culture, Cyprus) (dialogue in French):**

**Pierluigi Malsani (Chairman, NewCo Rai International):**

We all agree on the need to improve the circulation of products, in the conviction that knowing each other means integrating, and if we don't know each other this cannot happen. I would like to tell political institutions that the field of audiovisual operators is a basin where there is a higher rate of democracy than in other sectors; audiovisual operators are people who, because of their sensitivity, because they represent society, because they go to understand the phenomena of society, have a different rate of sensitivity. This is an environment that must be used to give strength to the democratization process. I am now thinking of a new product: DOCFICTION where the system of fiction is used to make documentaries, it is quality audiovisual, and it must be made with quality. I believe that we are in a moment in which the circulation of products can have a very strong space. Public institutions must understand that this is a priority and that they must intervene with funds.

With the creation of new thematic channels there is almost a need for new content. We don't have to think only of cinemas, on the contrary, it's in crisis, it's a system of fruition that has problems. New Co Rai deals with the diffusion of Rai's products in the world, for those who love and are interested in the things that there are in Italy, cinema, art, tourism, cuisine, wine, that is, the points of excellence of Italy, therefore we are making thematic channels that will deal with these themes. Among the channels that may be of interest to this audience is RAIMED, but above all we are creating a thematic channel for immigrants and future immigrants, and we think that the main actors of this channel should be those immigrants who live in the country and who have already integrated.

**Dorra Bouchoucha (Producer and Delegate of the Ministry of Culture, Tunisia):**

I would like to say something about the question of the circulation of film products; in reality there is a circulation, it exists but it is a one-way circulation, that is, a unilateral circulation, that is, the Maghreb, Lebanon, Jordan, Egypt...all these and other countries that we call Mediterranean

Europe, receive productions from America, France, Italy, but if we talk about circulation in the opposite direction we see little. I work and produce in these countries such as Tunisia, Jordan, Lebanon etc.... For many years "Art of Cinema" has been synonymous with the Cinema of Egypt until today; Egypt remains the only country that receives the benefits of the film industry distributed in the rest of the world. The birth of Arab film can be identified in 1967 the year of the Six Day War, in other words this date represents the time to embrace new ideas. Another important country for its film productions is Lebanon, where the main themes remain more or less the same as in Egypt, the war.

(This is followed by an illustration of several films in Arabic)

Maghreb, Algeria, Morocco and Tunisia represent a geographic and cultural entity with many historical-political convergences, such as French colonialism, access to independence, etc.... The creation of a national cinematography in each of these countries began in the 1960s with the boom of films on the themes of independence, particularly in Algeria where the issue of independence was long and difficult. In Morocco as in Tunisia there is a certain interest in social violence and degradation. The new generation of directors represents the specificity of their country's cinematography.

**Umberto Cavalier (owner of a company in the communication sector):**

mine is a so-called micro enterprise, that is, it has less than four workers. Microenterprises in Veneto are about four hundred and fifty thousand, more than 95% of the total, a quantity of such small enterprises is a unique case in Europe; we are from Venice but despite this we often feel marginalized precisely because we are small, everyday life keeps us away from important events such as this conference for example. Attending professional courses to adapt to the market is a heavy cost for us, drawing up a Business Plan to attract investors to our projects or going to ask for credit from banks is something that clashes with the time we don't have because we have to dedicate it to work. Although we live in a reality that is certainly very different from that of other countries that share the Mediterranean with us, we understand very well those who live an experience of marginalization, far from the sources necessary to grow and develop. If I'm here today, it's thanks to being part of the digital multimedia meta-district, which had the idea of bringing together the world of companies like ours, bringing it closer to universities, where research is done, and to institutions, achieving the critical mass necessary to begin to raise awareness about us among the administrations that finance the economic development of the region.

**Antonio Morabito (General Directorate for Cultural Promotion, Ministry of Foreign Affairs, Italy):**

Italy, for its geographical position, for its history made of such deep and friendly relationships with the Mediterranean countries, has the natural predisposition to be a bridge of dialogue and meeting, an ideal bridge to promote a greater knowledge and to welcome different cultures. Made in Italy is certainly a strong point of our country. Certainly, a one-way circulation is no longer possible; a double circulation is necessary to move directors, actors and big productions, to create a true European and Mediterranean network. New technologies have now created a reality in which everyone is reached, feeling freedom of expression, knowledge of extraordinary wealth, values, people... Today the EU has set up programs and funds that go under the title of MEDIA, MEDIAPLUS, MEDIA 2007, MEDIA INTERNATIONAL and lastly MEDIA MUNDUS, which offers concrete opportunities to combat the problem of the gap between countries with low and high production in the film market; possibility of exchange even to those linguistic and ethnic minorities who have a lower production capacity. We are currently working as the Ministry of Foreign Affairs on four partnership projects with various Mediterranean countries, one on tourism, one on archaeology and two others on contemporary artists.

**Audience Intervention:**

I wanted to ask for a precise commitment on the copyright aspect, in America, for example, they have taken action and now their market is becoming even more competitive than before, while we in Europe find our hands tied. We could greatly fight piracy and the mix and remix on the Internet that you know is upsetting the film world.

**Antonio Morabito**

Unfortunately, we find ourselves today with an extraordinary heritage and old legislation, so it is perhaps a more parliamentary problem, I am willing to transit. It is a very political problem, which must be addressed and proposed in parliament. We have a delegate for intellectual property, if this can be useful for a first step, I can be an initial intermediary.

**Final Statement**

**Considered**

How the new information technologies have strongly increased the forms of creativity and are redesigning the cinema and audiovisual communication; how this process can be a fundamental element of integration among the Mediterranean populations, through the effective enhancement of socio-cultural heritages, which promote dialogue among the peoples of the region;

The role that the Euro-Mediterranean Conference on Cinema has assumed, since its inception in 1995 in the wake of the Barcelona agreements, as a moment of operational cultural integration between the peoples of the Mediterranean.

**Aware**

Of the particular moment that sees great transmigrations of peoples and enduring tensions in the area, next to processes of strong economic and cultural exchanges. The participants to the XV Euro-Mediterranean Conference on Cinema:

**Thank you**

the President of the Republic, H.E. Hon. Giorgio Napolitano, for having granted his High Patronage to the event;

Representatives of Governments and Mediterranean countries - Albania, Cyprus, Egypt, Jordan, Greece,

Israel, Italy, Morocco, Serbia, Syria, Slovenia, Tunisia and Turkey, for having joined and participated in the work and for their commitment to promote the achievement of the objectives of the Conference;

The European Parliament and its President of the Culture Committee, Hon Doris Pack, are official partners of the event;

the President of the Venice Biennale, Prof. Paolo Baratta, who has supported and hosted the conference since its inception;

The International Council of Cinema and Television at UNESCO (CICT-UNESCO), whose Italian Committee provides the permanent secretariat of the event;

The Observatory of Cultural and Audiovisual Communication in the Mediterranean and in the World (OCCAM) affiliated to the United Nations for the organization and the connection of the Mediterranean instances with the world ones, in view of the promotion of human rights;

The Council of Mediterranean Film Events (MCM), for its work in linking the region's festivals.

**DECIDE**

to relaunch the commitment to activate incisive actions that can effectively accelerate the Euro-Mediterranean integration process, supporting the following projects and proposals that emerged from the works of the Conference:

the start of preparatory work for the creation of a broadband satellite platform, useful for the diffusion of films and audiovisual products, the exchange of best practices in the areas of cultural and archival heritage, training, and the application of new digital technologies to the cinema and audiovisual sectors;

the creation of the new satellite channels being launched by NewCo Rai dedicated to immigrants and by other broadcasters to the Mediterranean;

the actions of diffusion and knowledge of Mediterranean cultural identities promoted by the association Nuovi Italiani;

the creation of a "Festival of Euro-Mediterranean Festivals" by the MCM to be held in 2011 in the cities of Syracuse and Noto, sites declared UNESCO heritage sites preceded, in 2010, by a planning conference;

the creation of an event aimed at the cinema and television market, promoted by ExpoVenice, to be held annually in Venice;

the valorization of the Lux Prize, as a model for the promotion of multilingualism and the free circulation of cinematographic works;

The creation of a network between schools in the Euro-Mediterranean area by ACT Multimedia, with the aim of promoting the free circulation of practices and content.

**They recommend to the European Parliament**

the elaboration of new copyright directives to ensure the free circulation of works and documentary material;

the establishment of a program of widespread digitization of cinemas, capable of making the distribution of films to the general public easier and cheaper.

In order to achieve these objectives, they decided to set up an operational coordination, a sort of Telematic Agora, composed of the present speakers, open to all those who formally joined the Conference, whose work will be developed online, through the creation of an ad hoc web space, where to elaborate the operational modalities and share a common calendar of activities, also according to the opportunities that the Commission and the European Parliament offer in this field, creating the appropriate critical mass.

**Appreciate**

the willingness expressed by the Venetian institutions to support this coordination, with the hope that they can host its permanent secretariat.

**Mandated Damage**

to the Italian Committee of the ICCAT-UNESCO to coordinate the activities for the implementation of this Declaration and to draw up for the next Euro-Mediterranean Conference 2010 a report on the state of realization of the programs identified here.

1 Hon. Doris Pack, President of the EP Culture Committee, or her representative Maria Grazia Cavenaghi Smith, Director of the Milan Office of the European Parliament; Luigi De Magistris, President of the Budget Committee, EP; Paolo Baratta, President, Biennale di Venezia or his representative; Luana Zanella, Councillor for Cultural Production, Municipality of Venice; Maria Teresa De Gregorio, Culture Office, Veneto Region; Piergiacomo Ferrari, President, EXPO Venice; Lola Poggi Goujon, Secretary General, CICT-UNESCO; Vittorio Giacci, President, ACT Multimedia, Del. Gen. MCM; Corrado Valvo, Mayor of Noto and Vice-President, National Association of UNESCO Sites; Roberto Visintin, Mayor of Syracuse; Federico Mamoli, TLSC;

## THE EUROMED CONFERENCES 1995-2019

Pierpaolo SAPORITO, President of OCCAM and of the Italian Committee of CICT-UNESCO; Pierluigi Malesani, President, NewCo Rai international; Antonio Morabito, General Directorate for Cultural Promotion, Ministry of Foreign Affairs, Italy. representatives of Mediterranean countries: Stella Belessi, Larissa Film Festival, Greece; Ivan Vlatkovic, Managing Director, PFI Studios, Serbia; Jasmina Bojic, Director and Founder, UNAFF; Andreu Claret, Executive Director, Anna Lindht Foundation; George David, Royal Film Commission, Jordan; Ahmed Mahewr, Director, Egypt; Diomides Nikita, Cultural Attaché, Ministry of Culture, Cyprus; Dora Bouchoucha, Producer and Delegate of the Minister of Culture, Tunisia; Radwan Khawatmi, President, Movimento Nuovi Italiani; Massimo Ballerini, Digital Darwin

2 H.E. Ertugrul Gunay, Minister of Culture and Tourism, Turkey; H.E. Majda Širca, Minister of Culture, Slovenia; SE Limor Livnat, Minister of Culture and Sports, Israel; H.E. Stefania Craxi, Undersecretary, Ministry of Foreign Affairs, Italy; H.E. Serge Telle, Ambassador in charge of the Union for the Mediterranean, France; Stéphanie Rouboudin-Godbert, Head of International Affairs, INA, France; Niksa Svilicic, Chief Executive of the Croatian Audiovisual Centre, Croatia; Petrit Beci, Director General of the Tirana International Film Festival, Albania; Miroljub Vuckovic, Director, Cinematography Center, Serbia; Sen. Alfonso Andria. President, UNIVEUR; Alessandra Paradiso, Secretary General, COPEAM; Mohamed Abdelouahab El Allali, Higher Institute of Information and Communication, Morocco; Giuseppe Viriglio, President, Telespazio

**XVI EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2010**

convened by  
OCCAM  
MCM

Under the High Patronage of  
PRESIDENT OF THE ITALIAN REPUBLIC  
In collaboration with

INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA, TV, WEB: THE NEW EUROMEDITERRANEAN FREE TRADE SPACE**

Venice Lido, September 10, 2010

# Flyer Of The Sixteenth Euro-Mediterranean Conference: Cinema, Tv, Web: The New Euromediterranean Free Trade Area

Questa alla sedicesima edizione della Conferenza Euro-Mediterranea sul Cinema, che sin dalle Dichiarazioni di Barcellona del 1995 ha promosso i processi d'integrazione tra i paesi che si affacciano sul Mediterraneo, è tempo di fare il punto della situazione. Molto rimane ancora da fare per consolidare i grandi obiettivi scaturiti dal Mediterraneo in età di fatto, alla luce delle opportunità offerte da delle nuove tecnologie della comunicazione.

Come operano in questo contesto le istituzioni europee e nazionali per avallare dei vantaggi che il digitale offre ed evitare al tempo stesso i problemi che possono creare? Come agiscono per integrare, coordinare e far concorrere le numerose attività e progetti dell'area mediterranea o, per esempio, operano già oltre mille festival cinematografici, un network latente da strutturare come sistema vertice interculturale?

Qual è il valore aggiunto scaturito dai programmi MEDIA, MEDIA II, MEDIA III, dell'Unione Nazionale e dai comitati di eccellenza operanti nel Mediterraneo?

Il Premio LUX, istituito nel 2007 dal Parlamento europeo con l'obiettivo di contribuire ad eliminare le barriere linguistiche e, di riflesso, mettere il dibattito pubblico sull'utilizzazione dell'Europa. Finanzia, tra l'altro, la sottostanza del film vincitore nelle 23 lingue ufficiali dell'UE non il più un buon esempio di azione volta alla valorizzazione del patrimonio culturale europeo? Come pure il premio Enrico Forghieri, che consacra ogni anno il film che promette i vertici di "nuovi talenti"?

Se è vero che il settore del cinema, dell'editoria del web e dei nuovi media, è ancora troppo frammentato, come favorire il processo d'integrazione, operando già dalla rete digitale? In che modo si estende ai campi socio-culturali e industriali? Come possono dare la politica, la società civile e i processi d'integrazione concrete opportunità aperte dalla rivoluzione digitale in atto, soprattutto in questa regione così contestata?

Queste e altre le questioni aperte alla Conferenza cercherò di trovare risposte creando una nuova media che converga su alcune priorità ed obiettivi comuni.



**OCCAM**  
Osservatorio per la Comunicazione Culturale e l'Audiovisivo nel Mediterraneo e nel Mondo - Affiliato alle Nazioni Unite

**MCM**  
Consiglio delle Manifestazioni Cinematografiche del Mediterraneo

**XVI CONFERENZA EUROMEDITERRANEA SUL CINEMA**

**CINEMA, TV, WEB: IL NUOVO SPAZIO DI LIBERO SCAMBIO EUROMEDITERRANEO**

**CINEMA, TV, WEB: THE NEW EUROMEDITERRANEAN FREE TRADE AREA**

*Il Presidente della Repubblica Giorgio Napolitano ha conferito alle manifestazioni la propria meglio di rappresentanza*

In collaborazione con:  
**LXVII Mostra Internazionale d'Arte Cinematografica**

**INVITO**

Venerdì 10 Settembre 2010  
ore 9.00 - Venezia - Ca' Giustinian, Biennale di Venezia

- Si ringraziano:**
- act mediterranean
  - SWISS CENIT
  - Media partner: Italia, BOND
- Organizzato da:**
- PARLAMENTO EUROPEO Ufficio a Milano Corso Magenta, 59 20123 Milano Tel. 02 4344171 Fax 02 43441700
  - OCCAM Piazza Duomo, 21 20121 Milano Tel. 02 68591392 Fax 02 8657573

PROGRAMMA	PROGRAMME
<b>9.30 SESSIONE NAZIONALE</b> Paolo Baratta, Presidente, Biennale di Venezia Tatiana Agostini, Assessore alla Cultura di Venezia Maria Teresa De Gregorio, Ufficio Cultura Regione Veneto Pierluigi Ferrero, Presidente, EUPV Venezia	<b>13.30 LUNCH</b>
<b>10.00 PRIMA SESSIONE</b> <b>LA SFIDA EUROPEA PER IL MEDITERRANEO NELLA ERA DIGITALE</b> The European Challenge for the Mediterranean in the Digital Era Jana Lahnova-Jakova, DG Comunicazione, Parlamento europeo Gianni Pittella, Vice Presidente del Parlamento europeo Sarauc Lambinidis, Vice Presidente del Parlamento europeo Dora Puck, Presidente Comm. Cultura e Istruzione, Parlamento europeo Pier Antonio Pascari, Presidente del Consiglio del Mediterraneo Giancarlo Scotti, Vicepresidente del Parlamento europeo Adnan Samad, Comm. Trasporti e Turismo, Parlamento europeo Silvia Costa, Comm. Cultura e Istruzione, Parlamento europeo Eliabeta Gardes, Comm. Andamento, Parlamento europeo Roberto Saracchioni, Comm. Trasporti e Turismo, PE Rappresentanti case di produzione audiovisiva programma MEDIA Luca Dal Basso, Presidente Italiani European Communication Company Francesco Pignatelli, Presidente, Italia Film Luca Petta, Produzioni P&P Film Elena Vera Tomasco, Pubblicità, Videomark Onlus	<b>15.00 SECONDA SESSIONE</b> <b>TABLE FETIVAL EUROMEDITERRANEO</b> <b>UN GRANDE CIRCUITO DI CINEMA DA CONSOLIDARE</b> The 1000 EuroMediterranean Festivals: a great circuit to be consolidated Rafael Beltrán, Direttore Festival di Lanzarote, Grecia Rafael Beldi, Di. Generali, Festival Internazionale di Tirana, Albania Rafael Malanda, Festival Internazionale di Tana, Albania Maurizio Spigola Dimitri Doychev, Direttore Adeltica, Festival Golden Orange Film Festival, Turchia Gergely Bencsik, Responsabile Creative Advertising Centre, Croazia George David, Vice General Manager, The Road Film Commission, Germania Jameson Boyd, United Nations Film Festival, USA Presidente: Vittorio Giacchi, Presidente, ADMED, Istituto Collegio Generale Mediterraneo Cinematic Mediterranean Council (MCM)
<b>11.15 SECONDA SESSIONE</b> <b>IL NUOVO SPAZIO ELETTRONICO PER CINEMA, TV E WEB</b> The New Electronic Area for Cinema, TV and Web Berge Telle, Ambasciatore per l'Unione per il Mediterraneo, Francia Marino Spacca, Comm. Cultura e Istruzione, Parlamento europeo Massimo Zanello, Sottosegretario al Cinema, Regione Lombardia Sami Abdel Nour Elwan, Direttore, Al-Balad Cinema Club, Libia Alessandro Paradisi, Segretario Generale, COPCOM Andrea Carini, Direttore Espectulo, Area Lindt-Fondation, Egitto Robert Sgarbi, Presidente, Federazione Adina Sauter, Presidente, Sinfonia Foundation, USA Franklin Giffels, Presidente, FITM Luigi de Vecchia, sost. President Nigella Sarmata Italia Farouk Hani, Ministro della Cultura, Egitto Elmagdy Elmagdy, Ministero della Cultura, Turchia Presidente: Pierpaolo Sapetto, Presidente, OCCAM	<b>16.30 TERZA SESSIONE</b> <b>IL FESTIVAL DEL CINEMA "WARA NOCTURM"</b> La legione di una notte Cultura del paese del Mediterraneo e confronto Presentation of the 1st edition of "Wara Nocturm - Festival of the Mediterranean Festivals" Giacca Piana, Presidente, Associazione Wara Nocturm Roberto Vignolo, Sindaco di Sirolo Corrado Vairo, Sindaco di Nola, Vice Presidente Associazione Cinema del MEDIOCC Vittorio Giacchi, Direttore Adeltica, Wara Nocturm Pierpaolo Sapetto, Presidente, MCM Presidente: Vittorio Giacchi, Presidente, ADMED, Istituto Collegio Generale Mediterraneo Cinematic Mediterranean Council (MCM)

## Summary Of Interventions

### FIRST SESSION

## THE EUROPEAN CHALLENGE FOR THE MEDITERRANEAN IN THE DIGITAL AGE

Chair: Maria grazia Cavenaghi-Smith

XVI edition of the Mediterranean Conference on Cinema: passages opened by the digital revolution will be the basic topics. The important role of cinema and new technologies in accelerating and enhancing the integration process.

**Maria Grazia Cavenaghi, Director of the Information Office of the European Parliament in Milan.**

He thanked all the participants: "Cinema is the fundamental language for breaking down borders, especially cultural ones, which do not facilitate integration, and allowing communication. Parliament is thus willing to fund and reward, through the Lux Prize, those who play this role".

