

66 Internationale
Filmfestspiele
Berlin
Forum

HAVARIE

Script: MERLE KRÖGER, PHILIP SCHEFFNER Director: PHILIP SCHEFFNER Camera: TERRY DIAMOND, BERND MEINERS Sound: PASCAL CAPITOLIN, VOLKER ZEIGERMANN Montage: PHILIP SCHEFFNER
Producers: MERLE KRÖGER, CAROLINE KIRBERG Commissioning Editor: ZDF/ARTE DORIS HEPP Co-producers: MEIKE MARTENS, MARCIE K. JOST, PETER ZORN Produced by PONG in co-production with
BLINKER FILMPRODUKTION, WORKLIGHTS MEDIA PRODUCTION and ZDF in cooperation with ARTE Distribution Germany REAL FICTION FILMVERLEIH <http://havarie.pong-berlin.de>

Research funded by Robert Bosch Stiftung Development funded by **FF+** Production funded by **medienboard**      

HAVARIE

FACT SHEET

Length	93 minutes
Format	DCP, 4:3, colour
Sound	5.1 / stereo
Year of production	2016
Land of production	Germany
World premiere	66. International Film Festival Berlin 2016 46. International Forum of Young Cinema 2016
Film website	http://havarie.pong-berlin.de
Press contact	Caroline Kirberg pong film GmbH e-mail: kirberg@pong-berlin.de mobile: +49-(0)170-5510708
Contact German distribution	Real Fiction Filmverleih e-mail info@realfictionfilme.de Tel.: +49-(0)221-9522111

CAST & CREW

Script	Merle Kröger, Philip Scheffner
Director	Philip Scheffner
Camera	Terry Diamond, Bernd Meiners
Sound	Pascal Capitolin, Volker Zeigermann
Montage	Philip Scheffner
Sound Design	Volker Zeigermann, Alexander Gerhardt, Philip Scheffner
Sound Mix	Florian Marquardt
Color Grading & Mastering	Matthias Behrens
Producers	Merle Kröger, Caroline Kirberg
Co-producers	Meike Martens, Marcie Jost, Peter Zorn
Commissioning Editor	ZDF/ARTE Doris Hepp
Produced by	pong
In co-production with	Blinker Filmproduktion, worklights media production
and with	ZDF
in collaboration with	ARTE
Distribution Germany	RealFiction Filmverleih
Research funded by	Robert Bosch Stiftung
Development funded by	FFA Filmförderungsanstalt
Production funded by	Medienboard Berlin Brandenburg BKM Deutscher Filmförderfonds Filmförderung Hamburg Schleswig-Holstein Mitteldeutsche Medienförderung Film und Medien Stiftung NRW

HAVARIE

LOGLINE

On 14.09.2012 at 2:56pm, the cruise liner „Adventure of the Seas” reports to the Spanish Maritime Rescue Centre the sighting of a dinghy adrift with 13 persons on board. From a YouTube clip and biographical scenes evolve a choreography reflecting the past, present and future of the voyagers on the Mediterranean.

SYNOPSIS

The coordinates 37°28.6'N and 0°3.8'E mark a point in the Mediterranean – 38 nautical miles from the port city Cartagena in Spain or 100 nautical miles from the Algerian port city Oran – depending on the narrator’s perspective. Observing the sea from this point, the whole world is water, sky and boundless horizon. A “sea of possibilities”, charged with the hopes, fears and dreams of the voyagers.

On 14th September 2012 at 2:56pm, using these coordinates, the cruise liner „Adventure of the Seas” reports to the Spanish Maritime Rescue Centre the sighting of a dinghy adrift with 13 persons on board.

Visual contact.

90 minutes.

Waving.

Waiting.

The radio traffic between the cruise liner, the Cartagena port authorities, the rescue cruiser “Salvamar Mimosa” and the helicopter “Helimer 211” structures the soundscape of the film. Visually, the cinematic space contracts to a single, unedited sequence arching over the total duration of the film. It is a short YouTube clip which seems today as the very essence, the condensation of the situation in the Mediterranean. In single frames, the dinghy with 13 figures on board becomes an icon of the daily news images. We are forced to watch. From the recordings with tourists and officers of the cruise liner, with the crew of a container ship, with the Harraga, les bruleurs – “who burn their passports”, and their families the biographic traces of the documentary material are extended into a cinematic imagination.