**Dr. Baratta, President of the Biennale**

Thanks to the City of Venice for its willingness to provide the venue and infrastructure to allow the Conference to take place. Importance of the meeting: *Why the exhibition?* We contribute to the diffusion of knowledge about cinematography, with the divulgation of works by authors, also at an experimental level. An important novelty introduced in the film exhibition was the expansion of a section that had been residual in the past: "Horizons Section". This is now used as a key to breaking down the barriers that separate the various types of art of representation by film images. Importance was given to this section, eliminating the barriers between feature films, shorts, and art videos, with the message that everything is part of art that makes use of images in movement, with its intersection of languages (e.g. Architecture Exhibition: Arsenale film that "tells" a building). Central theme of the Biennale: DIALOGUE BETWEEN LANGUAGES to encourage the spread of knowledge in art. In conclusion, he thanks again all the participants, especially the MEPs active in the field. The Councillor for Cultural Activities of the Municipality of Venice, **Tiziana Agostani** thanks those present and recalls the sense of the Biennale and its importance in time (historical background follows), as a way of planning the future, drawing attention to Venice, architectural pearl, crossroads of stories, fundamental for the diffusion of culture, the development of relationships, thanks to the vastness of social processes present within the city. "Thanks to culture, value is added to any process".

### **Cavenaghi-Smith**

Dr. Cavenaghi-Smith confirms that the Biennale is the "lighthouse" in the field of cinematography, in the Mediterranean area, crossroads of encounter of cultures and expressions. Digital as: an instrument of democracy of production and a tool for sharing knowledge. It is necessary to facilitate the diffusion of languages and concrete tools of relationship and sharing. Focus on young people, who must look to the future, overcoming borders.

### **Piergiacomo Ferrari, President of ExpoVenice**

Brief description of the activity of this fair system, the only one in Venice. Two aspects are active:

Forum of Italian film commissions; - Digital film information system, a sort of pre-market in the sector, thanks to the collaboration of the Biennale (digital replaces paper brochures and incomplete events). The European challenge in the Mediterranean in the digital age includes the diffusion of values of integration, awareness, mutual aid, breaking down barriers. European Union allocates money to support cinema because it is the most effective medium. He reads two telegrams: President of the Senate Schifani and President of the Chamber Gianfranco Fini. With thanks for the commitment also from President Napolitano.

### **Silvia Costa, Member of the European Parliament.**

Notes that we are in a delicate phase in the Mediterranean area: with the timid restart of a peace dialogue in Palestine, it is necessary to move in a logic of collaboration and willingness of intercultural and religious understanding. Theme of the eco-financial crisis crossing Europe, Europe 2020 project. Council and European Commission want to support cinema and film art, but scarce funding make it difficult to achieve the goal. Six macro-projects of intervention in the Mediterranean with the relaunching of the dynamics of international exchange and cooperation. Public-private integration. Challenges: -European digital agenda, with delicate strategic choices, including achieving a single digital market and making it compatible with three rights that must be guaranteed-access to knowledge for all; intellectual property; free circulation in the Mediterranean of works and content by creating the tools that allow it. By 2015 we must have solved the dilemma.

It is necessary to invest in the digitization of cinemas, a multimedia possibility must be pursued. Green paper on cultural industries (to be followed by a white paper). Closes with the Sakineh affair: son who tells about his mother and awakens consciences. This thanks to free trade that helps and facilitates knowledge. Fundamental role of the European Parliament in supporting culture should be supported, replied Dr. Cavenaghi.

**Hon. Cancian, member of the Transport and Tourism Committee at the European Parliament.**

*What does transportation have to do with this theme?* There is the "immaterial structure" of transport, the transport of Knowledge. Vast theme of Tourism, with the launch of European policies, which complete the picture. ITRE Commission, which includes the digital agenda. Europe 20-20, intelligent, inclusive and sustainable development. Policy *should* further affect the development of digital communication and new technologies included in a single European market. This theme, very current, opens many problems and difficulties. Monti report takes up this theme. This on the basis of security, which must be sought as security of the person himself and privacy. *How far should security be defended at the expense of privacy?* Critical question but one that needs immediate answers. -Of stabilization and harmony; Of integration, which is fundamental to the achievement of the various goals set, while preserving values. With integration, projects for the future are brought into focus. Word to two Italian producers, winners of European funding, thanks to the *media program*.

**Luca Dal Bosco, producer and President of Film Work Communication Company**

Film Work Communication Company as an example-model of production houses that have obtained European funding. Based in Trento and Palermo. It deals with the documentary sector, discredited in Italy, more active at European level. The documentary film project, which has obtained funding from Europe, deals with peace in Mozambique, emphasizing the Italian role in peacekeeping. Headquartered in Palermo: virtuous path for what concerns cinema, a call for proposals that allowed access to European and regional funds. Subsequently the competences of the funds have been moved to tourism. There is no longer a dedicated task force. Typical example of Italian negligence in the field of culture. The author therefore hopes that RAI will broadcast his work.

**Elena Vera Tommasin**

His production company Videomante, based in Friuli-Venezia Giulia, is active in the provision of funds to the cinema. Cinema is a productive sector and brings in undoubted income. It has had access to the Regional Fund and to the *Media* Fund, at European level, which has allowed the valorization of its product. The real market for the production is not Italy, which is considered a "closed circle", without a market, but it is mainly the foreign market. Awarded project tells a love story in Italian territory, with two elderly people, Valentino and Eleonora, as protagonists. The film is set in Artenia, in the province of Udine. Dr. Tommasin points out that there are many films that have Italy as their subject but are nonetheless produced in foreign locations. Her film, however, is continuously awarded even abroad, so it represents a voice out of the chorus in Italian cinematography. He concludes by saying that there have been huge cuts in the sector, even though the film industry should be considered a productive sector.

**Hon. Gardini, MEP in the Environment Commission**

Interested in the topic of climate change. Italian anomaly: *is culture right-wing or left-wing?* A difficult barrier to overcome and this certainly does not favor culture. Europe has always been involved in the media, keeps up to date and keeps pace with new technologies. Budget is limited but the principle of subsidiarity is present to keep cultures alive (criticized by Hon. Zanello). Europe-culture relationship is healthy and must be perceived as such. Europe was born as an enhancement of cultures, languages and peoples that are part of it. Therefore, it must not be perceived as a threat (if you are in Venice, you are in Europe). Limits present above all on television. He cites the example of American TV which is certainly more innovative (e.g. *Dragon's Den* by the BBC) compared to Italian "trash TV" (he cites reality shows), more market-oriented with micro-financing and a welfare logic that does not often reward talent. Therefore, it will be necessary to regain momentum in cinema, starting again from the production of great Italian cinema.

**Hon. Giancarlo Scottà, Vice-President of the Delegation to the ACP Parliamentary Assembly.**

Quoting the African director Sullivan "he who thinks does not shoot". It is necessary to dialogue and create culture in order to plan for peace. Fundamental is the technology that allows for dialogue. Mention of the July 19-20 conference on the issue of hunger: it is necessary to help developing countries by transferring technology, not interfering with and belittling local cultures.

**Hon. Scurria**

He presented the European Parliament's Lux Prize in Rome. Scurria explains that the European Parliament chooses ten films, from which it selects three, considered the most deserving, and from which the 700 parliamentarians elect the winner. The Prize involves the distribution of the film in Europe with subtitles in all 23 languages of the Union. This helps the distribution and understanding of the film itself. This year's three films deal mainly with the theme of *Identity*, focusing on the issue of immigration. The re-evaluation of the identity theme leads to the ancestral question: what is *Europe and what does it represent*. Art and cinema, in particular, give suggestions and advice for a deep and sharp action and help to rediscover several aspects, among which: the identity roots and the prophetic vision of the European Union. It is in Venice that we can direct ourselves towards the right response, with shared goals and strategies.

**Dr. Maselli, Honorary President of the National Association of Cinematographic Authors (ANAC)**

He "had the honor of inventing the *Media program*", takes the floor and underlines the strong transversality of the cultural theme in the political field. He mentions the "humanitarian character" that the European Union must have, and the idea of *New Humanism*, in the cultural field

**Second session**

**the new electronic space for cinema, tv and web**

**Chair: Pierpaolo Saporito, OCCAM President**

**Serge Telle, Ambassador for the Union for the Mediterranean in France.**

The ambassador explains the links between politics and economics in Europe, which are not recent, since after the conflicts in the Middle East Europe was divided, creating a rift that has not yet been

resolved. Each state had its own point of view. France and Italy supported the Arab demands, while Luxembourg, the Netherlands and Germany were neutral. Europe understood that it was necessary to do something to solve the issue in the South, but it was difficult to find a solution because of this conflict. To make the situation even worse, undoubtedly contributed all the different civil wars in Africa, which caused further tensions, influencing any form of international cooperation. However, Europe was able to organize a meeting in 1995 in Barcelona that considered three different paths to follow: creating a free trade area to encourage the circulation of goods without barriers, strengthening political dialogue and finding cultural common ground, with the idea that "Europe is nothing without culture". Unfortunately, this conference did not have the desired effect, except in the cultural field, for which something was created: the Anna Lindht Foundation, considered extremely valuable. Everything changed after the Palestinian conflict and all the issues related to the peace process. It was only in 2008 that Europeans demanded that the heads of state and government do something concrete. This was a challenge because of the demographic problem. This problem, particularly between North and South, created many tensions related to access to energy, education, health, water. These basic needs were denied to many people and they were forced to migrate. Therefore, it is necessary to solve this problem to prevent Europe from "exploding". There is a complementarity between North and South expressed through cooperation in the cultural and audiovisual fields. This is an area where it is easier to develop a common feeling. The most challenging project arose within the FOM, which has new governance. The union is led by two co-chairs, one from the European Union and the other from a non-European partner nation. These two states, France and Egypt to be more specific, must cooperate in every area, meeting monthly to develop the project together. A Secretariat has also been created within the Organization, in Barcelona. For the first time this Secretariat is composed by six different countries: Palestine, Israel, Italy, Malta, Turkey, Greece. Therefore, it is easy to see how all the contradictions of the Mediterranean are brought together within the organization. The idea of creating a European television is also a challenge, for two reasons. The ambassadors are tempted and scared at the same time because the media could be a source of freedom, but also a great source of danger. Today it is easy to hide news, plus, television stations are biased and, as a result, so is the news. This is why the European community really needs a common vision. Also, there is the problem of money. It is easy to find free newspapers, but there is always someone who pays for advertising. It is a perverse cycle, as there is a clear link between funding and news. The French ambassador stressed the importance of having public funds from Parliament and the need to encourage more funding in the cultural sector. In conclusion, he spoke about the strategic role of Venice as a bridge between East and West in the Mediterranean. - Venice could be the symbol to create a better world where everyone works together.

**Pier Paolo Saporito, High Level Advisor for ICT and Development and President OCCAM**

It introduces the concrete possibilities of responding to the issues raised so far. Digital, he says, opens up various possibilities and solutions. COPEAM, groups together televisions in different parts of the world and proposes to create a service platform for the various festivals, thanks to which producers can easily access them. This is to avoid dispersion of talent and knowledge, especially in the South Shore, in emergency (e.g. Nigeria with its 900 films every year is competitive). Thanks to the satellite platform, a more efficient, structured and organic collaboration will be possible.

**Massimo Zanello, Secretary of Cinema of the Lombardy Region.**

"Film is culture. And the audiovisual sector is a business." Cinema is a driving force from a cultural and economic point of view, and has its innovative character in digital. Lombardy is full of opportunities and realities in this field (Mediaset headquarters, RAI etc.). A project linked to support for small cinemas is mentioned. With the advent of multiplexes, historical and parochial cinemas have been closed. This mechanism sent the system of small-scale distribution into crisis. Digital technology has recovered this situation, thanks to an industrial project called Microcinema, financed by the Lombardy Region. We are witnessing the distribution of film content on a local level, thanks to digital platforms. He concludes by saying that all the theaters in the Region have been digitized at a reasonable cost. Therefore, digitization represents a real technological leap, which must be approached with the necessary caution, giving more opportunities to those with ideas, skills and creativity, granting targeted public aid, without slipping into welfare.

**Samir Abdul Ahmed Biban, Director of AL-Madina Multimedia Centre in Tripoli**

Biban focuses his attention on the AL-Madina Multimedia Centre, which is considered one of the first institutions in Jamahiriya to have officially entered the "information technology era". It was founded in 2006, and it is a technical institution pertaining to the world of Information and Tele-Communication Technologies. It is important to mention that the center was opened respecting the values of the society and that it enjoys an independent legal personality, carrying out part of the activity of the General Institution for Culture. It has various objectives, among them: to make full use of computer devolution to activate informative and cultural projects, as well as to build and develop a solid dissemination base. It also aims to help shape a new vision with which to understand what is happening at the Arab and global level with respect to policy, position, and strategic issues, and to highlight in particular the Jamahiriya's position with respect to them. It wants to identify what is published on the Internet and other media in the areas-cultural, social, economic and political. -Analyze and discuss the news, data and information and disseminate the information to relevant institutions -Involve the masses in the discussion of issues and problems facing them. Organizing discussion<sup>3</sup> and publishing bulletins and books on different Jamahiriya issues and studying public opinion on the positions to be taken. - Propose scientific means and methods in dealing with issues with the aim of sensitizing people and adopting a positive attitude towards them.

The first International Digital Government Conference was held in Tripoli with international participation, including leading IT companies such as Microsoft, IBM, and Telecom, as well as 30 digital government representatives, scientists and professors from various organizations specializing in the field of IT, 500 research participants, and electronic managers and technicians from over 44 countries. This conference identified important goals, such as: -Promote IT culture, circulation of knowledge and experience -Exchange technological expertise in the application of electronic administration -Determine methods and standards and use of electronic management. The Multimedia Centre wants to emphasize the rights of developing countries to benefit from IT and the information revolution, adapting the idea of electronic payment. In order to follow a synergistic action, the center reports the decision to the United Nations, UNESCO, UNICEF and also the World Trade Organization and the World Bank.

**Alessandra Paradisi, general secretary of COPEAM.**

Copeam is a positive reality. Operators in the sector have carried out training projects for young people, journalists, with fruitful exchanges of information, and obviously television productions. The cinema-web meeting has generated in COPEAM, defined "network of networks", a digital platform that will give more opportunities to interact, creating cooperation and integration. The

ambitious goal is to launch a Euro-Mediterranean satellite channel, thanks to a synergic work between operators and institutions. This will enhance the differences, giving space to new talents, in a perspective of creativity, without giving space to homologation. France and Italy have played an important role in the field, in terms of support.

**Roberto Grossi, President of FederCulture,**

FederCulture is a national federation that represents 90% of the country's public cultural offerings. It starts from an important observation: the distance of politics from real dynamics. Therefore, it is fundamental to think in terms of a network and a platform of services is a driving idea to be pursued. The real problem is in the selection of content, often questionable, which concerns Italy and Europe in general. Therefore, a reflection on this is necessary: Italy does not lack the cultural heritage to make development today, but the way it is managed is wrong. *Why?* There is an open criticism of Italian industrial culture, which he defines as Fordist, proposing China as a model, which has recently opened centers for young creative people from all over the world. Italy has dropped to 48th place for global competitiveness. This is due to the lack of investment in education, research and creativity. Dr. Grossi affirms that it is necessary to: -Reform and invest more in the sector, which is not now considered the center of social and economic attention. As an example he proposes Tremonti's last maneuver that cut culture and entertainment. Data: 0.19 of the state budget, cuts for one thousand one hundred million, to public investment. -Select spending through a system of reporting, with careful verification of results. Modernize the offer system, excessively fragmented, certainly looking at the past, aiming at a future improvement. Therefore, rationalization of supply is necessary to bring benefits to society.

**Adele Smithers, founder of the Smithers Foundation.**

She discusses about alcoholic diseases, a problem that is getting worse and worse all over the world, without many discussions about it, even though it is a problem that affects in particular young people. There is still a way to favor this young people creativity trying to overcome these issues related to alcohol abuse and to make people understand this addiction. This could happen through television, *film* festival, cinema and internet.

**Francesco Sicurello, President AITIM**

He deals with telemedicine that allows, thanks to the diffusion of ICT, a profitable communication between medical operators with the diffusion of health services. He then tries to answer the first question of Dr. Saporito, who seeks answers in the Infopoverty Conference, namely: *how new technologies can fight poverty?* Dr. Sicurello starts from the consideration that in the Mediterranean area there is an economic, cultural and social market, and international cooperation is increasingly necessary. At the hospital of Palermo, under these premises, a school of telemedicine has been activated, with the collaboration of the Ministry of Foreign Affairs and the Italian Hospital in Cairo. Thanks to the diffusion of digital technology, the dialogue between doctors and nurses has been allowed, which is fundamental in the health sector, if provided in an effective way. Small criticism to Italy presented as a closed and self-centered reality, not looking enough to foreign countries. Through the *Intremed network* it will be possible to exchange skills and knowledge, based on cooperation between people. There are already small companies that produce biomedical digital devices, to monitor pathologies, that can be put on sale. It will be fundamental, says Dr. Sicurello, to eliminate the *digital divide* that creates an imbalance between North and South. *What does New Digital Cinema mean?* The answer is given to Dr. James Troch and Dr. Marcel van Lohuizen.

**James Troch**

Dr. Troch talks about improvements, opportunities and new possibilities in the field of digital cinema technology, considering, as an example, satellite solutions and flexibility in projections. In addition, he talks about funding, most of which comes from America, which is interested in financing new digital technology equipment in Europe. The Americans invested a huge amount of money, for a ten-year contract, calculated at 1.7 billion euros, to get their content on screens. Therefore, American distributors have a lot of power and the information might be biased and they might need to invest more money to get local information. How can we improve the platform? asks Dr. Saporito to Dr. Marcel van Lohuizen, who has worked with Google since 2002 and is now a consultant.

### **Marcel van Lohuizen**

The new technological platform has digitized every type of content. Talking about the problems of cinema means talking about independent films, international films and documentaries that have no market in Europe but have found an audience in Asian and Arab countries. For example, on airplanes people can watch movies and digital technology makes it possible to have Turkish subtitles in Arab films. This way of marketing films is considered valuable and valuable. Likewise, the Internet can be useful in promoting culture, for example because it is easier to search for films on the web that would otherwise be impossible to find.

### **Third session**

#### **the thousand euro-mediterranean festivals:**

#### **a great cinema circuit to be consolidated**

#### **Chair: Vittorio Giacci, President ACT Multimedia**

Dr. Vittorio Graci opens this session by noting that the circuit of cinemas in the Mediterranean area is vast, but it is neither integrated nor consolidated. The way forward is to defend low-budget and independent cinema, increasingly synonymous with quality, creating an alternative circuit. Festivals are part of the answer because these films often find wide circulation. For this reason, they must be consolidated, also thanks to digital technologies, allowing the sphere of fruition to be broadened. This is followed by the testimony of directors of recognized European festivals. Stella Balessi, director of the Larissa Festival in Greece, took the floor first.

#### **Stella Balessi**

He talks about the improvements in Greece, which until 18 years ago had only two festivals. In recent years the number of festivals has increased by 45 festivals throughout Greece. The big news is this: festivals have introduced feature and short films, which respond to people's desires, and improvements in digital technology allow the creation of digital films and digital festivals. However, Greece faces two problems: the financial crisis that also affects festivals and the advent of the Internet that could affect their popularity. The solution for the latter problem could be to put festivals on the web as well. The future situation will show if this is the answer or not.

#### **Rafael Maluenda of the Valencia International Young Film Festival.**

This Festival began in 1986 and today it is known worldwide and continues to attract young and talented filmmakers. That's why after 25 editions it acquires an international dimension that attracts directors with a vocation in telling stories without resorting to clichés. Dr. Maluenda also talks

about the advent of the Internet and how the television model is about to be overtaken by the web. He recognizes that the Internet affects the younger generation in particular, because young people do not get their information in the newspaper or on TV, but on the web, through social networks. That's why Cinema Jove increases its presence on the web and, thanks to that, registers a 30% increase in audiences. He says that it is necessary to continue working in the same direction, which implies a positive relationship between the festival and the internet, and that could create a faster and better service and a more dynamic communication with a young audience. After this intervention Dr. Giacci adds that the creation of a new audience for a different kind of cinema is one more function that festivals must have.

**Sanja Ravlic, head of the Croatian Audiovisual Center.**

He said that there are more than 40 festivals in Croatia. This may have happened after the breakup of Yugoslavia and the overcoming of the film crisis. The government supports audiovisual representation and every single festival has a following and dedicated attendances. The main problem is the difficulties in revitalizing digital cinema screens, which could be a way to offer a greater variety of programs. He says it is difficult to solve these kinds of problems because they are related to the political situation, and more public funds are needed.

**George David, Deputy Director General of the Royal Film Commission in Jordan.**

He talks about the creation of a young film industry in his region, which offers specialized works and departments that devote their time to spreading interest in film culture, screening artistic and independent films throughout the country. This action also implies the dissemination of education. In addition, he presents the different threats that characterize the Middle East: piracy, which his government is still trying to combat, but it is a problem that cannot be easily solved, the small number of movie screens (only 160), compared to 6 million inhabitants, and Hollywood movies, those that make a big hit, at the expense of independent films. He affirms that all new technologies offer many advantages, and he doesn't want to consider the Internet as a threat; on the contrary, he thinks YouTube is the future, an extraordinary form of communication. An interesting point is related to the use of films as a tool to break political barriers and correctly interpret the misinterpretation of religious culture.

**Massimo Ballerini, Account Manager of "d2 Italia".**

He leads a tech industry that supports the digitization of venues and festivals. *How does digital support festivals? What are the positive aspects?* With new digital technologies, production and distribution costs are lowered. Easy access to digital even with a *low budget*. The subtitling of films in digital, for example, is much cheaper than film.

-Support the content management and scheduling side of the business, which becomes flexible.

-More security. Digital technology in cinemas protects security, since the film can only be accessed with an access key. This protects copyright and the person attempting to record in the theater can be easily traced. Creation of a *Videolibrary*, useful for preservation and distribution-Use of high definition, which raises quality. One of the criticisms is the lack of information among the public about the costs of digital. This leads to a fear of investing in new technologies. In conclusion, Dr. Ballerini offers his support for activities related to the various festivals.

**Umberto Cavalier.**

Owner of a company that deals with communication in the Veneto region, which has joined the digital meta-district, which has enabled media companies to exchange experiences and content. He dared to draw parallels between developing countries and small businesses, emphasizing the

similarities: Problem of discrimination in access to economic development resources. Problem of illiteracy and the digital divide: a web program was designed to allow companies to publicize their products and services. It has been found, by visiting about a thousand companies, that 50% do not have email inboxes and 70% do not have websites. It seems therefore that the entrepreneur has an abstract idea of internet, and does not see it as a means of development. The conclusion is that the company that doesn't enter in the net closes, resulting moreover easy prey of the criminality, with harmful consequences to social level. *Therefore, how to intervene?* It is necessary to create a law to allow more contributions for innovation and to try to solve the problem of digital illiteracy. Giacci then re-proposes the problem of copyright. In fact, there is still an absurd law that does not allow authors and producers to create films with pre-existing material. Regulations for free use are necessary, above all in the field of documentaries, as well as: an archive of those who have the right and the addition of the principle of fair compensation.

## **PRESENTATION**

### **MARE NOSTRUM" FILM FESTIVAL**

**The reasons for a choice:**

**Comparing Cultures of Mediterranean Countries**

**Chair: Tonino Pinto, journalist**

**Pinto**

Reaffirms the line of free trade in the Mediterranean.

**Glauco Reale, President of Mare Nostrum Association.**

From the necessity of the encounter between cultures was born the idea of the title *Mare Nostrum*, in the context of a Europe that looks to its roots, in the idea that "who has no past has no future". Through the comparison between countries there will be growth and development. Windows to open: this festival does not want to be autonomous. It wants to look at the past festivals of the Mediterranean, in a perspective of non-competitiveness is collaboration. The fundamental role of young people in cinematography, who are put aside by those who do not want to leave space for others. A breath of youth is needed in cinema.

**Corrado Valvo, Mayor of Noto and Vice President of the Association of Municipalities UNESCO Sites, in Italy.**

The idea of Noto as a film set is enthusiastically welcomed by the mayor and the mayor is in favor of cultural and intercultural development. Noto is the cradle of tradition and reference point of different cultures. However, it is necessary to raise the level of innovative culture, counting on investments not only public but also private. The synergistic and cooperative work is the key to win the cultural challenge. It is therefore necessary to bet on the private sector, the business world, young people and innovation in order to spread culture. Cultural exchange is fundamental as a means that gives value to the territory.

**Gaetano Amenta, councillor for culture of the province of Syracuse**

He stresses the importance of "meeting places", thanks to which peoples are able to interface with each other and foster fruitful exchange in all fields. It is now necessary to create a system for conveying culture: the web and cinema can help and give support in creating a network and "transforming culture into an economic system".

**Pierpaolo Saporito, President of MCM**

First results were riding on the idea of creating festivals in critical places, affected by wars and deep crises, such as Tirana, Sarajevo and Beirut, the most exciting and Pristina, the most moving and touching. There is the idea that a film can bring about reconciliation, hope for the future and respite for populations shocked by the drama of war. Necessary service infrastructure for the film industry, the authors who often fail to enter the circuits. Signals: the digital library, place this matrix of events and cultural productions with the involvement of all countries, mature and fertile ground, realize services for the benefit of all operators. Integration with COPEAM, a strong and rooted reality.

**Vittorio Giacci, artistic director**

He explains the cinematographic perspective at an industrial level. Dr Giacci hopes that the Festival can be a laboratory of the new, experimenting the Mediterranean as a meeting of cultures and promoting initiatives that have the objective of cultural cooperation. He stresses the importance of working on the objectives and contents of festivals. He answers the question: *how will Mare Nostrum festival open?* This will take place in the square of Noto, which can accommodate up to 5000 people, with the projection of the film "Avventura" by Michelangelo Antonioni, shot right in Noto. The film, considered a masterpiece of Italian cinema, was winner of the Palme d'Or. The purpose of the initiative is not to put more at the center of the economy but center the exchange, dialogue, culture, art and entertainment. The artistic director ends by affirming that "every time there is something beautiful to talk about, souls soften" and it is with this idea of Mediterranean as experimentation that "we embark on a new adventure with the collaboration of everyone". Before the closure of the works, it was announced the awarding of the "Fulchignoni Prize" by CICT Unesco to the film "Miral" by Julian Schnabel, for having had the ability to "transform an intimate autobiographical story into a vast fresco on the dramatic conditions of the Palestinian and Israeli peoples bound by a chain of hatred that only education to tolerance can break". Dr. Saporito understands that the theme is delicate, and he hopes it will be a good omen for a reconciliation and the resumption of dialogue. The award will have an evening dedicated to Unesco in Paris, where diplomatic representations will converge. Another award concerns the "Smithers Award", now in its third edition, assigned to the film "Beyond" by Pernilla August and will be presented in New York, at the Lincoln Center, where Dr. Baratta will be present. The final wish is that the Conference will bear good fruits and, with these words, declares the XVI Euro-Mediterranean Conference on Cinema closed.

## **Final Statement**

### **Considered**

How the new information technologies can be a tool for real integration between cultures and peoples of the Mediterranean, and can increase the vitality of more than a thousand festivals of the Mediterranean;

The role that the Euro-Mediterranean Conference on Cinema has assumed, since its birth in 1995 in the wake of the Barcelona agreements, as a moment of continuous and operational work for the integration and cultural cooperation between the peoples of the Mediterranean.

### **Participants of the XVI Euro-Mediterranean Conference on Cinema:**

#### **Thank you**

the President of the Republic, H.E. Hon. Giorgio Napolitano, for having granted his Medal of Honor;

the representatives of the Governments and Countries of the Mediterranean - Albania, Egypt, Croatia, Jordan, Greece, Italy, Libya, Spain and Turkey, for having joined and participated in the work and for their commitment to promote the achievement of the objectives of the Conference;

the European Parliament, official partner of the event, and its Vice-President Stavros Lambrinidis, as well as the large delegation of MEPs, who took part in the Conference;

the President of the Venice Biennale, Prof. Paolo Baratta, who has supported and hosted the conference since its inception;

The Observatory of Cultural and Audiovisual Communication in the Mediterranean and in the World (OCCAM) affiliated to the United Nations for the organization and the connection of the Mediterranean instances with the world ones, in view of the promotion of human rights;

The Mediterranean Council of Film Events (MCM), created by UNESCO's Mediterranean Program in 1994, for the promotion and coordination of festivals in the region.

#### **They decide**

To activate incisive actions able to accelerate the Euro-Mediterranean integration process, supporting the following projects emerged from the works of the Conference:

The proposal of Prof. Paolo Baratta, President of the Biennale di Venezia, and Pierpaolo Saporito, President of OCCAM, to start the preparatory works for the creation of a digital platform of services for the managers of the 1000 Euro-Mediterranean festivals, in order to promote the free circulation of films and audiovisual and multimedia works, to promote authors and producers of the southern and eastern shores, to enrich the programs with a rich Videolibrary, in the wake of the one presented at the Venice Film Festival.

The proposal of the MEP Silvia Costa, to join the European Digital Agenda, for the launch of a digital single market

The creation of a Euro-Mediterranean television, urged by Serge Telle, Ambassador for the Union for the Mediterranean in France, and promoted by Alessandra Paradisi, Secretary General of COPEAM;

The strengthening of the circuit of festivals in the Euro-Mediterranean area, promoted by the MCM, supporting its coordination activities.

The realization of a "Festival of Euro-Mediterranean festivals", to be held in 2012 in the cities of Syracuse and Noto, both UNESCO heritage, a project presented by the Councillor for Culture of the province of Syracuse, Gaetano Amenta and the mayor of Noto, Corrado Valvo.

The relaunching of the Film Commissions, proposed by Piergiacomo Ferrari, as a fundamental instrument in the perspective of a development policy focused on the safeguarding of environmental resources and the promotion of the territory.

The support to the cooperation project expressed by Al-Madina Multimedia Centre in Tripoli, On the role of new technologies on the sociocultural and governance fronts of poverty alleviation.

**They recommend to the European Parliament:**

The elaboration of new copyright directives in order to ensure the free circulation of documentary works and artifacts, especially for educational, cultural and informative purposes and to remedy acts of unconscious piracy, encouraging productions aimed at the cultural growth of the area and events inspired by it.

the establishment of a program of generalized digitization of cinemas, capable of making the distribution of films to the general public easier and cheaper, based on the model illustrated by Massimo Zanello, Undersecretary for Cinema of the Lombardy Region, who presented the Microcinema project dedicated to decentralized cinemas in Lombardy.

**They decide:**

to set up, in order to achieve these objectives, an operational coordination, able to elaborate a feasibility plan on the platform of services to Euro-Mediterranean festivals, as an instrument to guarantee the maximum circulation to the films of the area, in particular of the South East, and to consolidate the process of cultural integration among peoples.

**Appreciate:**

the willingness of Venetian institutions to offer the headquarters and infrastructure necessary to support this coordination in order to ensure the achievement of the objectives indicated

**Mandated Damage**

to OCCAM to coordinate the activities for the implementation of this Declaration and to prepare for the next Euro-Mediterranean Conference 2011 a report on the status of implementation of the programs identified herein.

**XVII EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2011**

convened by  
OCCAM  
CICT  
EUROPEAN PARLIAMENT Office of  
Milan

In collaboration with  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA, SOCIAL AND NEW MEDIA FOR A NEW MEDITERRANEAN  
CITIZENSHIP**

9.00 am - Venice - Cà Giustinian, Venice Biennale,  
September 9, 2011



implies a positive relationship between the festival and the internet, and that could create a faster and better service and a more dynamic communication with a young audience. After this intervention Dr. Giacci adds that the creation of a new audience for a different kind of cinema is one more function that festivals must have.

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He said that there are more than 40 festivals in Croatia. This may have happened after the breakup of Yugoslavia and the overcoming of the film crisis. The government supports audiovisual representation and every single festival has a following and dedicated attendances. The main problem is the difficulties in revitalizing digital cinema screens, which could be a way to offer a greater variety of programs. He says it is difficult to solve these kinds of problems because they are related to the political situation, and more public funds are needed.

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He talks about the creation of a young film industry in his region, which offers specialized works and departments that devote their time to spreading interest in film culture, screening artistic and independent films throughout the country. This action also implies the dissemination of education. In addition, he presents the different threats that characterize the Middle East: piracy, which his government is still trying to combat, but it is a problem that cannot be easily solved, the small number of movie screens (only 160), compared to 6 million inhabitants, and Hollywood movies, those that make a big hit, at the expense of independent films. He affirms that all new technologies offer many advantages, and he doesn't want to consider the Internet as a threat; on the contrary, he thinks YouTube is the future, an extraordinary form of communication. An interesting point is related to the use of films as a tool to break political barriers and correctly interpret the misinterpretation of religious culture.

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conclusion is that the company that doesn't enter in the net closes, resulting moreover easy prey of the criminality, with harmful consequences to social level. *Therefore, how to intervene?* It is necessary to create a law to allow more contributions for innovation and to try to solve the problem of digital illiteracy. Giacci then re-proposes the problem of copyright. In fact, there is still an absurd law that does not allow authors and producers to create films with pre-existing material. Regulations for free use are necessary, above all in the field of documentaries, as well as: an archive of those who have the right and the addition of the principle of fair compensation.

### **Final Statement**

The Mediterranean is facing a period of instability in its southern shore, with a significant increase in migration flows towards Europe. For too long the Euro-Mediterranean integration policies have been stalled, since they were considered non-strategic for the development of Europe. It is now clear how this impasse has led to a situation no longer sustainable.

At the same time, access to the Internet, new media and social networks (often illegal, but widespread among the new generation) has in fact already led young people on the southern coasts not only to have a more immediate idea of Europe and industrialized nations than that given by cinema and television (which are non-interactive media) but also to organize to change the political regimes of their states.

In this context, the Conference on Euro-Mediterranean Cinema, organized by the Italian Committee of CICT-UNESCO with OCCAM and the Parliament since 1995, the year of the signature of the Barcelona Treaties, held at the Venice Film Festival, is a moment of reflection on the role that cinema and new media can play in the integration of the Mediterranean, through the identification and promotion of concrete initiatives to support the Euro-Mediterranean dialogue.

The 2011 edition of the Conference will see the participation of representatives of governments, international organizations, private and public institutions, experts in new media, women and men of culture, and therefore intends to address these issues in order to bring forward new ideas and promote initiatives that, now that the political scene in the South has profoundly changed, can really lead to a real integration of the Mediterranean in the field of culture and dialogue.

In accordance with the successful previous editions, the Conference will be structured as follows:

A strategic session and discussion between members of the European Parliament and representatives of international organizations and Mediterranean States.

A comparison session between Mediterranean cultural institutions, mainly film festivals.

A technical session on new technologies for film, new media and social networking.

A presentation session of films subsidized by European calls for proposals.

Finally, it is suggested to evaluate the possibility of integrating in this prestigious context, which for 17 years has been the most important moment of reflection at the Venice Film Festival, which takes place in the headquarters of the Biennale, overlooking the Grand Canal, the Annual Lux Award presentation, which in recent years has been successful.

**XVIII EURO-MEDITERRANEAN CONFERENCE ON  
CINEMA 2012**

convened by  
OCCAM  
CICT  
European Parliament Office Of  
Milan

In collaboration with  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CINEMA AND DIGITAL COMMUNICATION FOR A DEMOCRATIC AND  
SOLIDARITY-BASED MEDITERRANEAN**

9.00 am - Venice - Cà Giustinian, Venice Biennale,  
September 7, 2012

## Flyer Eighteenth Euro-Mediterranean Conference: Cinema And Digital Communication For A Democratic And Solidarity Mediterranean



### XVIII CONFERENZA EUROMEDITERRANEA



### CINEMA E COMUNICAZIONE DIGITALE PER UN MEDITERRANEO DEMOCRATICO E SOLIDALE

in collaborazione con:



69. Mostra Internazionale d'Arte Cinematografica

### INVITO

Venerdì 7 Settembre 2012  
ore 9.00 - Venezia - Cà Giustinian, Biennale di Venezia

### PROGRAMMA

#### 9.30 SESSIONE INAUGURALE

Paolo Baratta, Presidente, Biennale di Venezia  
Stefano Queirolo Palmas, Coordinatore per i Paesi del Golfo, Direzione Generale Affari Politici, Ministero degli Esteri, Italia  
Piergiacomo Ferrari, Presidente, ExpoVenice

#### 10.00 PRIMA SESSIONE

#### LE GENTI DEL MEDITERRANEO: TRALIMITI GEOPOLITICI, RIVOLUZIONI/ EVOLUZIONI, DEMOCRAZIA/FINANZA... QUALI SCENARI?

*La difficile situazione attuale che vede tutto il bacino perturbato da crisi e trasformazioni può essere matrice di sviluppi positivi o segno di un declino regionale che può riverberarsi a livello planetario. La gente, spesso negletta nei grandi disegni geopolitici finanziari, risulta comunque essere la protagonista, ormai attiva grazie alle nuove tecnologie della comunicazione. Ma nella storia un simile processo si è sviluppato in tali forme, che aprono prospettive inedite nel naturale ricambio generazionale delle élites. I suoi paradigmi che il digitale introduce nella vita quotidiana influenzeranno nel bene o nel male i nuovi assetti. La rivoluzione digitale può portare a controlli estremi come pure a partecipazioni generalizzate: come far sì concretamente che solidarietà e democrazia prevalgano?*

Presidente: Bruno Marasà, Responsabile Ufficio d'informazione a Milano del Parlamento Europeo

Silvia Costa, Parlamentare europea  
Pier Antonio Panzeri, Parlamentare europeo  
Niccolò Rinaldi, Parlamentare europeo

Presentazione: Piattaforma di servizi digitali per il Mediterraneo

Coordinata: Pierpaolo Saporito, Presidente, OCGAM  
Maria Amata Garito, Rettore, UNINETTUNO  
Giuliano Berretta, Eutelsat Communications

Serge Telle, Ambasciatore incaricato dell'Unione per il Mediterraneo, Presidenza della Repubblica, Francia  
Hossam Badrawi, Direttore, Nile Badrawi Foundation for Education & Development, Egitto  
Salmane Tariq El Alami, Fondazione Rhamna, Marocco  
Nicos Costantinides, State Certifying Officer, Cipro - Presidente di turno dell'Unione europea  
Nusser Aldden Swessi, Direttore Generale, Almadina Multimedia Center, Libia  
Luciano Adt, Presidente, Worldwide Enterprises Consortium Corp., USA  
Andreas Hadjoudes, Asset and Network Manager, Caisse de Credit Commercial Ltd, Cipro  
Mfonso Andria, Presidente, Ravetto Lab, Italia

## *Summary Of Interventions*

### **Marasà**

The Conference deals with the issues of the challenges posed by the diffusion of new technologies and their impact on all aspects of the life of European populations, but also the connection between new technologies and cinema and their consequences at the Mediterranean level. Europe can not escape these challenges, that from the Barcelona Process to the Union for the Mediterranean has dealt with these issues by proposing ambitious results. Culture in this process has often been placed at the center, in order to promote greater collaboration, but the resources allocated to it have not been equal to its centrality. Nonetheless, the European Commission, strongly supported by the European Parliament, has put in place various tools, since the past decades, such as Euromed audiovisual, and other proposals are in the field, such as that of extending Erasmus Mundi to students from the southern shores of the Mediterranean. From here we can not fail to mention the Arab Springs, and within the new context from them will have to contextualize the projects to be implemented, even those ambitious as the Platform on digital services promoted by OCCAM, and the interventions of MEP Costa, who is addressing the role of women in the countries involved in the Arab Springs, and Mr. Panzeri,

### **Ferrari**

EXPO Venice is currently holding an important event in collaboration with the Biennale: Digital Expo, the first digital cinema marketplace that is trying to take over the space once occupied by MIFED, which was too disliked by the big American companies and has now been replaced by a much more streamlined fair instrument. After two editions, this year the Biennale wanted to strengthen the event, making it a real market, so much so that over 100 international buyers are present.