A choreography emerges reflecting the past, present and future of the voyagers: Will another, a new potential space become visible when they meet again - in a cinematic space?

HAVARIE

Statement on the Film Project *Havarie*, Director: Philip Scheffner

Dear Sir / Madam,

We – the director, producer, and co-producers – are writing to inform you of a fundamental change in the concept of the documentary film *Havarie* (working title) by Philip Scheffner that has emerged over the course of the editing. The changes should be understood as a supplement to and update of the previous letter and concept dated January 6, 2015 you have already received. Each of the shoots was successfully carried out as described in that concept. The video material is available and there is nothing wrong with it on either a technical or artistic level.

Yet since October 2014, both the political situation and the way what is happening in the Mediterranean Sea is being disseminated have worsened significantly. We note with grave concern that the images of people in boats risking their lives to secure a future for them and their families as a result of European border policy have become part of our everyday life today, one year later. We are resigned to seeing these images week after week on television. There is an increasingly feeling of helplessness, which is at best expressed along the lines of “We can’t do anything” and at worst in the sort of fear that has led to arson attacks on refugee housing also being carried out on a weekly basis.

In this situation, we do not want to make an observational essay that ties together the portraits of five people and gives the viewer the chance to superimpose the image of the individual on to that of the anonymous “crowd”. Philip Scheffner has decided to radically restructure the cinematic space with which the five protagonists come together.

At a visual level, the cinematic space is compressed into one single, unedited sequence that extends across the entire length of the film. It is the footage by Terry Diamond, the short YouTube clip that formed the origin of the *Havarie* project, that seems to us today like the essence of the situation in the Mediterranean in concentrated form. In individual images, the inflatable dinghy with thirteen people on board has become an icon for the pictures that appear daily on the news. We are forced to look, to grapple with the perspective (from above), with the impossibility of proper recognition, with the silent waving of those on board. The reflections in the water and the slowing down of the material produce “ghost images”: the dinghy seems to multiply, to elude our grasp, and even disappears from our field of vision in the end. And ultimately, the film doesn’t spare us from the tracking shot that leads us to our own position: the huge ship of glass and steel and the tourists staring off into the distance.

We are bystanders. We have made ourselves at home in that role. The film *Havarie* makes us painfully aware of that fact.

As described in the concept, the soundtrack commences with the actual radio traffic between the Adventure of the Seas cruise ship and the Spanish Coast Guard on 14 September 2012, thus establishing the axis of time in dramatic terms. The chain of encounters with the protagonists is embedded in the soundtrack and leads as planned from one person to the next like a journey across the sea: the love story between Rhim and Abdallah Benhamou, who were separated by the Mediterranean, Abdallah’s trip across the water, past a container ship upon which Ukrainian captain Leonid Savin, his Russian-Ukrainian crew and a handful of Philippine sailors are transporting containers between Algeria and Spain. At dinner, the officers avoid speaking about the war in their home country, while the sailors sing the song of the lost son, which recalls the spirits of those who died in the Mediterranean. The same song is played by the band on the Adventure of the Seas, where Guillaume Coutu and his wife Emma live and work. Life on board is like a freeze frame, a still photo in which time and place are lost. Guillaume remembers the encounter with the dinghy, the moment of that improbable encounter that “came from nowhere”. Irish tourist Terry Diamond shot this footage back in 2012; for the security man from Belfast,

observation has become second nature. Night after night, he hopes nothing will happen, in a city whose streets used to echo with the sound of passing tanks and where his best friend was shot dead before his eyes. The same thing went through his mind over the ninety minutes in which he watched the dinghy in the distance from the upper deck of the cruise ship. The boat whose passengers he did not recognise. The same dinghy in which Abdallah Benhamou may have sat, torn between the decision whether to wait for darkness and risk the life of a gravely ill man or to rescue him and be arrested along with the other men, thus risking deportation, an entry ban and prison.