### **Queirolo Palmas**

Extensive analysis of the Mediterranean countries and the consequences of the Arab Springs

### **De Mistura**

I warmly greet the participants of the XVIII Euro-Mediterranean Conference, a well-established event which, also in the light of the profound and turbulent changes of our days in the Mediterranean region, has become increasingly important as a useful forum for reflection on the actions and strategies to be adopted in favor of intercultural dialogue and the process of integration between the countries of the two shores. In particular, I would like to express my appreciation to the organizers and to Architect Saporito for having been able to focus the interest of this edition on the so topical theme of the decisive role that new communication technologies, together with television and cinema, have had in the so-called "Arab Spring". In fact, the conference takes its cue from a historical moment of great fluidity, both for the countries of the Southern shore, affected by recent social and political upheavals, and for those of the Northern shore, which are experiencing a delicate economic phase. A juncture that offers us the opportunity to redefine our relations, building a new relationship on more solid foundations of shared values of democracy, freedom and respect for human rights and minorities. Common interests and a close interdependence require a convergence of energies on both sides to define a common future and find a positive outcome to the current situation: the countries of the North shore have vital interests of stability and security

closely linked to developments throughout the region, as well as for the countries of the South shore is absolutely priority relationship with Europe in view of social and economic progress. The countries bordering the common Mare Nostrum, called to deal with dynamics and issues whose topicality is imposed on the international reflection, is therefore offered today an extraordinary opportunity to develop new models of exchange and coexistence, open to the contribution and sensitive to the needs and aspirations of the new generations. Mediterranean, democracy, digital communication. These could be the key words of the Conference, highlighting as many Italian foreign policy priorities. The first word, "Mediterranean": a vital space for Italy, which must be looked at in the broader spectrum of Euro-Mediterranean relations. In this context, there are two important transitions underway. The Arab one, characterized by upheavals unprecedented since the times of decolonization, the effects of which, shaking an area ranging from Morocco to the Persian Gulf, can be really evaluated only in the long run, while waiting for the various factors at play - democratic aspirations, economic interests, energy security, independence impulses, migration flows - to combine in such a way as to produce a stabilized geopolitical framework. Then, the European transition, from which Europe may emerge strengthened or fatally weakened. The European Union is aware of this and, grappling with an economic crisis, is trying to take up the challenge by giving itself new rules of governance that will enable it to relaunch the European project with a flywheel effect. The two transitions have very different characteristics and timescales, but they are strongly connected. Europe looks at the Mediterranean with concern and fears, above all, the continuation of political instability: our energy security and the main challenges for our security depend on its borders, in addition to being a large market for our companies. The countries on the southern shores of the Mediterranean, for their part, look with equal concern at a Europe that appears to be focused on its internal problems and the victim of recurring temptations to retrench towards its eastern borders. In truth, this impression is only partially justifiable, because in recent years Europe has gradually focused its Mediterranean policy by moving - also under the constant impulse of Italy - along three lines: support for democratic transition and institutional consolidation, improvement of economic and commercial relations, support for civil society and dialogue on mobility. The second key word of the Conference is "democracy", whose affirmation is one of the ultimate goals of our action in the Mediterranean. The European Union's Neighbourhood Policy is also aimed at this, and the more for more principle that will inspire it aims to support the countries that are most committed to the process of democratic transition. There is no need for pedagogy in the Mediterranean, but for collaboration and incentives. In this perspective, in recent months Italy has worked with determination to implement a concrete action to accompany our neighbors on the southern shore of the Mediterranean, while avoiding to impose models or adopt paternalistic attitudes. It is a matter of dialogue on equal terms, of putting our experience at the disposal of our southern neighbors, of identifying inclusive paths, in line with international standards and in compliance with the legitimate aspirations of the peoples of the region. In this framework, we have relaunched and strengthened the political dialogue with the Mediterranean countries and we have carried out, both bilaterally and within the framework of multilateral action, important initiatives of capacity and institution building, technical assistance and training, aimed at fostering democratic stabilization throughout the region and providing the new national leaderships with the capabilities and means necessary to assume full ownership of the transition processes. This approach is beginning to yield significant results, with significant progress towards the development of democratic systems and the definitive affirmation of the fundamental values of respect for human rights and fundamental freedoms. In order to build a truly pluralistic and democratic society, the media and communication tools, including digital ones, are essential. And so I come to the third keyword of the Conference, "digital communication". The

development of communication tools can contribute not only to democratic development, but also to bring closer the two shores of the Mediterranean, always in line with the strategic priorities of the EU Neighborhood Policy. In this regard, I would like to recall that in the second half of 2014 Italy will hold the rotating Presidency of the Council of the Union. We are beginning to prepare ourselves for this important task and we have started a reflection on our future priorities in the Mediterranean area, thinking about strengthening student exchanges, the Erasmus for All program, scientific cooperation, and also proposing new technologies, audiovisual and digital communications. Many of the misunderstandings that still exist at the level of civil society derive from poor and misunderstood knowledge of the respective realities, cultures and lifestyles. Spreading the cinema of the countries on the southern shore or promoting a real digital agenda can make a concrete contribution to filling this knowledge gap, as well as being a powerful factor for development and growth with positive repercussions in many other sectors. Our country, historically in a privileged position to promote the process of integration and rapprochement between the two shores, has implemented a strategy strongly focused on dialogue and cultural exchange. The Ministry of Foreign Affairs has culture at the center of its action, as an essential component of our foreign policy. Culture understood in the broadest sense, as an original system of traditions, heritage, thought and values that define a national identity. And culture as a crucial factor in promoting the values of democracy and friendship between peoples, as a tool for the growth of civil society, which consolidates the habit of comparison and dialogue and helps to improve the quality of life. In the case of the countries on the southern shore of the Mediterranean, our policy of cultural promotion intends to devote particular attention to the younger generations, responding to the emerging need to shape a new social fabric, new leadership groups, a new academic and professional class. Our diplomatic-consular network, the Cultural Institutes, the Italian schools, the archaeological missions and our entrepreneurial system active in the region are all inspired by this aim. In this context, I would like to dedicate a special mention to cinema, one of the sectors in which our action of cultural promotion and collaboration is most effectively translated. The cinema is intrinsically and potentially an imaginative and realistic viaticum for the development of open dialogue and non-prejudicial confrontation between cultures, building a bridge of images and ideas between them. The dual nature of the film, which is both a cultural product and a work of art, makes it an effective tool for enhancing the identity of each country, helping to know, grow, share common roots, accept diversity and confidently cross the desert of fear of the "other". The Farnesina has promoted, supported and carried out numerous initiatives in this field, making use of the network of Cultural Institutes. We need only mention the launch of training projects, in collaboration with the Istituto Luce-Cinecittà, in the sector of digitization, dubbing and film restoration, or the organization of numerous reviews of contemporary Italian cinema, or the Italian participation in the most important international film festivals held in Casablanca and Khouribga in Morocco, Beirut, Carthage and Cairo. In conclusion, I would like to confirm the commitment of the Ministry of Foreign Affairs to continue its action in the wake of collaborative initiatives such as those just mentioned, and to express to the participants my most sincere wish for a good work, being aware of the importance of capitalizing on occasions such as this, which as an ideal open space for discussion and comparison can offer a concrete and effective contribution to the definition and sedimentation of increasingly effective and harmonious Mediterranean policies in support of democracy, development and solidarity among peoples.

**Panzeri**

I hope that Italian and European foreign policy will be able to understand that we are facing a new framework and that therefore a new approach is necessary. Until now, stability has been confused with continuity of regimes. Now it is necessary to change, considering that the changes in progress will not be linear, they will move two steps forward and one backward, and each country has its own history, so it is not necessary to massificate everyone in a single approach. Common is the will of the peoples to change their regimes and modernize their countries. Now we find ourselves, after free elections, with forces in power that have not incorporated modernization into their programs. Many of these parties, Islamic, have worked over the years as social patronages, and while not legal, have been able to work in mosques in support of the people. The same cannot be said of the secular forces, still widely fragmented and divided, and politically immature. Immature are also the populations, which were not used to civil and electoral rights. As Europe we must not impose a model, but be aware that the same Islamic parties have conceptions that on the one hand look to Ankara and on the other to Riyadh: our goal is to strengthen democracy and the democratic process itself. The European Union has tried to change the procedure of neighborhood policies, with the creation of a free trade area, but also with regional policies also for immigration conceived in these years unfortunately only with a security perspective, without taking into consideration the opportunities that immigration could offer also to Europe. We have also seen how the new communication technologies have had a decisive impact on the evolution of the Arab Spring, which facilitated the revolutions, showing how ICT are crucial for the free flow of information, especially in countries where this is not guaranteed. Today there are some countries that are proceeding with regulatory reforms, but still not enough. As Europe we are working for the creation of increasingly open markets, establishment of independent information authorities, creation of competition, protection of security and privacy, and then finally the training of media and journalists, who are not used to critical journalism. Moreover, by guaranteeing the security and stability of the Internet we can foster the democratic process, provided that we are able to avoid any abusive interference and violation of privacy. Considering that new technologies are inherently cross-border, any unilateral intervention has consequences on other parties, so it is important that the intervention is at European level, putting in place tools to help civil society against abusive interruptions of communication. Within the framework of the partnership, a number of instruments have been set up: 11 million euros for Euromed Audiovisual, 350 million euros of aid to support democratic processes by the Spring program and another 70 million euros for regional communication programs to promote neighborhood policies. And in this framework, I believe that the project for the Platform of Digital Services for the Mediterranean can also be situated. An issue that will have to be tackled, and those who have been in these countries know it well, is the television set-up: in these countries there are televisions such as Al Jazeera and Al Arabja, then BBC and French television: it is necessary to think of a European satellite television that can make its voice heard in these countries, so that it can make the European model understood and encourage the democratic process.

**Costa**

Culture is the main element of mutual understanding, before markets or institutional relations. With regard to prospects, and to be concrete, in the next two years the lines of action, and budgets, that will lead to Europe 2020 will be approved. Within this framework, everyone will have to play their part, each according to their own competencies. Culture and the role of women: the first representation of the events in Tahrir Square, which was then broadcast via internet and filmed by

all the televisions in the world, was filmed by a young 26-year-old woman to whom we, along with others, awarded the Sakharov prize. Among the tools in place, so that women are not marginalized, after their strong initial role, from decisions in the countries involved in the Arab Spring, the European Parliament is preparing a Resolution, which will be ready at the beginning of October 2012, dedicated to women and the Arab Spring, because it is important to keep these two elements together. Important in this activity is to take into account not only the women of the elites, but to involve all women (politicians, scholars, women of culture), so as to give a non-stereotypical image, as often in Europe we tend to have. This will allow us to better help in the drafting of the new constitutional charters. Morocco has elaborated a new text, quite modern, while the case of the Tunisian constitution has recently exploded, where the controversial term of "complementarity" appears (but the terminology is often vitiated by incorrect translations). In fact, the same jurists of these countries invite us to take into consideration the particular cultural conditions of societies, such as those of North Africa, where law is still thought of "in relation to" and not only as an individual. Egypt, Libya, Tunisia and Morocco will be the object of an in-depth analysis, in order to evaluate the conditions of departure. Also with reference to new media, there are very different starting conditions, due, for example, to illiteracy rates among women, which therefore have a profound impact on access to the internet, or to differences between urban and rural areas (where societies are more backward). This analysis will serve to ensure that all new partnership projects can also consider these issues, without dogmatism. The analysis will also take into consideration the participation of women in decision-making processes (and the preliminary indications we are gathering are very interesting) as well as in the area of communication and new media. At the recent seminar in Brussels, which we organized with COPEAM (which played a very important role in helping to better understand the level of perception of what was happening), the need for joint training in media professions and on free access to freedom of information emerged. On the other issue that concerns me, culture, over the next 7 years the "Creative Europe" framework program will be implemented, which includes the MEDIA program, the Culture program, and new cross-sector and transnational projects, where initiatives such as the Platform can also find a place, and in my proposal I have included a mention to digital, which can also allow a new life to theaters and cinemas, including small ones, also in view of the switch off from film to digital, and 15% of theaters are likely to close. Digital, together with satellite, can give new life to these theaters, which could also be dedicated to educational activities via streaming. Lastly, I would like to point out that in the new MEDIA program, although it envisages the possibility of access to funds for countries in North Africa, this is very limited by particularly strict conditions (formal bilateral agreements and co-funding). In my proposal, I have tried to overcome these conditions and I hope that Parliament will be able to approve my proposal, also because we must overcome the view, typical above all of northern European countries, that only supports the neighboring policies towards the Balkans but believes that there are no funds to help the countries of North Africa. This is not sustainable, also in view of the fact that two of Europe's competitors, such as China and India, are investing massively in Africa (perhaps less so in northern Africa), but without leaving more democracy or investing in the development of people. And after the support provided to the Arab Spring movements, we cannot leave them alone in this new phase.

### **Rinaldi**

In Shakespeare's *Tempest* Caliban, the savage educated/colonized by the Duke of Milan, Prospero, in a moment of rebellion tells him, "you taught me how to speak, and now what I know how to do is how to blaspheme." This phrase, studied by many for its ability to summarize and see in advance

the effects of colonization, can also be useful to explain the current moment. We are on the threshold of a major phase of digital literacy, and whether the outcomes of the digital revolution will be positive or negative depends on it. We have to remember that among the first to invest massively in digital technology are Islamic terrorists, obtaining with the internet and the use of blogs and videos great results in terms of attention and mobilization that democratic countries have never been able to achieve. When we talk about internet or digitalization, we are talking about a revolution totally different from previous revolutions, such as the introduction of the alphabet, printing, radio or TV, because in those cases it was the word, written or said by one and heard by many. Now everyone has the possibility to be an active speaker of content, many listen or read but many also communicate. The Arab Spring leaves us a double legacy in this field. The European Union at a certain point, the last case at the beginning of this year in Syria, imposed an embargo on some digital equipment that allowed to track and record and repress opponents, therefore the digital revolution as a tool of oppression and repression. On the other hand there are the blogs, and the democratic type mobilization that has allowed, becoming a protagonist and a tool that even only 10 years ago did not exist. So much can be done for this new literacy, but for it to succeed it is necessary to concentrate efforts, financial and, training and political in some priority areas, not to disperse forces. Among the things that the Platform can do, the first concerns the possibility of making up for the inability to carry out people-to-people student exchanges, given that ErasmusMed will not see the light of day in the near future and only a small number of Mediterranean students will be able to participate in Erasmus Mundus. So the first priority is to bring education to young people through the involvement of Mediterranean Universities in the first place, putting after access in remote areas. The second aspect concerns small and medium-sized enterprises. Too often their importance is not emphasized, since they are the only ones still able to provide employment. It is therefore necessary that the platform is able to provide the necessary skills for SMEs to develop. For example, the EU does not allow small entrepreneurs to make business trips to Europe: if you are an employee of a multinational, yes, if you are a tourist, yes, but not if you are a small entrepreneur. In Brussels they are trying to overcome this problem, but it is very difficult because visa policies are intertwined with trade policies. So the Platform could make up for this problem by encouraging direct contacts between SMEs, given that physical contact is not possible and there are no Euro-Arab Chambers of Commerce (only the Euro-Israeli one exists). The third priority of the platform is to invest in public administration, to better mediate the relationship between citizen and state. The almost total absence of transparency in the PA in these countries, but also in ours, can be replaced by a digital counter that not only provides transparent information on appointments, rules, etc., but also useful services to citizens, certifications, authorizations. To support these processes, three things are necessary: the first is assistance at the legislative level, which is particularly complex, involving privacy, financial transactions, etc.; the second is investment in the understanding of the law; and the third is investment in the development of new technologies. The second is investment for the capillarization of broadband computer networks, and on this we must try to mobilize the EIB and the EBRD more, given the lack of a Euro-Mediterranean Bank, which we have not managed to create, and also the fact that every euro invested in digital technology yields three in the short term. The third is to encourage consultation with citizens, who can also express their opinions on the priorities of the platform itself. Concerning television, I don't think we need a third pan-Arab television or a European television dealing with the Mediterranean, but a first real Euro-Mediterranean television.

**Saporito**

Last year's conference concluded with the decision to field the platform on digital services, also in the wake of the recommendations received from the UfM as an effective tool for socio-economic development and integration of the area, in line with the opportunities offered by new communication technologies, now pervasive at the individual level but little exploited at the social level. At a time of severe financial crisis, when resources are drastically reduced, while the urgency of vast strata of the population to cross the threshold of poverty is increasing, the impasse is total. Moreover, the digital revolution is looming, and if on the one hand it is also at the root of dramatic imbalances, on the other it offers decisive remedies. Transferring educational, medical, agricultural, and entrepreneurial skills from centers of excellence to underserved areas is now possible. Diagnosing and curing diseases, saving crops, spreading and preserving cultures, creating employment, is now possible at negligible costs, compared to the past and with rapidity. The project, developed by an ad hoc group, aims at this. A first functional demo has already been presented to the UN at the Infopoverty Conference last March in NY, further validated in May in Geneva by the UN Commission on Science and Technology. Last June it was officially presented to the UfM Secretariat, with the support of Italy and France. Here I would like to briefly present the system architecture that includes: Services providers, Services users, Devices sensor and robotic, Sat platform, Sfw brain (sort of browser-like Google-management not of words but of services). Since it is an open project, we propose membership, -in the various forms and roles most appropriate to your countries or institutions-, Key to the approach are the emerging needs (services users), to which the system identifies solutions, through its network of services provider. (That is, universities, centers of excellence, etc.). Hubs are therefore foreseen in the various countries of the south - Libya, Morocco, Tunisia, Egypt - where the demand for services is concentrated, to which adequate responses can be provided in a new framework that strengthens institutional cooperation policies, facilitating volunteering, and at the same time allows the various governments to better plan development strategies, thanks to the great expertise brought to bear at various levels. The process, naturally gradual, is much less complex than it might appear. Communication, now so widely diffused at the individual level, if enriched with content and skills, can also strongly implement the capacity of communities and nations to reach the millennium goals and create widespread prosperity.

### **Garito**

The political world continues to be unable to interpret the digital revolution, with initiatives, including legislative ones, that ignore how these issues are global, and therefore require global responses. We need to take note of this. I will mention two cases. The first is the Assange case, which has put in crisis the whole world diplomatic system, and the response of the political powers has been to put in jail, without understanding that what Assange knows, now the whole world knows, and it is available on the net, so we should put in jail the whole world. The second is the Arab Spring, which I have analyzed a lot, working for many years with the youth of the Arab world, who give me the strength, despite the total absenteeism of our political, economic and social powers. It is the young people of the Arab world, almost digital natives, who allow us to better understand the digital revolution. We must consider that the technological gap has been largely overcome: 85% of the world's population is now connected. The gap that has not been overcome is that of generations: those who govern us belong to the past and do not understand the present. A present where the net is the battlefield where the fights for democracy are fought, before the squares. When the regimes tried to close these digital squares, and blocked both social networks and the mobile network, some American boys collected via phone the voices of their Egyptian

friends and turned them into twits, and this then multiplied all over the world to support these revolutions. The first young man who used Twitter in Egypt was jailed and it was Prof. Badrawi who brought him out into the public square. In fact, it was totally unnecessary to put him in jail. It must be said then that the young people who used the network, were already motivated in the beginning, and found in the network and social media a new tool for struggle. On the contrary, the network is also an instrument of power and regime. The President of Sudan, for example, uses the network to reinforce the ideology of his regime and reach the youth, and he succeeds. So are Islamic women terrorists. And the same is being done by the Muslim brothers, who use blogs extensively, and young people follow them, so much so that in universities students appreciate them a lot, for their honesty and lack of corruption, and only because they read them in blogs. The digital revolution has deeply modified our reality, and who will be able to exploit its potential will have great advantages in the future. Europe is still far behind, and does not understand the potential of a network-state, nor the fact that these technologies change, almost an anthropological mutation, the way of thinking, because through the network concepts and contents pass. The problem is that no one teaches young people to discern which information is reliable and which is not. The Platform, as a training tool, is fundamental, because it creates knowledge and skills, and interactions between cultures, which can then be used by young people in the Mediterranean to enter the world of work, a job that can no longer be fixed, as in Fordist economies, but must be based on updated skills. This year Uninettuno graduated 80 Egyptian students, who followed the distance learning courses and then obtained a degree recognized both in Europe and in Egypt. What is even more important is that we organized a visit to Italy for these students, who got in touch with Italian SMEs and are now creating joint ventures, so innovative training at the service of young people to create jobs. The other great advantage of the Platform is the technology, and the union of digital with satellite, which will make it truly global. Now I ask that this project not be considered an Italian project, because it is a global project, and everyone must contribute to its realization.

### **Telle**

As one of the members of the European Parliament said, "We should start all over again". I think this is a good starting point, as there are serious problems in the northern and southern parts of the Mediterranean. In the southern coast we are in a strange situation, because the people who made the revolution have been kicked out and replaced by parties more or less all linked to the Muslim Brotherhood, and that is not easy for us. Also, the third round of the Arab Spring will be economic and social, but the economic and social program of the Muslim brotherhood is not very clear. The ideology of the Muslim brotherhood has developed through opposition and persecution, and it will have to deal with the progress of the modern world, justice, how to produce and distribute wealth; this process will not be easy. In the north coast, Europe is in crisis; there is first of all a methodological problem with the south, because we do not know how to deal with political Islam, we do not know exactly what it is, we talk a lot about it but we do not know how to deal with it because it is not clear. We also have a monetary problem: the eurozone crisis is resolved and Mario Draghi has made it clear that European banks will buy our debts from sovereign states, but have we ever taken the time to address what happened in the south.

There has been no meeting for the issues concerning the South of the Mediterranean while there are many summits concerning the economic problems of the North and the crisis. We came up with the "free end": money, market and migration, although there is no money. The countries of the

South already have a big debt. Overall, Europe has put 350,000,000 euros in grants, not loans, on the view that more money means more market and therefore more mobility. This approach was effective in Eastern Europe when the main goal was to join the European Union, but it cannot work in the Arab world as there are more conflicting goals and beliefs. Challenges still persist, as demographics show. The population will increase in those areas, and 40% of the 60 million people between the ages of 15 and 30 in the Arab Mediterranean countries have neither jobs nor education. This is why we should start on a new basis or we will have difficulties and the distrust between the North and the South will progress. The electronic platform is a great tool to redefine the relationship between North and South because it makes people work together. We need numerous parties to provide a spirit of cooperation that combines different personalities, from teachers to bankers, etc. In addition, this platform is not very expensive. For every euro invested, the platform connects people outside the state and allows cooperation between political parties: people are connected to break all conformism. To do this, we need to overcome cultural and political problems. An Iranian proverb says, "If you want to change the world you have to start somewhere and that place is yourself." This project should become an Italian project, to then become a European project and finally a Euro-Mediterranean project. Now that the program is already well designed, we would need a pilot project. Now we need money, and the right place to get it is the European Commission, but to get someone into the project, they need to have a political position. There are two possibilities: that we go through the FOM secretariat, or that Italy puts a reference to these digital revolutions at the next 5 + 5 head of state summit, which will take place in Malta on October 5 or 6. Political advancement would then allow a pilot project to be launched.

### **Badrawi**

It is said that "perception becomes reality if it stays long enough." Sometimes in Egypt we feel that the European Parliament is moving in a direction that is not our direction. As a professor at Cairo University, and as a politician, I am aware of the situation in the Mediterranean and North Africa. What was the EU doing with North Africa before the Arab Spring and what should change? There was a dilemma in Europe, between the basic core values of democracy and freedom that Europe would like to see, and the stability needed to cooperate economically and trade. Now they are supporting authoritarian regimes, so the dilemma still exists. The revolution in Egypt, a very large country, was inspired by young people on issues of dignity, freedom, and job opportunity, but the country ended up being ruled by more conservative systems, which are probably less friendly to Europe than authoritarian regimes. The policy must change, but all solutions exclude breaking ties with Europe, which must be present as the main stakeholder. Europe's impact on Egypt has been immense in many aspects, such as social development. The Arab Spring is a product of accumulated factors that have been created by European development. The dilemma is about freedom and democracy. We now have a law that is legitimate in that it comes from a democratic process. We are concerned that we will not have this democratic process in the future to change the rules when necessary. Action has been taken to have more democratic laws and visions, but the goal of the revolution is going in the opposite direction and these countries need to see the value in that. The countries involved need to participate a lot and have a voice and representation in the project. If we have a working platform and technology, the content will be clear. The political problems in the Arab countries will remain for a few years, which is why we should not build a relationship between Southern Mediterranean and Arab countries based on governments, because with each change of government we would have to start over. If we involve civil society, if we can

convince people to connect, these projects will survive. Europe can't back down, it's time to support the people in these countries not to go backwards.

### **Hadjoues**

Europe is like a family in terms of similar cultures and languages, and this makes us strive for integration. The international community is committed to creating harmonious development in the Mediterranean. On the one hand, we are striving to solve the problems of the crisis, and on the other hand, we are striving to solve our national problems, political systems etc. The international community can provide a new forum for scholarship to people who will be involved in decision making or influence policies in the coming decades. If we want to generate new ideas to approach new challenges, we need to help young researchers to produce reports to understand digital divides and technologies. These technological changes have an impact on social policies. It is difficult to keep up with young people: they know how to use new technologies, but we have not given them the opportunity to give us ideas and develop a project that is positive for our societies. The geographical proximity of the EU member states and the important technological development make it imperative to gradually create a common Euro-Mediterranean digital communication area. All dimensions of communication policies would be shared between the communities. These plans must be put into practice. The overall objective is the development of the Euro-Mediterranean digital communication network and the promotion of integration among the Mediterranean countries through the development of an effective communication and digital system between the EU member states and the rest of the Mediterranean countries. Regional cooperation is also very important to strengthen their position. We encourage participants to progress in this regard and create a platform for the benefit of people.

### **El Alami**

Charles Dickens said, "we live in fantastic times." Indeed, we live in dynamic, changing, ever-evolving times. The impact of social media is important for the Arab Spring, but also for the social issue and mentality. There must be real and serious debates in our countries about revolutions and evolutions. The real concept of revolution is cultural and reflects the behavior of a community. More than exchanging information, there is a great amount of history, aesthetics, literature and knowledge to share. People need this background knowledge of culture these days to facilitate understanding. From our systems, a revolution is risky because it lacks leadership and the revolution will not create what we expect from any progress, which is change and prosperity. The human side is very important. Nowadays, when we talk about freedom of speech in our countries, we face legal problems because journalists are judged under criminal law and we do not draft media laws. The ethical side is very important. Young people believe in freedom. An ethical basis is the credibility of being qualified as a professional. The media is very strong and dangerous because it appeals to public opinion. Platform projects are important because they reflect education in all fields. Our sustainable development foundation has helped develop the poorest areas of Morocco. The challenge was to have a vision, then a method, a process. We gathered our services to have a global vision. One challenge of the program is the Green city, which will include the first polytechnic university. This university will be used to develop the area. We designed this project based on communication, including e-learning in rural areas. Children in rural areas can benefit and have the opportunity to access artistic culture through e-learning. Traditional disciplines are important but nowadays we also need to develop skills. It's the government's problem but also the youth's problem. We know the local needs so we can identify actions and develop an integrated

program. With this program we can have a more global project. If it works in Morocco, it could work anywhere. We are willing to contribute by sharing our experience. Albert Camus once said, "Don't go in front of me, I might not follow you, don't go behind me, I can't guide you, walk beside me and be my friend." We are friends, we collaborate together, we share culture, history, space and human dynamics and we need to focus more on the human civilization aspect rather than the purely economic or purely political aspect.

### **Adt**

Our organization is very new, and it immediately embraced the ideas of OCCAM. We started a consortium of companies, mostly SMEs, that is moving around the world to find innovative solutions to the problems in many countries. The solutions are very concrete, and we can't forget that the ongoing transformation needs to be managed and helped, and we are committed to creating excellence that has as its primary idea the use of technology and innovative ideas for progress that is both economic and also social.

### **Lola Poggi**

Having personally a long experience in UNESCO and since I represent here one of the oldest UNESCO NGOs in charge of Cinema, TV and audiovisual communication, I would like to bring to this debate the testimony of an approach that necessarily takes into account the cultural identity of the various actors operating in the sector. Identity from which an intercultural dialogue, "conditio sine qua non" of any development policy, must arise. (Cite the 2005 Convention) A development based essentially on partnership, in this case the Euro-Mediterranean partnership that is at the heart of the great dialogue that has been taking place for millennia around Mare Nostrum, the cradle of many civilizations. The close link between culture and sustainable development is no longer to be proven, at least in international instances. But also civil society is widely demonstrating that there is a common thread that, especially through the image, is able to pass messages - sometimes confused and conflicting - but which are always evidence of ways of living, seeing and telling, therefore of unquestionable enrichment for those who send them and for those who receive them. The European Union, for its part, has developed a strategy for audiovisual cooperation in the region, a strategy that is a reference for any future cooperation in the audiovisual and cinematographic field, at regional, bilateral and multilateral level. Today, the audiovisual media are at the center of every exchange and are affirmed - especially after the digital revolution - as privileged vectors of intercultural dialogue and cultural diversity because they allow not only the knowledge of the other, but also the exchange and proximity with different universes. So I was saying that audiovisual production, whatever its geographical origin, is an excellent vector for better understanding and knowing different cultures. Cinema, TV and the new communication technologies are the main witnesses of the richness of cultural diversity and favor the awareness of new identities; this undoubtedly constitutes an asset for societies. Unfortunately, however, inequalities in the social conditions and status of potential partners, as well as the persistence of prejudices, still make this much hoped-for dialogue difficult. In fact, from ignorance of the other comes suspicion, from suspicion comes hostility and therefore closure to any form of understanding and, inevitably, spiritual impoverishment...The world of images, better than any other, can tell stories, explain situations, create curiosity and interest, and therefore tolerance. A book or a newspaper can be difficult to read. Languages are objectively an obstacle to dialogue, but the image speaks directly to everyone and has a universal scope. For example, the themes linked to the problems of immigration have been widely developed in recent and not so recent cinematography

and have helped and help a better integration of foreign populations. In the countries of the Mediterranean area, in particular, a market is emerging that is full of promise, carried forward by a young population that could find employment prospects in the audiovisual sector. This is a market that produces films and programs that are beginning to establish themselves on an international level. It is necessary to consolidate this trend because it is precisely the circulation of both the works and their authors that guarantees a better knowledge of the other and the development of exchanges between Europe and the Mediterranean. Since the 1990s, many regional cultural programs have been developed in the Mediterranean, particularly within the framework of the Barcelona agreements; these programs have been developed and implemented in cooperation between states and international organizations. It is now necessary to take the necessary measures to exploit the potential that is still unexplored and to ensure that the results of previous programs are incorporated into a common strategy of cooperation in the Mediterranean basin. All the more so since the audiovisual sector is one where culture and industry come together and where the prospects for development are important. In order to respond to these challenges, the following objectives have been identified: strengthening and diversifying the Mediterranean regional market, rationalizing the cultural industry that creates job opportunities, relying on the most specialized human resources in this field, helping the creation of works and strengthening regional identity, harmonizing legislation and professional practices in the audiovisual field, and strengthening legal protection. The Italian government, too, has become fully aware of this need and, on July 20, two amendments to the Development Decree-Law were approved by the joint committees on Productive Activities and Finance of the Chamber of Deputies, recognizing the status of small and medium-sized businesses for the purposes of national and EU subsidies. This is an important step towards the recognition of the industrial value of the cultural and creative sector, in line with the principles of the European Union's Green Paper. ALECSO: the Arab Organization for Education, Culture and Sciences has recently approved directives for the implementation of an Arab strategy in the field of audiovisual and information technology in general, relying on standards that allow the use of the Arabic language on information networks. ALECSO decided to launch an Arab satellite network with a cultural vocation. The positive role of cinema and television is now unanimously recognized, and despite some pessimistic predictions, the advent of electronic networks does not seem to have increased isolation or harmed society, culture or human relations. On the contrary, information technologies are found to be useful in stimulating cooperation, sharing knowledge and ideas, developing forms of partnership, seeking consensus and common ground, and broadening perspectives to enrich activities. For example, in the cultural sphere, there are many actions aimed at revitalizing the territory, through the promotion of history, traditions, architectural heritage, etc., using information and communication technologies to facilitate work in the field (censuses, databases) and to take advantage of the experience of external experts. The power of tools and networks deserves to be known and exploited even in rural areas, despite the handicaps due to lack of infrastructure and low qualifications. The network can represent an important platform to support life and economy in rural areas, thus opening better perspectives from an employment point of view. I really believe that, in the difficult moment that not only Europe, but the whole Mediterranean area is going through, in a time when we all run after the chimera of a quantitative rather than qualitative growth, cinema and audiovisual communication in general can play a fundamental role of catalyst and development. The crisis of cinemas and audiences, the contracted circulation of a few commercial works, which strangles the European film market, is counterbalanced by the explosion of festivals, which now constitute a parallel system with a strong audience of about 400,000 million people, where works by authors circulate, which also thanks to public aid, represent the true cultural identity of the peoples of the region. If local spontaneity were

to give rise to a systemic structure, the Euro-Mediterranean could have a large circuit for the dissemination of the best production, widespread and effective, capable of stimulating the largest world market thanks to its natural interference with related language, religion and culture, present throughout the planet. to start the preparatory works for the creation of a digital platform of services for the managers of the 1000 Euro-Mediterranean festivals, in order to promote the free circulation of films and audiovisual and multimedia works, to promote the authors and producers of the southern and eastern shore, to enrich the programs with a rich Videolibrary, in the wake of the one presented at the Venice Film Festival.

### **Andria**

Relations between the EU and Mediterranean countries are going through a phase of profound renewal. The geography of the Union, profoundly changed in recent years, requires the need to reshape relations with the countries of the Mediterranean basin to compensate for the imbalance towards the East. The policy of proximity towards both sides of the Mediterranean, in order to be real and effective, must meet two conditions: the identification of new points of reference must be achieved through comparison; the ambition to aim at a "common civilization", beyond the legitimate diversity of cultures, must be shared by all. The political will to create a strong initiative must come from the awareness of this need. In this sense it is essential to develop intercultural dialogue, not only in the traditional sense of the term, but especially in the anthropological sense extended to all the concrete aspects that a practical culture takes on in everyday life (education, the role of women, the place and image of the original immigrant populations, interculturality, social inclusion). The attempt that we made some years ago (European University Centre for Cultural Heritage, FederCulture and Formez) to animate a reflection between institutional actors and cultural managers with Ravello Lab - International Colloquies intends to offer a contribution to the definition of the relationship between culture and development, focusing on the centrality of the role of cities, as places of dialogue between cultures and civil growth. Culture, in order to qualify as an instrument of equality, must be the foundation and vector of an equitable relationship. But culture is also the place of misunderstandings and great understandings and, as such, it represents the privileged space of a common work, aimed at creating and enriching the Euro-Mediterranean bond, which is still characterized by preconceptions and denials, with reference to the great thread of rights, freedom, equality, dignity of the person, even the role of mass media. There is no doubt that young people are building a bridge, albeit a virtual and fragile one, between two worlds that are culturally distant yet geographically close. Two worlds that allow us to glimpse important convergences precisely in the young generations that constitute a collective actor, capable of expressing political commitment. And this is the case both in the European continent against a power de-legitimized and in crisis of credibility, and in the North African world where the desperation of poverty, combined with the desire for modernity, has led to a courageous protest in the streets, at the risk of life, against oppressive dictatorships. Among these young people there are suggestive convergences but there are also obvious and important differences. Young Europeans are protesting because democracy is in crisis and because the Western capitalist economy is in crisis and seems to deny them a decent future. The "young indignant" do not propose real alternatives to democracy, they simply want to revitalize it. Their protests tend above all to de-legitimize the power of parties and ruling classes no longer able to effectively address the problems that plague European societies. The horizon that young Arabs are looking for is partly similar, partly of a completely different nature to the horizon of young Europeans. Young Arabs, even if they may not know what democracy is, in its name seek above all freedom and pluralism, a new

dignity. It is no coincidence that young Tunisians had adopted as their most popular slogan: "Invest in democracy!". Young Arabs, like the students of the Prague Spring in Wenceslas Square in 1969 after the sacrifice of Jan Palach and, more recently, the indignados in Madrid or those who demonstrated on Wall Street, use the square as a place where the virtual protest that has manifested itself on the web through Facebook and Twitter, allows them to aggregate, to recognize themselves, to substantiate an experience that gives concrete form - albeit transient - to their aspirations. The square in which crowds of young people crowd is the most effective place for communication and political action. According to a recent survey conducted by the Mediamonitor Observatory of the "La Sapienza" University of Rome, it is the place where old social affiliations are broken down and where integration and solidarity are achieved. This awakening originated by the crisis of politics, which, moreover, differs greatly between the two sides of the area, is sustained by new communication tools in both cases. And everywhere it translates into a passage from the web to the square, from virtual protest to active protest. European squares are occupied by young people who are mobilized with the aim of a radical renewal of politics that provides guarantees both on the front of material interests and on the front of civic and ethical interests. Internet democracy animates an innovative drive, unprecedented in both Western and Arab political history, which translates into a process of privatization of the public sphere. The new political subjectivity built by the Net, however, has weaknesses linked to the very nature of the means of communication that feeds it; thought and political action have no destiny if they are not also motivated by elements rooted in the concrete life and life projects of young people. Young people, who have come of age in recent decades, have grown up with a strong distrust of conventional mass media and traditional political organizations. Young people, as some scholars of the subject maintain, "manifest an unprecedented and strong propensity for an autonomous management of the public sphere that is the basis for its radical re-foundation". Mass parties, both traditional and professional, are suffering a profound and non-reversible crisis. The new opportunities of European democracy seem, for now, to be entrusted to the mobilization on single issues with the priority objective of direct participation of those concerned. This is the dimension of e-democracy. The indignados, the Piratenpartei, the Five Star Movement are clear examples of "party-issues" that, with due differences, converge in the hive of "liquid politics" where right and left intertwine, mostly confusedly, and then dissolve. The question of relations between the societies of the countries bordering the Mediterranean arises in this truly problematic framework with a new inescapable centrality. Europe doesn't know and doesn't want to understand that this demand for democracy that young Arabs are putting forward with extraordinary courage represents for the West - all the more so considering the territorial proximity - but above all for Europe itself an extraordinary occasion to find itself and to transform, drawing new horizons, abandoning nationalist and mercantile selfishness and opening up to a world that for the first time in centuries shows a potential for political and cultural convergence to be encouraged. Missing this appointment would mean closing oneself off to change, precluding a new declination of the values of freedom, equality and authentic democracy, which can give Europe and its young people a stimulating prospect and a future worth living.

### **Caruso**

Euromed Audiovisuel is a cooperation project between Europe and the countries of the southern shores of the Mediterranean, now in its third phase, 2011-2014, and which now supports 6 projects, 4 of training, a cooperation project between 3 schools of the Mediterranean basin, one in Marrakech, one in Tunis and one in Beirut, and a network of television operators for a video on demand portal and involving RAI, France Television, ARTE, Spanish television, Algerian and

Tunisian television. The general theme of the session will be how to make culture economically viable as well, and the success of the MEDIA program in general has been to focus not only on culture but also on the industrial aspect.

## **Big**

FederCulture is a unique reality in Europe, a lobby and a network that brings together all the organizations, from the Triennale in Milan to the MAXXI in Rome, that produce culture. I have just finished writing a book entitled "Culture and Development: a choice to save Italy", published by Sole 24 Ore. We must renew those contents that have made us great in the past. Is it enough for us to have over 700 castles in the small Abruzzo region, more than in all of Scotland, or 72 historic theaters dating back to the 700/800s in the Marche region, more than all of Spain's theaters, if this does not generate development? Is it enough to have a natural heritage, landscape, food and wine, a better quality of life than in many countries in the world, etc., if this does not guarantee work and growth for our young people? The creation of digital networks, TV and Cinema has never been neutral, either positive or negative. The Americans in the 30's, during the crisis, heavily financed cinema, such as the films of Orson Welles, or cartoons, such as the character of Popeye, emblem of the good American citizen who fights against everyone and eats spinach. The same Italy, defeated and in pieces after World War II, without an industry, invested in schools or cinema. Bicycle Thieves had in 1950 the first Oscar awarded to a foreign film, for the first time. The television of the 50's united Sicily with Milan, learning to read and write, learning about De Filippo's theater. It was a public television conceived as an instrument for the development of the country, and the same applies to cinema and now it should apply to the digital revolution. Which must be accompanied by a cultural revolution. What is the point of film commissions, which brought Mel Gibson to film *The Passion in Matera*, making it known all over the world, if the policies of the landscape then destroy it? Until 2 months ago, the largest landfill in Italy was being built 200 meters away from Villa Adriana. In this context, the process of technological innovation must be guided in such a way as to give everyone the right tools, and informing about the possible risks, as an adult does when giving a knife to a small child. In all networks, young people must be accompanied in a cultural process, with exchanges that are not just abstract. Culture is not only an aesthetic fact, but it allows Greek philosophers, or Dante, to be put into today's reality, and the beauty that will change the world is the one that allows for a clear scale of values, updated contents. In Lombardy there are 12200 libraries, almost all of which are digitized, yet reading rates in Milan are very low: libraries therefore fail to have an impact on people's lives. It is therefore necessary to find a way, also through networks and new technologies, to ensure that culture returns to being not only a high element, but also an economic interest.