Sound is not decoupled from image in the film. In terms of their content, the stories approach the image, which seems to wander again and again through the various perspectives, with the viewer's distance from events perceived differently depending on whoever is speaking at the moment. From the middle of the film onwards, there are surprising moments of synchronicity which open up a space for associations, connections, and conjecture once again.

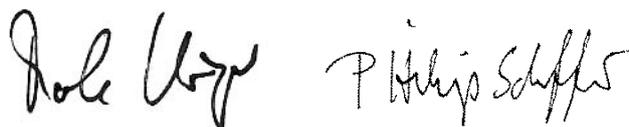
Following an internal screening, the German distributor and the editor responsible at Arte, both support the changes made to the film as described above. In addition, we have, to our great joy, received the news that the film has been selected for the 2016 Berlinale Forum in this current form. (Please treat this news with absolute confidentiality, as the official program is only announced shortly before the film festival.)

Even if the film material shot does not ultimately appear in the film, the situation in which it was produced becomes clear in what the protagonists say, with a corresponding "film" being generated with increasing intensity that takes place purely in the mind. At a later date, we could imagine using the pictures of the protagonists, the ships and the Mediterranean setting which the film does not provide, such as in an installation with an art context. It is not that we want to intentionally hide or hold back these images, but rather that we want to halt the impulse to look away and turn to individual, tangible, bearable pictures, if only for the length of a film.

The cinema mix was done on 15 September, and the picture lock for the colour corrected version was carried out on 23 September – our studios can confirm both dates. We were able to have the deadline to submit the first copy to the DFFF extended to 15 December 2015.

Philip Scheffner and all the participating producers and co-producers will be happy to respond to any questions, feedback, and criticism at the usual e-mail addresses.

Thank you for your attention and understanding,

The image shows two handwritten signatures in black ink. The signature on the left is 'Merle Kröger' and the signature on the right is 'Philip Scheffner'. Both are written in a cursive, flowing style.

*Merle Kröger and Philip Scheffner, pong Film GmbH
on behalf of the whole team
Berlin, 30 September 2015*

HAVARIE

TEXT NICOLE WOLF

Sea Sight

'You'd always wait. It's a waiting game... You are always on the edge... Sometimes you can be distracted by certain images, or whatever, and they are not an important security image. And you can get distracted. And that's when you'll miss something else. So you do need to be on your toes. You need to be on your guard.' Terry Diamond

There is no beginning, and there is no end. When we leave the cinema after ninety minutes, the boat is still there, or a boat anyways. That's how life is. No breaks.

But *Havarie* does give us those ninety minutes to attend to life, to look and listen. Curiously, while the standpoint from which we look is static, this might allow us to take a step back from our usual spectator position. Curiously, while we look at the surface of the sea, a space is opened out, indeed many spaces, many living spaces, and so we listen in those spaces, we see in those spaces. While 3.36 minutes are expanded, while time is given back to Terry Diamond's distinct observation of a chance meeting between the massive steel cruise ship *Adventure of the Seas* and a small rubber boat carrying thirteen men, we encounter a series of different living spaces, and they encounter each other. While time is unfolded, life stories are folded into each other and are at the same time folded back into the space that is the sea. The radio communication planning the rescue and capture of the *Harraga* boat overlaps with each living space introduced – the politics of the sea adds a significant layer to many people's lives, to all our lives.

'The sea there is keeping me from my wife.' – Abdallah Benhamou

The spatial dimension and the intense presence conveyed through the sound we listen in is indebted to a commitment to meticulous documentary research and tracing of those particular individuals in this very boat, those who could well have been in their stead, and those who could well have encountered them. That we start creating images in our heads is not an accident, that we experience the intimacy of spaces and relations is not random, but follows admirable aesthetic political choices. *Havarie* advances us carefully selected fragments that continuously open out and never close down, never allowing an image to obstruct our view, or a call and response to close down our imagining of lives.