We call Estonia a "digital country", because despite being such a small country in the North, coming from a totalitarian regime under the Soviet Union, we are lovers of new technologies. We created Hotmail and Skype, we are online 24/7. We run elections, parking lots and schools online. When it comes to cinema, we open ourselves freely to new technologies with the development of new cameras. Estonia has made it clear that technology should be part of our society. We celebrate 100 years of film production. Even though we are a small population, we are always trying to develop technologies: we are like that, it is our tradition, it is important for us to be up-to-date with new technologies. Under the Soviet Union we founded important film studios that were once owned by the Soviets. When the totalitarian system collapsed, the film system was destroyed and we lost all our technology. Sometimes you have to ask for help very quickly, and that was our mistake. Now Estonia has started to look at film again and film restoration is the priority. By

tapping the new generation of talent, the state has taken responsibility for restoring film production with the technologies that should be used in the future as well. Estonia is very open to dialogue, but there are not many films that show the differences between North and South to educate people about diversity. Sometimes we go as far as India, but never to the Mediterranean. It's ironic, like when I ask Estonians where they want to go and they say "to the south of Europe." Estonia has a very good telecommunications network, but in 2007 we had a crisis when Russia attacked our internet system; it was a cyber attack and everything stopped working because we were using that system for all services. Now we have launched, with the cooperation of universities in the United States and Estonia, a new cyber security system that has become very popular. There will be times when people will attack our system and it is better to be more secure. Also, most movies are free in Estonia. Estonia distributes movies through on-demand platforms. We released 60 Estonian films on DVD but they didn't sell well, people preferred to download the films from the internet. Finally, Estonia has effective bureaucracy and quick decision making. It is easier since we are a small country and the private sector works closely with the state.

### **Melilli**

As the director of the film school in Morocco, one of the questions I receive most often is: how to develop this industry when cinemas are closing and there are only 2 TV channels that are afraid of innovations? It is a small industry in Morocco but it has a big political character. Unfortunately, there is a lack of economic means to help the sector grow. It's a problem because we are bringing many professionals into the market and we have to think about their future development, including their careers. When I started the Euromed project, it was before the Arab Spring. I was already thinking about trying new ways to enter the industry. This generation is closely connected through new media and the use of social networks. In our school we have a cinema and a daily program for students. Students want to go to film school, so the desire to watch movies has to be strong, but it's hard to let people go see movies in the theater because it's not part of their education. Some programming has to be controlled and the new generation prefers to download movies. We decided to work with them, trying to help them write and develop projects through these media. The project is simple, we were already working with a school in Tunisia and Beirut. We built a master's program in which we involve master's students in production, directing and multimedia. We also have a workshop where students write projects. After a week, we select 2 projects from each school and follow them for the first phase of development. We hope to have the opportunity to meet with some producers and podcasters to take them forward, also because these projects are not very expensive. In Morocco, the first project selected is a documentary about the city's prison and political opposition. The person who made this project has a father in prison, so he is studying the history and his memories. The other project is called "I am Moroccan." It is a light entertainment project about young people, their way of life and community building. We don't know if this could be a new type of industry and how it could develop economically. The good news is that students are very interested and involved. For now, the project partners are French and include French television.

### **Belessi**

The Arab Spring is the perfect example to illustrate the use of new media for the development of democracy in Arab countries. However, Plato, the greatest Greek philosopher, warned us about the forms of government we need to avoid, tyranny, oligarchy and democracy, as it is the system where politicians pay to gain power. Democracy according to Plato was a horrible form of government,

but today it is the one most valued and desired. Plato says that democracy can be a source of immunity, as it is today to politicians, banks, markets. The recent victims are the countries of southern Europe. Unemployment, lack of development, debt, high taxes, lack of hope for citizens, decreasing pensions, unbearable financial measures, control of one country in the hands of another. But we have another form of democracy, which is given by the great development of digital technology. It is important that people have unlimited access to disseminate or access information. However, not all information or actions are good and we need to be cautious working with the huge developments in new technologies. We must use traditional media to promote positive values such as dialogue and exchange of culture between people of different backgrounds, aiming to identify the similarities that unite people and not superficial differences, and finally the elimination of poverty. We cannot create new poor countries as we do today. The ideal form of government according to Plato is the aristocracy: no salary for politicians, but virtue and the ability to assume the role of power and carry the responsibility for it. As for the media, we need the right media, organizations, politics, and instructions to distinguish between good and evil. We need to be selective, to help Internet users be aristocrats according to Plato's ideas.

### **Cavallaro**

The Salina Festival is a very small event, in the heart of the Mediterranean, which is supported by local authorities and institutions. We are promoting intercultural dialogue and have created a theatrical production dedicated to the coexistence between those who had emigrated and returned and those who have recently immigrated to the Aeolian Islands. An Arab singer, an African singer and a Sicilian singer confronted each other on the theme of multiculturalism. We are investing a lot in the landscape, having developed over the years a project of acoustic ecology with CNR and Teatro alla Scala. For us, culture is also linked to legality, and this year we awarded prizes to Rita Borsellino and Maria Falcone, who were guests at the festival.

### **Tosi**

Positive economic trends can contribute to the democratic development of Mediterranean countries. Italian cinematography, as well as the whole cultural chain, on the other hand, complains about the lack of financial resources. Development and restrictions are therefore the two bases of my reflection. Is there a place where economic growth is possible at low costs? It exists and it is called web. According to Eurostat, which conducted a study to determine what impact e-commerce has on the budgets of European companies, an average of 14% of turnover was achieved through e-commerce. However, if you look at the data, you can see that the Northern states dominate, while all the Mediterranean countries are below the average: France has 13%, Spain 11%, Slovenia 9%, Italy is fourth to last with 5%. In our country, the internet economy was worth in 2010 about 31 billion euros, equal to 2% of GDP, the same weight of agriculture or catering. Growth forecasts estimate that in 2015 eCommerce will have an annual growth rate between 13 and 15%, with online companies having, despite the crisis, an increase in sales, while those not online have lost market share. On the basis of these assumptions, there are many companies that are investing in web marketing and therefore it is a sector with potential and two problems: there is a lack of professionalism in the field of audiovisual ad hoc for the network and often there is also a lack of information, being widespread ignorance of the potential of the internet.

## **Rocco**

Film Commissions are little known internationally and serve to bring film crews to unfrequented locations. The role that Film Commissions used to play has radically changed in the last 6 years, and this is a model that could also be suitable for the Mediterranean countries involved in the Arab Springs. Now the Film Commissions deal with funds, which are made available to film productions (which are now decreasing due to cuts to local authorities, despite the fact that every euro invested has a return of 12/14 euros on the territory), and they have also become agencies for economic development in the audiovisual sector, no longer dealing with the logistics or content. In order for Film Commissions to function at their best, the cornerstones are:

Training (and our Film Commission is the first in Europe to have obtained funds to carry out training courses) -Incubation of companies in the audiovisual sector

Creation of production structures -Being facilitators of the whole creative industry

This model is also interesting for countries at an early stage of development of the audiovisual sector: they cost little and are agile and very transversal.

## **Bojic**

Today, as we illustrate all of our ideas here, we are collaborating. I taught at Stanford University for 15 years and helped grow the film festival to develop communication for all generations. Everyone is talking about their ideas, but no one is looking at the images, which are important for people to understand the present. The new generation is visual and we need to develop an intercontinental project that includes them. With the e-project we have to be more concrete, more practical. By going from one conference to another, we will lose people. We have implemented a traveling film festival with Pierpaolo Saporito and we are carrying on what we have already implemented in Palo Alto and Stanford. The heart of media is YouTube and Facebook. Filmmakers who come to the festival want to go see those places, if we have a film from abroad, people want to see where the images are created. There is a sign of change. This is a new branch of the United Nations and we need to make use of this platform and our meetings. In the U.S., people know about the film festival, but if there was an exchange program between schools in different countries, that would allow people to share information about media, film making. Things need to be immediate and practical. The new generation will reject us if we don't do it right.

## **Final Statement**

The Euro-Mediterranean Conference 2012 was inaugurated with the reading of the warm message sent by Undersecretary Staffan de Mistura, who stressed the value of the event as a point of reflection on how new communication technologies can ensure a more integrated and democratic Mediterranean. After the greetings of the President of ExpoVenice, Piergiacomo Ferrari, the work of the Conference got into its full swing with an in-depth analysis of the situation in the Mediterranean and the role of Italy, led by Minister Plenipotentiary Stefano Queirola Palmas, Coordinator for the Gulf Countries of the Directorate General for Political Affairs of the Ministry of Foreign Affairs.

The first session, coordinated by Bruno Marasà, Head of the Information Office of the European Parliament in Milan, allowed MEPs Silvia Costa, Pierantonio Panzeri and Niccolò Rinaldi to better illustrate the policies of the European Parliament towards the Mediterranean countries. In

particular, Pierantonio Panzeri explained how, in the framework of the Euro-Mediterranean partnership, some instruments have been prepared: 11 million euros for Euromed Audiovisual, 350 million euros of aid to support democratic processes by the Spring program and another 70 million euros for regional communication programs to promote neighborhood policies, and in this context could also be included the project of Satellite Platform of e-services for the Mediterranean promoted by OCCAM. Silvia Costa described her commitment in drafting the Resolution that will be ready at the beginning of October 2012, dedicated to women and Arab Spring, stressing how the difficulties in drafting the new constitutional charters are due to very different starting conditions and sensitivities, which require a deep work of synthesis. Finally, Niccolò Rinaldi identified three areas of action for the Platform that, in his opinion, are priorities: to bring education to young populations through the involvement of Mediterranean Universities in the first place; to encourage direct contacts between SMEs since physical contact (due to Europe's visa policies) is not possible and there are not even Euro-Arab Chambers of Commerce (only the Euro-Israeli one exists). The platform's third priority is to invest in public administration, in order to better mediate relations between the citizen and the State.

The Conference continued with the presentation, coordinated by Pierpaolo Saporito, President of OCCAM, of the Satellite Platform of e-services for the Mediterranean, which allows to transfer educational, medical, agricultural, entrepreneurial skills from centers of excellence to areas lacking, as well as diagnose and treat diseases, save crops, spread and preserve cultures, create jobs. The project foresees hubs in the various countries of the South - Libya, Morocco, Tunisia, Egypt, where to concentrate the demand for services, to which to provide adequate responses in a new framework that strengthens the institutional policies of cooperation, facilitating volunteering, and at the same time allows the various governments to better plan development strategies, thanks to the great expertise put in place at various levels and has been developed by an ad hoc group. A first functional demo has already been presented to the UN at the Infopoverty Conference last March in New York, further validated in May in Geneva by the UN Commission on Science and Technology for Development. Serge Telle, Ambassador in charge of the Union for the Mediterranean of the Presidency of the French Republic, in declaring his appreciation for the work done to implement the results of the past conference, underlined the need for all Mediterranean institutions to invest in projects such as the Platform, which promote a real dialogue and a concrete growth of all Mediterranean populations; by Maria Amata

Garito, Rector of UNINETTUNO; he illustrated the aspects of the project related to university e-learning and the positive effects that higher education has on the economy, with the creation of SMEs and Euro-Mediterranean joint ventures;

Hossam Badrawi, Director of the Nile Badrawi Foundation for Education and Development, in Cairo, in confirming the willingness to share his expertise within the Platform, then stressed the need for Europe not to abandon the citizens of countries involved in the Arab Springs, now that new governments, although democratically elected, have taken office, but with real risks that the democratic process does not develop.

Andrea Hadjoudes, representing Cyprus, suggested the need to create a new Forum, on a digital basis in order to expand decision-making processes and access for young people, therefore proposed, in the framework of the EU Presidency, that an operational meeting dedicated to the Platform could take place by the end of the year in Cyprus. Salmane Tariq El Alami, head of the Rhama Foundation for Sustainable Development in Morocco, presented the Green City project, and stressed the need for free circulation of ideas and information. He presented the activities of his Foundation in both the educational and cultural fields, and hoped that the Platform could have its first pilot phase in Morocco.

Lola Poggi Goujon, Secretary General of CICT-UNESCO who focused on the part of the Platform dedicated to services for cinema and audiovisual. Illustrating how the services provided can promote the presence of Mediterranean film works in the many festivals of the Region.

The second session, dedicated to Cinema, TV and New Media, was chaired by Valeria Caruso, who illustrated Euromed Audiovisuel, the Partnership Program between Europe and the countries of the southern shore of the Mediterranean, now in its third phase, 2011-2014, and which now supports 6 projects, 4 of training, a cooperation project between 3 schools in the Mediterranean basin, one in Marrakech, one in Tunis and one in Beirut, and a network of television operators for a video on demand portal involving RAI, France Television, ARTE, Spanish, Algerian and Tunisian television.

The speech by Roberto Grossi, President of FederCulture, focused on the theses contained in his book "Culture and Development: a choice to save Italy", published by Il Sole 24 Ore, and which aim to find a way, also through networks and new technologies, to ensure that culture returns to being not only a high element, but also an economic interest. These theories were also supported by the testimony of Edith Sepp, cinema consultant for the Ministry of Culture of Estonia, who underlined how public and private in Estonia collaborate to restore the studio areas created by the Soviet Union and then abandoned once the regime fell. Vincent Melilli, Director of the Higher School of Visual Arts of Marrakech is working with Euromed Audiovisuel for the development of a film industry in Morocco, where there are only 2 TV channels not very inclined to innovation, but thanks to a cooperation project with Tunisia and Lebanon it was possible to start a very interesting project of master classes for students willing to try their hand with audiovisual, and 6 documentaries are in production. Andrea Rocco, President of the Genova-Liguria Film Commission, described the new model of the Film Commissions, which from simple logistic support for film productions, have diversified their role, which now includes Training activities; Incubation of companies in the audiovisual sector; Creation of production facilities; Facilitation of the entire creative industry.

The session concluded with the presentation of 4 Film Festivals: Larissa in Greece, Salina and Busto Arsizio in Italy and the Festival to be held at the Glass Palace, Signs of Change on human rights and the UN mission.

THE EUROMED CONFERENCES 1995-2019

# **XIX EURO-MEDITERRANEAN CONFERENCE ON CINEMA 2013**

convened by  
OCCAM  
CICT-UNESCO  
EUROPEAN PARLIAMENT Office of  
Milan  
Under the High Patronage of the  
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In collaboration with  
INTERNATIONAL EXHIBITION OF CINEMATOGRAPHIC ART OF VENICE

**CREATIVITY AND INNOVATION IN MEDITERRANEAN CINEMA**

9.00 am - Venice - Cà Giustinian, Venice Biennale,  
September 6, 2013

## *Flyer Nineteenth Euromediterranean Conference: Creativity and Innovation in Mediterranean Cinema*

<p>Under the High Patronage of the President of the Republic of Italy</p> <p>Parlamento Europeo Ufficio a Milano</p> <p>Mediterranean Programme</p> <p>co-organised with:</p> <p>UNIC</p> <p>OCCAM OBSERVATORY FOR CULTURAL AND AUDIOVISUAL COMMUNICATION</p> <p>CICT-UNESCO INTERNATIONAL COUNCIL FOR FILM, TELEVISION AND AUDIOVISUAL COMMUNICATION - ITALIAN COMMITTEE</p> <p>MCM CONSEIL DES MANIFESTATIONS CINÉMATOGRAPHIQUES DE LA MÉDITERRANÉE</p> <p>XV EUROMEDITERRANEAN CONFERENCE ON CINEMA</p> <p><b>CREATIVITY AND INNOVATION IN THE MEDITERRANEAN CINEMA</b></p> <p>In collaboration with: 66<sup>a</sup> MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA</p>	<p><b>PROGRAMMA</b></p> <p><b>14:15 APERTURA LAVORI</b></p> <p>Paolo Baratta, Presidente, Biennale di Venezia Piergiacomo Ferrari, Presidente, ExpoVenice</p> <p><b>14:30 PRIMA SESSIONE</b></p> <p><b>LE POLITICHE DI INTEGRAZIONE E DI SOSTEGNO ALLO SVILUPPO EUROMEDITERRANEO</b></p> <p><i>La riflessione sui nuovi programmi europei 2014-2020 è un'occasione unica per un confronto fattivo sui nuovi scenari sopravvissuti con la crisi del Sud Europa e le sfide del mondo.</i></p> <p>Presidente: Bruno Marasà, Responsabile Ufficio d'Informazione a Milano del Parlamento europeo</p> <p>Silvia Costa, Deputato, Parlamento europeo Franco Frigo, Deputato, Parlamento europeo Antonio Panzeri, Deputato, Parlamento europeo Niccolò Rinaldi, Deputato, Parlamento europeo</p> <p><b>15:30 SECONDA SESSIONE</b></p> <p><b>LE RETI EUROMEDITERRANEE: CONFIGURAZIONI E RUOLI</b></p> <p><i>Realità diverse e diffuse che, in opportunamente riorganizzate e interrelate, possono costituire una forte infrastruttura di relazioni e di crescita socio-culturale ed economica.</i></p> <p>Presidente: Antoine-Tristan Moclinaik, Responsabile Sviluppo Ambientale Sostenibile per il Mediterraneo, Ufficio Primo Ministro, Francia</p> <p>Pier Luigi Malesani, Segretario Generale COPEAM Valerio Caruso, Team Leader EUROMED Audiovisual Thierry Arpin-Pont, Responsabile Cooperazione Territoriale Europea, Prefettura Provenza-Alpi-Costa Azzurra, Francia M. Gaby Chamoun, Vice Presidente della Fondazione Cinema Libanese</p>	<p>Nabila Rezaig, Direttrice, Agenzia algerina per la mediazione culturale, Algeria Peter Bussuttil, Film Commissioner, Malta Film Commission Mounira Ben Hilma, Direttrice, Audio-Visual Arts, Ministero della Cultura, Tunisia Stella Belessi, Direttrice Festival di Larissa, Grecia</p> <p><b>17:00 TERZA SESSIONE</b></p> <p><b>STRUMENTI PER POTENZIARE IL PROCESSO DI INTEGRAZIONE</b></p> <p><i>Le nuove tecnologie digitali utilizzate anche dai giovani del sud hanno mostrato il grande potenziale di trasformazione, occorre una integrazione positivamente come strumenti di integrazione nel modello della Piattaforma dei Servizi Digitali, nata in ambito ONU, in grado di potenziare i nuovi programmi della Commissione europea e Unione per il Mediterraneo.</i></p> <p>Presidente: Pierpaolo Saporito, Presidente OCCAM</p> <p>Sandro Bordato, Presidente, B1 et company, Italia Gilles Berauld, Presidente Comité 21 e Sviluppo Sostenibile 2.0, Francia Maria Amata Garito, Rettore, UNINETTUNO, Italia Alain Ducass, Direttore Internazionale, Digital Economy ADETEF, Francia Nuria Jove, Responsabile Progetti Alta Educazione, Unione per il Mediterraneo, Spagna Ihab Ahmed, Rettore, High Institute of Engineering, Libia Shanu SP Hinduja, Chairperson Hinduja Foundation U.S., Co-Chairperson Hinduja Global Solutions Salmane Tariq el Allami, Presidente, Film and Audiovisual Institute, Marocco</p> <p>Conclusione: Enrico Granara, Ministro Plenipotenziario, Ministero Affari Esteri, Italia</p> <p>Proclamazione dei vincitori del premio CICT-UNESCO "Enrico Fulchignoni" a cura di Lola Poggi Gouion, Segretario Generale, CICT-UNESCO, e del Smithers Foundation Award, a cura di Jasmine Bojje, Fondatrice e Direttrice Esecutiva, UNAFF Travelling Film Festival.</p>
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### Final Statement

#### Considering

- The emergency situation that has arisen in the Mediterranean Area, both because of the political crisis in the south-east and because of the economic condition in the north, it is possible to understand that only a huge leap forward would make it possible to have an effect on cooperation policies and give a new impetus to the process of integration and development among the Mediterranean peoples
- That the spread of new technologies on the one hand is disrupting economic and social ties, giving rise to a strong discontinuity, but on the other hand it offers new tools open to all, useful for deepening relationships and exploiting new opportunities.
- That this new digital era, in its infancy, requires new paradigms for the design of Euro-Mediterranean development strategies.
- That European policies today appear largely obsolete, and that the new programs for the years 2014-2010 will be inspired by new ideas shaped by practices that digital tools have made available to individuals and peoples of the Mediterranean.
- That, given the blurring and subsequent amendments to the concept of "free trade zone", it seems necessary to articulate a vision that points to the concept of Mediterranean identity, capable of overcoming nationalism and ruptures, and that encourages a process of greater socioeconomic and cultural integration, having as main promoter the population involved.

-That promoting local communities as identity units, as endogenous engines of development, opening them up to opportunities for informal yet intense exchange, similar to what occurs in the virtual communities now pervasive in the world, provides a solid foundation for development

-That strengthening the lives of these communities by equipping them with new digital technologies means empowering them in their ability to create jobs, especially for the next generation

-That the Euro-Mediterranean Platform for Digital Services, elaborated by OCCAM in accordance with the considerations shared during the Euro-Mediterranean Conference of 2012, fully satisfies these principles, since it offers the essential tools and practices for this innovative process to take place successfully

The participants of the XIX Euro-Mediterranean Conference **appreciate and support:**

Recommendations to the European Commission to take into account new communication technologies for the development of programs for 2014-2020 as pillars of growth of the basin and as an accelerating factor for democratic development

Full support to the Euro-Mediterranean Platform for Digital Services project, elaborated by OCCAM and validated by the United Nations during the annual ministerial meeting held in Geneva from July 1st to 3rd, as a management tool for European institutions or centers of excellence for skills transfer, designed to deliver basic services in the field of health, education and food security directly to communities in need, so as to accelerate the process of job creation for the new generation.

The call to the Union for the Mediterranean to facilitate the implementation of this platform and the introduction of new technologies in the Euro-Mediterranean decision-making process.

An invitation to the Mediterranean communities to participate in this program, providing creative contributions and taking part in the construction of the network of communities that use the digital services of for the welfare of their population and that are active players in the process of Mediterranean identity.

**Finally, they thank:**

The European Parliament, official partner of the event, and the delegation of Members of Parliament who took part in the Conference;

The Minister Plenipotentiary Enrico Granara, responsible for the Ministry of Foreign Affairs

-The President of the Biennale di Venezia, Prof. Paolo Baratta, who supports and hosts the Conference since its inception

-The Observatory for Cultural and Audiovisual Communication in the Mediterranean and in the World (OCCAM) affiliated with the United Nations for the organization of the Conference and to link the critical issues of the Mediterranean to the global ones, in order to use information technologies for development.

-High-level French delegation, led by Antoine-Tristan Mocilnikar, member of the International Delegation of the Mediterranean.

**In particular, they decide:**

To establish an ad-hoc group, composed of delegates from the institutions sponsoring the conference, in order to strengthen the points of the program exposed and to tell the story of these instances in the process of writing European programs for the period 2014-2020 for a Euro-Mediterranean 2.0.

# **XX EUROMEDITERRANEAN CONFERENCE ON CINEMA 2014**

convened by  
OCCAM  
CICT-UNESCO  
EUROPEAN PARLIAMENT Office of  
Milan

In collaboration with  
ICT4ALL2014

**CREATIVITY AND INNOVATION IN MEDITERRANEAN CINEMA**

9.30 am - 6 pm, Hotel El Mouradi, Hammamet, Tunisia  
September 23, 2014

## Flyer of the Twentieth Euro-Mediterranean Conference: Creativity And Innovation In Mediterranean Cinema



XX EUROMEDITERRANEAN CONFERENCE



**E-HEALTH FOR ALL**

*In collaboration with ICT4ALL2014*

**INVITATION**

Tuesday 23<sup>rd</sup> of September 2014,  
9.30 a.m. - 6.00 p.m.  
Hotel El Mouradi, Hammamet, Tunisia

**PROGRAMME**

**9:30 OPENING SESSION**

H. E. Youssef JELASSI, Minister of Higher Education, Scientific Research and Communication, Tunisia Republic

**10:00 FIRST SESSION**

**E-HEALTH & TELEMEDICINE: DEFINITIONS, AIMS & MEANS AND APPLICATION FOR RESPIRATORY MEDICINE**

Invited: Fadia ZANNAD, Minister of Health, Admora, Tunisia  
Chair: Habib GHEDIRA, President, APFA, Tunisia

Prof Aziz EL MATERI, Président de la Société Tunisienne de Télémedecine: "Cahier d'Orientation de Télémedecine et d'usage d'applications"  
Représentant du Ministère de la Santé de Tunisie "Appareil de la santé en Tunisie"  
M. Pierre TRADNEAU, Directeur Général de CATEL (Bureau de compétences en télé santé): "Expériences Tunisienne en Télémedecine pour la Méditerranée"  
Youssef ETTARZI, Directeur, Département de Virtual Education, University of Missouri: "L'enseignement virtuel en Tunisie et perspectives pour la Méditerranée"  
Sofiene FEKI, Télémedecine Expert: "Les plateformes de information"

**15:00 SECOND SESSION**

**THE MEDITERRANEAN PLATFORM FOR DIGITAL SERVICES APPLIED BY THE E-MEDMED PROJECT TO E-HEALTH FOR ALL**

Chair: Pierpaolo RAPORTO, President, OCCAM

Francesco SICURELLO, President, International Institute of Telemedicine  
Luigi De VECCHIS, High Level Advisor for E-MedMed Project, Italy  
Hassan GHAZALI, Moroccan Secretary for Telemedicine and E-Health, Morocco

**16:30 THIRD SESSION**

**GLOBAL STRATEGY TO ACTIVATE AN EFFECTIVE DEVELOPMENT AND INTEGRATION THROUGH THE NEW DIGITAL SERVICES**

Chair: Pier Antonio FANZERI, Delegate for Relations with the Member countries and the Arab Maghreb Union, European Parliament \*

Amrouty Taher MOCHLINEK, Director for Sustainable Development in the Union for the Mediterranean Region, French Government  
Daniela BAK, U.S. Division Social Policy and Development (DIPD), Department of Social and Economic Affairs (DESA), Director (telemedicine)  
Delphine BOURDINE, Deputy Secretary General Social and Civil Affairs, Union for the Mediterranean \*  
Moh RAI, Coordinator The Free University of Zamboanga, Thailand  
Stefano BORDATO, President of ITC company, Italy  
Umar AMJAD, Director UN e-Health Project, University of Pennsylvania, USA  
Enad SHANA'AH, Head of EU partnership, Ministry of Planning and International Cooperation, Jordan  
Hamedou TOURE, (partner) General of ITU (telemedicine)  
Raimondo DE CARDONA, Italy's Ambassador to Tunisia \*

**18:00 Conclusion: H. E. Mohamed Salah BEN AMMAR, Minister of Health, Tunisia Republic.**

**Final Declaration**

### Presentation And Summary Of Interventions

The 20th edition of the Euro-Mediterranean Conference will take place on September 23 at the Hotel El Mouradi in Hammamet, Tunisia, starting at 9.30 am.

This year's event is titled: E-HEALTH FOR ALL.

The Conference has been organized annually by OCCAM in collaboration with the European Parliament Office in Milan and CICTUNESCO since 1995, the year of the Barcelona agreements, as a forum for reflection and elaboration on the role of communication and new technologies in the Mediterranean integration process. Each year the Conference identifies and promotes initiatives that offer concrete support to the promotion of Euro-Mediterranean dialogue.

This edition builds on the positive results of the previous edition of 2013, held in Venice on the digital revolution and related opportunities in the Mediterranean region, the basis of the E-MedMed project, as a catalyst initiative able to accelerate the transition process from traditional e-governance practices to new digital applications open to all, and will be organized in three sessions:

1. "E-Health & Telemedicine: Definitions, Aims & and Means and Application for Respiratory Medicine."
2. "The Mediterranean Platform for Digital Services applied by the E-MedMed Project to e- Health for All".
3. "Global Strategy to Activate an Effective Development and Integration through the New Digital Services".

The Conference is therefore configured as an opportunity to reflect on the impact of new technologies for development and Euro-Mediterranean integration, and as a moment of launch of the E-MedMed project.

The E-MedMed project, based on the Global Digital Platform Services, launched by the Infopoverty Program during its 14th World Conference held at the United Nations Headquarters in New York, is promoted by the Italian and French governments, with the participation of Tunisia, Morocco, Egypt and Libya, in the framework of the Union for the Mediterranean, as an advanced example of telemedicine practice capable of enhancing the existing infrastructure and human resources of the countries of the southern Mediterranean, in order to provide solutions to the general needs of national health policies, tested in a number of African countries, such as, for example, the ICT-Village Model created at Borj Ettouil as part of WSIS 2005.

The works will see the participation of Faïez ZANNAD, Minister of Health Advisor (Tunisia), Habib GHEDIRA, Association for Promoting Pulmonology and Allergology President (Tunisia), Prof Aziz EL MATERI, President of Société Tunisienne de Telemedicine, M. Pierre TRAINEAU-Directeur Général du CATEL (Réseau de compétences en télésanté) Yamna E TTARES, Director of the Department of Virtual Education, University of Manouba, Sofiene FEKI, Telemedicine Expert, Sandro Bordato, President of Bict company, Pierpaolo SAPORITO, President of OCCAM, Francesco SICURELLO, President of International Institute of Telemedicine, Luigi De VECCHIS, general manager of Bict company, Hassan GH AZAL, Moroccan Society for Telemedicine and E-Health, Morocco, Houssam BADRAWI, Nile Badrawi Foundation for Education and Development (Egypt), Soad BOSSERI, National Diabetes Hospital Director (Libya), Imma ORILIO, CIO ASL 2 Nord Napoli, Umar AMJAD, Director UN enabler Project University of Pennsylvania and Harrisburg University (USA), Maddalena Pezzotti, UN Infopoverty Program me Advisor, Giuseppe VIRIGLIO, President of Telespazio, Emad SHANA'AH, Head of EU partnership, Ministry of Planning and Internet. Cooperation (Jordan), Pier Antonio PANZERI, President of the legation for relations with the Maghreb countries, European Parliament (tbc), Antoine Tristan MOCILN IKAR, Director of Sustainable Development at the Union for the Mediterranean Mission, (French Government), Daniela BAS, U.N. Division Social Policy and Development (DSPD), Department of Social and Economic Affairs (DESA), Director (videomessage), Idris RAI, v.Chancellor The State University o f Zanzibar (Tanzania), Hamadou TOURE' , Director General of ITU (videomessage), Delphine BORIONE, Deputy Secretary General Social and Civil Affairs Union for Mediterranean (invited), Raimondo DE CARDONA, Ambassador of Italy in Tunisia, and will be opened by His Excellency Tawfik JELASSI Minister of Education, Scientific Research and Communications of Tunis and concluded by His Excellency Mohamed Salah BEN AMMAR, Minister of Health of Tunisia.

### **Final Statement**

Participants

#### **Appreciating**

- Under the patronage of the European Parliament, CICT-UNESCO and UN DESA
- The partnership with ICT4ALL, Ministry of Higher Education, Scientific Research and ICT
- The Tunisian government and the French Prime Minister's Mediterranean delegation

#### **Considering**

- The benefits for the assisted population and for the public health system highlighted by the E-MedMed Project, developed by OCCAM in collaboration with Association for Pulmonology and Allergology-APPA (Tunisia), Nile Badrawi Foundation (Egypt), Moroccan Society for Telemedicine and E-Health and University of Sid M. Ben Adbellah (Morocco), National Diabetes

Hospital and National Center for Disease Control (Libya), focused on increasing the quality of services, reducing costs, improving medical staff, pharmacists, nurses and paramedics, enhancing the support capacity of hospitals and clinics for the creation of a new jobs for women and young people;

-The quality of the project, tested in previous experiences in Africa, Latin America and Mediterranean countries, under the auspices of the UN Infopoverity Program, and validated at the UN-ECOSOC AMR in Geneva in July 2013;

- Adoption of the following selected platforms:

1. Moddle, a highly efficient free access platform adopted for e-learning, widely used in universities for e-learning;

2. ZoomPlatform, a web streaming application based on IP TV, as a performance tool to ensure interactive training;

3. Archimed, a platform developed by b! S.p.A. for e-health in mobility to monitor patients with specific geographic location and predictive algorithms on disease penetration, as well as its geographic distribution, and to track the healthcare provided

- The objective of the e-MedMed project encompasses all aspects of telemedicine and e-health, in particular e-learning, e-training and electronic monitoring, as tested in France to prevent cardiac and respiratory damage, capable of enhancing the eMedMed plan in other Mediterranean countries.

- The support expressed by the Delegate of the French Prime Minister, the Advisor of the Ministry of Health of Tunisia and the Italian Vice-Minister of Foreign Affairs in previous circumstances, the Minister of Health of Libya and Moroccan and Egyptian institutions.

-The Tunisian government's advanced policy in the field of ICT application on e-health and e-learning must accelerate the E-MedMed project business plan and the process of hiring Tunisian engineers, local medical and paramedical resources.

### **They invite**

The beneficiary governments of the Southern Mediterranean of Tunisia, Morocco, Egypt and Libya, together with the promoting government of Italy and France, to support the E-MedMed project in the process being defined by the Union for the Mediterranean, in order to strengthen its Health System;

### **Encourage**

The United Nations, European Parliament, European Commission to consider in a very positive way and support the E-MedMed project, as a key start for the global health care to the whole population and for a new beneficial approach for a policy of integration of e-Governance, in which all stakeholders can collaborate intensively for a real development of the region in peace and prosperity, overcoming the current dramatic situation in the area.

# **XXI EUROMEDITERRANEAN CONFERENCE ON CINEMA 2016**

convened by  
OCCAM  
CICT-UNESCO  
EUROPEAN PARLIAMENT Office of  
Milan

In collaboration with  
Municipality of Catania

**THE MEDITERRANEAN IN THE DIGITAL ERA  
HEALTH SECURITY, MIGRANT EMERGENCY AND SOLIDARITY  
DEVELOPMENT IN THE MEDITERRANEAN BASIN**

February 26 and 27, 2016  
Palace of Culture. Sangiorgi" Theatre Palace of the Elephants, Catania

## Flyer of the Twenty-First Euro-Mediterranean Conference: The Mediterranean in The Digital Erahealth Security, Migrant Emergency and Solidarity Development in the Mediterranean Basin



**PROGRAM (DRAFT)**

**Friday 26 February 2016**  
8:30 AM - 10:00 AM

**9:00 AM - 10:00 AM**  
Registration and Welcome

**10:00 AM - 12:00 PM**  
**THE MEDITERRANEAN IN THE DIGITAL ERA**  
The Mediterranean in the Digital Era: Health Security, Refugees Emergency and Supportive Development in the Mediterranean Area

**12:00 PM - 1:00 PM**  
Lunch

**1:00 PM - 2:00 PM**  
**HEALTH SECURITY**  
Health Security in the Mediterranean Basin: Challenges and Opportunities

**2:00 PM - 3:00 PM**  
**REFUGEES EMERGENCY**  
Refugees Emergency in the Mediterranean Basin: Challenges and Opportunities

**3:00 PM - 4:00 PM**  
**SUPPORTIVE DEVELOPMENT**  
Supportive Development in the Mediterranean Basin: Challenges and Opportunities

**4:00 PM - 5:00 PM**  
CLOSURE

**Saturday 27 February 2016**  
8:30 AM - 10:00 AM

**9:00 AM - 10:00 AM**  
Registration and Welcome

**10:00 AM - 12:00 PM**  
**THE MEDITERRANEAN IN THE DIGITAL ERA**  
The Mediterranean in the Digital Era: Health Security, Refugees Emergency and Supportive Development in the Mediterranean Area

**12:00 PM - 1:00 PM**  
Lunch

**1:00 PM - 2:00 PM**  
**HEALTH SECURITY**  
Health Security in the Mediterranean Basin: Challenges and Opportunities

**2:00 PM - 3:00 PM**  
**REFUGEES EMERGENCY**  
Refugees Emergency in the Mediterranean Basin: Challenges and Opportunities

**3:00 PM - 4:00 PM**  
**SUPPORTIVE DEVELOPMENT**  
Supportive Development in the Mediterranean Basin: Challenges and Opportunities

**4:00 PM - 5:00 PM**  
CLOSURE

### Presentation and Summary of Interventions

The profound upheavals that mark these years and especially see the epicenter in the Mediterranean - ancient cradle of civilization, are in part related to the acceleration that new technologies have caused in communication and social mobilization with epochal consequences in the geo-political and economic structures: from the Arab Springs, to financial virtualization, the massive use of social media, trade exchanges, the creation of transnational communities, and new systems of e-governance. All tools that redesign the relationships between countries and peoples, creating new hegemonies, other poverty and imbalances, and at the same time great opportunities.

There is no doubt that a new era is dawning: the Digital Age. Those who will be able to take advantage of the new tools with high-performance applications will create prosperity, while the others will remain on the margins. In particular, the Mediterranean, a global geopolitical and economic crossroads, will be the test bed, interacting naturally with European, Asian and African development policies of which it is the natural fulcrum, with Sicily both for historical reasons and for the dynamism and excellence of its institutions in the fields of knowledge and know-how.

The security of the Mediterranean basin, its ability to integrate and develop convergent policies for a common progress of its two shores are unanimously desired. Their implementation fails when you want to operate with traditional methodologies: knowing the new digital practices and their enormous potential, moreover well explored in the history of the UN Infopoverity Conference, of which OCCAM is the creator and driving force since 2001, is essential.

Practicing them is highly advisable and necessary, given the simplification they induce, the low related costs, and the natural diffusion below that occurs.

Taking care of people's basic needs, first of all health, starting from the most difficult and emergency situations, applying new ICT solutions already successfully tested in the field of telemedicine, means not only to bring people together in lines of solidarity, but to open a conscious participation to ensure those standards of safety and decent living conditions, giving a future to new generations. The actuality of migratory flows, which see Sicily as a borderline and reception, impose new problems of social security.

The E-MedMed project, whose feasibility has already been proven and started with several countries of the southern shore of the Mediterranean in collaboration with local governments and the Union for the Mediterranean (EU), is specifically oriented to apply the most advanced ICT solutions to the monitoring of epidemiological phenomena and remote assistance; this thanks to new tools and mobile kits connected with hospital units, able to extend health expertise in places and situations difficult if not impossible to access, with a degree of reliability comparable to the most traditional instrumental methods.

These advances would allow Sicily to become the central hub, not only Italian but Euro-Mediterranean, of a new and more efficient system of prevention, diagnosis and primary care, aimed at overcoming the existing gap and ensuring to the populations of the Mediterranean basin an equivalent level of health care North-South, involving the network of hospital and research centers already involved in the E-MedMed project.

In order to implement these instances and actively involve the various stakeholders of the region, it is proposed to hold the XXI Euro-Mediterranean Conference, created at the request of the European Parliament in 1995, in support of the Barcelona Accords, and developed in collaboration with many national and international bodies, including the United Nations.

### **Final Statement**

Participants

#### **Appreciating**

-the message from the President of the Republic Sergio Mattarella,

The Minister of Health, Beatrice Lorenzin and the Delegate of the Secretary General of the Union for the Mediterranean George Saliba

-the commitment of the Mayor of Catania, Enzo Bianco to welcome the conference

-the contribution of the Undersecretary of the Interior Domenico Manzione, of the Undersecretary of Agriculture Giuseppe Castiglione and of the President of the Environment, Public Health and Food Safety Commission Giovanni La Via

-the collaboration of the institutional representatives of the partner countries of the E-MedMed Project created by OCCAM, an observatory created by UNESCO and affiliated with the UN

-the participation of experts convened to debate the issues of health security, migration flows and development in solidarity in the Mediterranean basin.

#### **Agree to the following DECLARATION**

The XXI Euro-Mediterranean Conference recalls the values of human rights, including the protection of life and universal access to health.

The serious crisis to which the Mediterranean area is subjected, accentuated by socio-economic inequalities between the countries of the North and South shores that cause increasing migration

flows, the complexity and delicacy of the mission to which the governments of the countries involved in the migration phenomenon are called for the protection of all populations of the Mediterranean, require new ways of thinking and acting to address these emergencies. These emergencies can be addressed mainly through innovative technological solutions such as miniaturization of electromedical equipment in combination with models of territorial extension of health services such as Telemedicine can offer.

In this way it is possible to extend to the territory and to the whole population the competences and the typical health services of the hospital structures in an economically sustainable way, thus strengthening the fight against poverty and the integration among the peoples of the Basin, considering the theme of immigration no longer under the profile of emergency but as a structural phenomenon that characterizes the future Euro-Mediterranean structure.

To this end, they recognize themselves in the vision of the E-MedMed Project, developed by OCCAM in collaboration with the various Mediterranean partners convened, as a model of e-Health to be applied on both sides of the Mediterranean to achieve universal access to health, the strengthening of existing systems and raising the quality of services.

**They recommend**

The creation in the metropolitan city of Catania of the "Hub Center of Catania for Health Security, Migrant Emergency and Solidarity Development in the Mediterranean Basin" for the monitoring of security in the field of health in the Mediterranean basin, as outlined in the agreements signed between the Mayor of Catania and the President of OCCAM.