'How desolate. Everyone's gone.' – Rhim Ibrir

Significant fragments accentuate the particularity and locatedness of those we encounter and the conflicts they live in and with. The death of a friend through the British army in Ireland; the fear for a son to be called to the military in Russia; the terror in front of your house in Algeria; the never-ending back pain and endless time of waiting – waiting for one's visa, waiting for home, waiting for lost souls, waiting for hopefully nothing to happen, for a peaceful night, waiting for the mobile phone to ring.

'The main thing is that you stay healthy; that the kids are doing well. Yes, and that there's peace finally.'
– Leonid Savin

For ninety minutes, we as spectators are our very own longing, but we too wait, and we meet others in the creation of images of memory. While they remember, we try to see with them, dolphins as well as planes trying

to purposely overturn them. Through that intricate web of evoked conflicts, in inner and outer spaces – unlike the succession of news items competing with each other – there is absolutely no pretence of sameness but a proposal for connectedness as a political choice.

The very singularity of each detail is carried as well by the acute separation of our senses, of looking and listening and bodily affect. When our senses meet again, a turbulence seems to arise, forcefully locating the crisis in our very own bodies. We are confronted as onlookers but we are also a part in the global web of conflicts.

‘So I don’t know if we were a symbol of hope or...?’ – Guillaume Coutu

While there is a radical rethinking of the productivity of storytelling in documentary works, there is also an explosive transformation of 3.36 minutes of digital video found online, into what looks like tempestuous experimentations on 16mm film. At one moment the screen and thereby the sensation of our bodies in front of the screen, flows over in a burst of colours, in the starkly blinding sun, in the glaring light reflections of the cruise ship and the entraining effect of a Filipino song. While we are brutally thrown back to our location, we are also bathed in the crystallisation of the very situation we witness and have become part of.

‘And if I tell you: one more trip, and then that’s it?’ – Houcin Ouahiani

Ninety minutes of looking at the boat with thirteen people who made the decision to risk their lives to cross the sea – ‘We can only assume’ – does not culminate in our finally seeing. In fact, it questions the very possibility of seeing or if we actually intended to see at all. But equally, this time might transmit that we do not need an image or even the story of another in order to connect.

‘I like the sound of the waves crashing. I suppose it gives you a sense of peace. And this is what life should be.’ – Terry Diamond

Havarie is thus a view in the space of geopolitics, of labour, of deep longing, of patient waiting, of escaping, of brutal choices, of life, death, and ghosts, and of the lack of memorials. It is sometimes also a space tangential to state politics, a space of possibility, for fiction and thereby for reshuffling relations and perspectives. Offering us time to look, *Havarie* gives us the precious gift of attending, of drifting, of imagining, of discomfort, of the labour of actively setting ourselves in relation to. When we leave the cinema for another image, the boat will still be there. But maybe we had a glimpse of the possibility of the entanglements of our relations and locations and of the autonomy of our imagination and the possibility of deciding for ourselves how we want to relate. It can’t get more real than that.

Nicole Wolf, London, January 2016

HAVARIE

DIRECTOR'S CV

Philip Scheffner, born 1966 in Homburg/Saar, lives and works as an artist and filmmaker in Berlin. Together with Merle Kröger, Alex Gerbaulet and Caroline Kirberg he runs the production platform pong. He took part in the Berlinale Forum with *Havarie* (2016), *And-Ek Ghes...* (2016), *Revision* (2012), *Day of the Sparrow* (2010), *The Halfmoon Files* (2007)

Films (selection)

2016: *Havarie*

2016: *And-Ek Ghes...*

2012: *Revision*

2010: *Day of the Sparrow*

2007: *The Halfmoon Files*

2003: *A/C*

1990 – 2000: numerous short- and feature length films together with the Berlin-based dogfilm collective