The establishment of a Task Force for the development of health facilities in the southern Mediterranean, to protect the health of migration flows, composed of delegates from the project partner countries: Habib Ghedira (Tunisia), Soad Bosseri (Libya), Samia Chakri (Morocco), Najeeb Al-Shorbaji (Jordan), Hassam Badrawi (Egypt), then expanded to Italian delegates, who will be designated by the institutions in charge.

The launch of a Mediterranean Master of Telemedicine, with the universities of the Basin, able to train in a homogeneous way the medical and para-medical staff, whose preliminary study is entrusted to Prof. Hassan Ghazal, (University of Rabat), Francesco Basile (University of Catania), and Francesco Sicurello (University of Milan Bicocca).

**They appeal**

to the Union for the Mediterranean, so that the e-Med-Med Project - already presented by the Deputy Minister for Foreign Affairs Lapo Pistelli to the Secretary General Fathallah Sijilmassi - will be as soon as possible labelled for funding, relying on the impetus of the Italian Ministry of Foreign Affairs and the governments of the beneficiary countries (Morocco, Tunisia, Egypt, Libya).

THE EUROMED CONFERENCES 1995-2019

# **XXII EUROMEDITERRANEAN CONFERENCE ON CINEMA 2019**

convened by  
OCCAM  
CICT-UNESCO

**MED SCREAMING SCREENS: I NUOVI LINGUAGGI DELL'ERA  
DIGITALE**

10 AM Italian Pavillion, Hotel Excelsior  
September 6, 2019

*Flyer of the Twenty-First Euro-Mediterranean Conference:*

**STORIA DELLA CONFERENZA**

La Conferenza Euro-Mediterranea sul Cinema è stata creata nel 1995 con la collaborazione del Parlamento Europeo, della Mostra Internazionale d'Arte Cinematografica della Biennale di Venezia e del Consiglio Internazionale del Cinema e della Televisione dell'UNESCO, sotto l'Alto Patronato del Presidente della Repubblica Italiana, con l'intento di creare un network e progetti finalizzati alla realizzazione di un'integrazione euromediterranea e di uno sviluppo socioeconomico della Regione. Ha rappresentato uno degli eventi culturali più prestigiosi del Film Festival di Venezia e un'opportunità di dialogo tra i tanti stakeholder nel campo della cultura, della comunicazione audiovisiva e delle ICT. In oltre vent'anni ha visto la presenza di 1280 prestigiosi relatori che hanno elaborato e attuato interventi e progetti di grande rilievo, quali: la fondazione di nuovi Festival cinematografici in Albania, Croazia, Turchia, Gaza, Grecia, Tunisia, Marocco, Siria, creando il network MCM; il supporto allo sviluppo della Copeam, che raggruppa i Broadcasters euromediterranei; la creazione di OCCAM, l'Osservatorio affiliato ONU sulla comunicazione digitale; la partecipazione al Programma Mediterraneo dell'UNESCO e al programma Euromed Audiovisuel; la realizzazione di progetti regionali del Programma INFOPOVERTY all'ONU; co-gestione UNTV al Summit ONU della Società dell'Informazione, WSIS 2005 di Tunisi; Creazione Premio annuale CICT-UNESCO Enrico Fulchignoni; supporto al Premio Lux del Parlamento Europeo; Sviluppo Piattaforma di e-services per il Mediterraneo; lancio del Progetto E-MedMed, per la sicurezza sanitaria nel Sud-Mediterraneo.

SI RINGRAZIANO

 **EVENT MANAGEMENT**

Organizzato da

CICT-UNESCO, Comitato Italiano  
Milano, Via Duccio di Boninsegna, 21, Tel. +39 028057573, -  
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**FOTOGALLERY**



**XXII CONFERENZA EUROMEDITERRANEA SUL CINEMA**



**MED SCREAMING SCREENS**

**I NUOVI LINGUAGGI NELL'ERA DIGITALE**

**INVITO**

**6 Settembre 2019, Lido di Venezia**  
10.00, Italian Pavillon, Hotel Excelsior  
14.30, Hotel Quattro Fontane

In collaborazione con



**Summary of Interventions:**

**Lola Poggi Goujon - General Secretary CICT-UNESCO**

*He states that new technologies, which have emerged in the last ten to twenty years in a disruptive way, can never transcend the fundamental role of creativity in cinema, no matter how smart they are, and that the ability to create always remains in the human spirit and allows people to accomplish anything, whether good or bad. He concludes by saying that cinema is a place of dialogue par excellence, a constant enrichment and that in a fast-paced and messy society everything moves fast, but cinema as a carrier of stories can never stop.*

**Vittorio Giacci - Film Critic**

*He maintains that cinema is art, and therefore should be protected on a par with the works in museums. He talks about how Lionello Cerri, President of the Palazzo del Cinema Anteo in Milan, has succeeded in creating audience loyalty, which is all the more important now that the transition from film to digital is leading to a structural change in the management of movie theaters. Society, he says, provides the artist with means that are difficult to master, precisely because they are complex, and perhaps we no longer have the right artists with the right means at our disposal. Vittorio Storaro is more aware and passionate about the new technology than his younger colleagues, because he feels its weight and responsibility more keenly.*

*He concludes by proposing a project for the creation of a series of documentaries in which the excellence of Italian cinema describe the UNESCO World Heritage Sites in Italy.*

**Vittorio Storaro - Oscar Winner, Cinematographer**

*He says that man has gone from canvas to fresco, from black and white to color: in the artistic process the medium has changed, but not the idea. Similarly, he says, digital in cinema initially seemed like a superficial innovation, but only because the enormous potential of light and composition was not understood. LED lights allow for a variety of illuminations to best express the concepts and personality of the artist. He goes on to say that it is, however, crucial that technology does not overtake man, that, for example, we can now record images in very high definition, to represent the human being as faithfully as possible, but we do not have the film projectors in the world that can show them. He talks about the need to create a standard for film preservation, recalling the technique of long preservation fixing in Italian cinema.*

**Corrado Rovesti - General Manager Tecno-Italia**

*He points out that there are great expectations for the use of 3D screens in cinema, sports and new media. Regarding the question of the content-content relationship, he explains how cinema has always been the art of innovation, but before the artist invented the technique in function of expressiveness, while now the technique has surpassed creativity, and states that precisely in this we understand the difficulty of American cinema, sometimes full of special effects but empty of content.*

**Lisa Franceschini - Real Vision**

*He introduces the speech by explaining how 3D technologies are those that are closest to the real conditions of perception, but how, however, they are usable only through barriers (eg 3D glasses)*

*that generate eye fatigue and other negative symptoms: for this reason, he illustrates how RealVision has developed a new 3D technology that can be used without generating eye fatigue and without the need to use tools that alter vision. He concludes by explaining how there can be tremendous benefits, not just in the film industry, but for any circumstance where accurate 3D representation is needed.*

**Francesco Sicurello** - *President, International Institute of Telemedicine*

*He says that 3D is used extensively in the medical field, not only to visualize realistic images but also to build three-dimensional tools that can be used in rehabilitation, and that these tools allow precise and accurate diagnosis, particularly in surgery. He concludes the speech by stating that the most innovative areas are those of artificial intelligence, machine learning, to interpret and produce knowledge about the machine.*

**Pietro Piccinetti** - *President of Fiera di Roma*

*He argues that trade fairs, like cinema, are a powerful communication tool, they break walls and build bridges. He says that Exco2019 was the first international event dedicated to cooperation, also from the point of view of companies, and that it is precisely in the fairs that new technologies, which offer solutions for the improvement of living conditions and the development of the poorest populations, the origin of migration flows, find ideal places of presentation. In addition, trade fairs are an economic and social driving force: they create wealth, development, collaboration and innovation. He affirms that Africa is a continent with enormous potential for growth, but from an expo standpoint, it represents only 0.7% of the global figure. He concludes by saying that the workshops organized for Exco2019 were attended by many young Africans who were looking for financing for projects, and that it was decided to begin collaboration with African associations.*

**Claudio Cappon** - *Copeam Secretary General*

*He begins by saying that the digital revolution is changing the mechanisms of the various audiovisual supply chains, from the modes of production to those of viewing the finished product, and that movie theaters are facing a reduction in audience as about 70% of young people watch films via streaming or download them from the web for free. In the world south of the Mediterranean, since televisions and media are subject to government controls, digital access to cinema is perhaps more frequent than in the West; furthermore, it is believed that there is a gap in film production, not due to a lack of talent but due to a lack of infrastructure and funding; the purpose of Copeam is precisely to create exchanges and co-productions in the Mediterranean area.*

**Jasmina Bojic** - *Stanford University, Founder of UNAFF*

*He explains how the value of festivals lies in the fact that they are moments of encounter and growth, especially for the new generations. He introduces the 2030 Film Festival initiative that will be held in Milan during the Movie Week that will start soon: a festival organized by Quindici19, an association entirely made up of university students with whom UNAFF started a collaboration from San Francisco, California; he concludes by recalling how it is very important to listen to the new generations that have within them the strength to change the course of the world.*

**Simonetta Poltronieri - *Quindici19***

*Presents the initiative Duemila30, organized entirely by university students, with the aim of promoting cinema as a powerful vehicle for messages of social impact on the theme of sustainability (hence the name of the festival that refers to the 2030 Agenda drafted by the UN in 2015). The festival consists of a competition of short films produced by young amateur filmmakers from around the world to convey their experiences and opinions on issues such as the environment, migration, etc.. He concludes by stating that it is necessary to see technology as an extension of ourselves and a means that can offer new opportunities.*

**Toshihiko Murata - OCCAM Representative to the UN**

*He begins by stressing that he is attending the Conference also to monitor and report on what is being discussed at the next UN General Assembly, which will be held in New York from September 24 to 30 and which will be attended by heads of government and state. He says that by listening to the previous speeches, he realized the importance of communication. He says that in Japan, people have problems communicating and having human interactions: the more educated women tend to have children later and later and not having the time to physically interact and communicate directly with them, they leave them in front of computers or TV; this is a trend that is developing all over the world that could have negative repercussions on the new generations.*

**Francesco Invernizzi - CEO Magnitudo**

*He affirms that the digital revolution and the availability of advanced media at relatively lower and lower costs have brought about changes in film production and language; he stresses the need to understand the function and objective of those who produce content. Nowadays, he continues, even some great directors have filmed with smartphones, works that have also been accepted at festivals. Stereoscopic 3D screens like those presented today are a great innovation that can revolutionize communication. He concludes by saying that today we are able to produce in 8k, but there are no devices on the market to show these films and since technology is not keeping pace with market absorption, new content must be produced.*

**Niccolò Rinaldi, European official and former MEP**

*He underlines how on the one hand today's society is vibrant, with continuous innovations, but on the other hand we have a political-institutional conservatism and immobility; all this is even more true in the Euro-Mediterranean dimension, where we have a difficulty of structural cooperation at society level. We need to interact not only with the political dimension of the country, but also with civil society. Iranian cinema is supported by a social class that looks at it as a space and a mirror where it can meet to express dissent and unease. On the other hand, cinema understood in this way does not take hold in the South Mediterranean, it is a non-political cinema, bloggers and social network users are on the contrary extremely political and active, they film short films with their cell phones. We also live in a sort of democracy of algorithms; digital profiling is based on algorithms. The more one surfs the net, the more it distances the user from what might challenge his beliefs. We need to investigate what true accessibility and freedom of choice are on the internet, not least because there is currently no legislation to regulate such algorithms. In order to make room for non-mainstream productions, such as Euro-Mediterranean cinema, there is a need for proactive policies, for example by creating dedicated film sections. There is a lack of demand, also because there is not yet a common Euro-Mediterranean audience, but we cannot be stopped by the difficulties of bureaucracy.*

**Pierpaolo Saporito - OCCAM President, CICT-UNESCO Vice President**

Sharing Rinaldi's thought, he states that in the virtual world there are no borders, it is a world that is becoming stronger than the real one. It is a new anthropological dimension that goes beyond the borders of our Basin. It is no coincidence that every year OCCAM brings the debate to the Glass Palace in New York, with the Infopoverty World Conference, where these issues reverberate globally, working on the very roots of the current technological assets (web, connectivity, platforms, etc.) to explore new solutions in terms of digital services, to provide forms of welfare (telemedicine, e-learning, food security, egovernance) extended to all, giving concrete implementation to the basic principle of the SDGs "no left none behind".

Finally, while complimenting the richness of the debate, he pointed out that new technologies are successful only if they bring useful and sharable contents, stimulating new expressions especially from the new generations. In order to give substance to the various ideas that emerged, he suggested to launch in the next edition an invitation to host new film expressions based on technological innovations, assigning an ad hoc award of the Conference.

**Final Statement**

**Participants, thanking:**

- Ms. Ana Luiza Thompson Flores, Director of the UNESCO Venice Regional Office for Science and Culture;
- Paolo Baratta, President of the Biennale di Venezia, for hosting the Conference on the occasion of the "76th Venice Film Festival";
- The European Parliament, Milan Office, for its constant collaboration;
- The CICT, official partner of UNESCO, and OCCAM for the organization of the Euro-Mediterranean Conference on Cinema;
- The companies TecnoItalia, Realvision Group and Event Management for their support to the event.

**And whereas the speeches of the following speakers:**

**Lola Poggi Goujon, Secretary General CICT**

**Vittorio Giacci, film critic**

**Vittorio Storaro, Director of Photography, Oscar Winner**

**Corrado Rovesti, General Manager Tecno-Italia**

**Lisa Franceschini, Real Vision**

**Francesco Sicurello, President of the International Institute of Telemedicine**

**Pietro Piccinetti, President of Fiera di Roma**

**Claudio Cappon, Secretary General of COPEAM**

**Jasmina Bojic, UNAFF Founder, Stanford University**

**Simonetta Poltronieri, Fifteen / 19**

**Toshihiko Murata, OCCAM Representative to the United Nations**  
**Francesco Invernizzi, Managing Director Magnitudo**  
**Niccolò Rinaldi, European civil servant, former MEP**  
**Pierpaolo Saporito, OCCAM President, CICT Vice President**

**In line with the mandate and the spirit of the Euro-Mediterranean Conference, and associating themselves with the statements and suggestions made by the above-mentioned rapporteurs, agree on the following recommendations:**

- Enhance Vittorio Storaro's proposal to adopt a new standard for the preservation of films of historical value, as part of a strengthening of policies to safeguard film heritage;
- Support for the initiatives of the President of the Fiera di Roma to create a link between the economies of the North and South of the Mediterranean, while encouraging entrepreneurship for the development and improvement of the living conditions of emerging African communities;
- Stimulate the creation of new content suitable for new technologies, such as natural 3D, which appear to be rich in opportunities and not yet fully explored;
- Establishment of an operational multimedia platform - similar to the Infopoverty Platform, launched by OCCAM in collaboration with the United Nations - able to host and disseminate audiovisual content produced by young people in the Southern Mediterranean, in order to make them accessible to both major broadcasters and Euro-Mediterranean festivals;
- Intensify collaboration with Copeam in order to expand and consolidate the initiatives proposed here;
- Support for the Bertolucci-Storaro Foundation's initiative in Parma, European Capital of Culture in 2020

**They congratulate themselves:**

- With Lionello Cerri, founder of the Palazzo "Cinema Anteo" in Milan, for his action in favor of quality cinema;
- With the International Institute of Telemedicine for its activity in support of health facilities in the Southern Mediterranean;
- For the action taken by COPEAM in its efforts to integrate the region's major television stations;
- For the mission of the United Nations Association for Film (UNAFF) in its dissemination of cinematographic works that promote, at all levels, human rights;
- For OCCAM's work with the United Nations in New York to promote - since 2001 with its INFOPOVERTY conference - audiovisual culture and ICTs in the context of the goals of the SDGs (UN Goals 2030);
- For the innovation of natural 3D created by Tecno Italia, which opens new perspectives, among others, to film creativity;
- For the initiatives of the new European Parliament to promote Euro-Mediterranean integration and to regulate digital development so that the use of network content is truly free and accessible.

**Finally, all participants express the strong desire**

that OCCAM, as founder of this Conference and of the CICT, may organize the next edition, always within the framework of the Venice International Film Festival, implementing the agreed initiatives.

## **FULCHIGNONI AWARD**

### **Presentation of the Conseil International de Cinema et Télévision et de la Communication Audiovisuelle au prés de l'UNESCO**

Under the presidency of Professor Paul Rivet, UNESCO organized a series of consultations in 1955 to revive the work of the International Institute of Educational Cinema, previously affiliated with the League of Nations. At the General Conference of UNESCO, held in New Delhi in 1958, the project to establish an International Institute of Cinema and Television, presented by Prof. Mario Verdone, Head of the Italian Delegation, was approved. The study was entrusted to Jean Benoit-Levy, director, honorary director of the United Nations Cinema, assisted by a group of twelve international experts.

The Constitutional Charter of the CICT, signed on October 23, 1958 brings together the most important institutions and associations working in the field of audiovisual and media as founding members. In 1980, with the advent of new technologies, Prof. Enrico Fulchignoni, Director of Artistic and Literary Creation of UNESCO and President of CICT, decided to add Audiovisual Communication to the missions of CICT.

Since the creation of the CICT, the presidency has been succeeded by: John Maddison (ISFA), Jean d'Arcy (RTF-UN), Raymond Ravar (CILECT), Mario Verdone (CIDALC), Fred Orain (Production), Enrico Fulchignoni (UNESCO), Gérard Bolla (UNESCO) Christopher Roads (British Library), Jean Rouch (CIFES), Daniel Van Espen (Signis), Pierpaolo Saporito (OCCAM), Jean-Michel Arnold (Chamber), Hisanori Isomura (NHK), Inoussa Ousseini (Ambassador Niger) and currently Pierpaolo Saporito.

### **CICT-UNESCO "*Enrico Fulchignoni*" Award 2021 organized by the International Council of Film and Television, CICT- UNESCO and the respective Italian Committee.**

Now in its XXXIII edition, this award can be considered the most significant and long-lived cinematographic recognition assigned by CICT-UNESCO to the film presented at the Venice International Film Festival that best represents the values promoted by UNESCO. It is consecrated to the memory of its President, Enrico Fulchignoni, who was an authoritative UNESCO executive. Professor at the Sorbonne and director, promoter of Neorealism and discoverer of talents such as Michelangelo Antonioni. He was a tireless and daring promoter of initiatives: he founded the Ouadagoudou and Damascus festivals, the Mifed Festival, the Moscow Festival, the creation, together with Gabriel Garcia Marquez, of the Escuela Internacional del Cine latinoamericano in Cuba, as well as countless other events, among which it is important to remember Venezia Genti, as the official section of the Mostra del Cinema active in the 80s,

dedicated to young authors, especially from emerging countries, of which this award is an ideal continuity.

### **Roll of honor**

1989: Un Petit Monastere en Toscane by Otar Ioselani 1990: Couvre Feu by Rachid Masarawi1991  
: Le cri du coeur by Idrissi Ouédraogo1992  
: Aguilas non cazan moscas by Sergio Cabrera 1993: Kardiogramma by Darzhan Omirbaev1994  
: Small Wonders by Allen Miller  
1995: Kolonel Bunker by Kujtim Cashku1996  
: Strana storia di banda sonora, by Francesca Archibugi 1997: Civilisée by Randa Chahal Sabbag1998  
: Tsion, Auto-emancipatie by Amos Gitai1999  
: Roozi Key zan shodam, by Marziyet Meshkini 2000: Porto da minha infancia by Manuel de Oliveira 2001: 11 september by Autori Vari2002  
: Kamur (Fango) by Dervish Zaim2003  
: Land of Plenty by Wim Wenders2004  
: La passione di Giosuè l'ebreo by Pietro Scimeca 2005: La Dignidad de los nadies by Fernando Solanas 2006: Daratt by Mahamat-Saleh Haroun2007  
: Corti del cinema marocchino, by various Authors 2008: Birdwatchers by Marco Bechis2009  
: The Traveller, by Ahmed Maher2010  
: Miral by Julian Schnabel2011  
: Tahrir 2011, by AAVV2012  
: L'intervalllo by Leonardo di Costanzo2013  
: At Berkleley by Frederick Wiseman2014  
: Inocente by Dave Lee2015  
: Beasts of no nation by Cary Fukunaga2016  
: Hotel Salvation by Shubhashish Bhutiani2017  
: Human flow by Ai Weiwei2018  
El Pepe, by Emir Kusturica2019  
: 45 seconds of laughter by Tim Robbins  
2020: Khorshid by Majid Majid and Scherza *con i fanti* by G. Pannone and A. Sparagna