Awards and Nominations

Nominated for the German Film Critics Award 2013 for REVISION

Pre-selected for the German Film Award 2013 for REVISION

Bild-Kunst Award for Editing 2013 for REVISION

'Award of Excellence' 2013

for REVISION, Yamagata Film Festival, Japan

Fritz-Gerlich Award 2012

for REVISION, Film Fest München

Main Award Feature Documentary 2012

for REVISION, GoEast Film Festival

Award of the City of Ludwigsburg, German Documentary Film Award 2011

for THE DAY OF THE SPARROW

Klaus Wildenhahn Award 2010

for THE DAY OF THE SPARROW, 7. Dokumentarfilmwoche Hamburg

Documentary Film Award of the Goethe Institute 2007

for THE HALFMOON FILES, 31. Duisburger Filmwoche 2007

Award of the City of Duisburg 2007

for THE HALFMOON FILES, 31. Duisburger Filmwoche 2007

Best Feature Documentary 2007

for THE HALFMOON FILES, International Independent Filmfestival of Mar del Plata (Argentina)

„Prix des Mediathèques“ 2007

for THE HALFMOON FILES, FID Marseille

„Award for best documentation and research work“ 2008

for THE HALFMOON FILES, Memorimage Film Festival Reus

„Audience Award“

for the video JURISTISCHE KÖRPER, Freiburger Videoforum 1995

International Award for young and innovative Video, ZKM Karlsruhe 1995

Best Short Film Award 1995 for SOAP, Stuttgarter Filmwinter

HAVARIE

DAS BUCH

The research for the film HAVARIE was starting point and inspiration for the novel of the same title, written by Merle Kröger. The book received the Radio Bremen Crime Novel Award 2015 and the German Crime Novel Award 2016.

Kröger: "Reality is much more dramatic, violent and incomprehensible than fiction. I decided to take the encounter between the ships as the cause to freeze time, to create a 3-D model from this situation which I can observe from all perspectives. In this kind of model space I now step into each character's role and try to let him or her think and act on the basis of their individual biographies."



Novel

argument Publishing House Hamburg, May 2015

- KrimiZeit Critiques' Monthly Best List, No. 1 (June, July & August 2015)
- Hotlist (Independent Publishers) 2015
- Radio Bremen Crime Novel Award 2015
- German Crime Novel Award (National, 2nd rank)

More information:

<http://havarie.pong-berlin.de/en/9/havarie-novel>

Jury Statement for the German Crime Novel Award 16/01/2016, Dr. Kirsten Reimers

"Havarie" by Merle Kroeger is a complex, multi-layered novel. The author has also made a documentary film on the encounter of the ships which will enter the cinemas in 2016. The film has left traces in the book: brief chapters, clear cuts, short passages like a script - the pure form of storytelling is broken up. (...) That's how the novel crosses the limits towards the documentary genre, but still remains purely fictional - a multi-faceted, intelligent, brave and complex novel.

Deutschlandfunk "Book Market", Andreas Ammer

" (...) one of the most intelligent novelties of the year 2015, and this praise does include not just the crime genre but the German book market in general."

More German reviews 2015/2016:

<http://merlekroeger.de/de/5/reviews/havarie>

HAVARIE

PONG

Company Profile

pong was founded as a GbR in 2001 and re-branded into a GmbH in 2013 by the Berlin filmmakers and producers Merle Kröger and Philip Scheffner. Both had gathered film production experience during 9 years of participation in the video group dogfilm.

pong stands for the production of creative documentaries on the border to the arts – films in which the filmmakers' aesthetic and / or political positions are formed and expressed. From 2001 on, pong has been producing documentary films and videos supported by diverse cultural institutions.

Merle Kröger has expertise not only as producer but also as scriptwriter and novelist. She is producer and co-author of the award-winning documentary films by Philip Scheffner and Dorothee Wenner. Furthermore, she has written numerous screenplays (e.g. with Indian filmmaker Onir) and has published three novels in the prestigious series of *ariadne / argument* publisher since 2003. A fourth novel was released in May 2015. Since 2007 she works for the Berlinale Talent Campus (DOK and Script Station). Since 2011 she is co-director, mentor and lecturer for script development at the Professional Media Master Class for Documentary Film in Halle (Saale), Germany, which is funded by MDM and ESF.

Philip Scheffner has been working as a visual artist since 1985. His feature length creative documentaries *The Halfmoon Files*, *Day of the Sparrow* and *Revision* won numerous awards and were positively perceived and acknowledged by international critics. Furthermore, he composes and produces electronic music. As part of pong he also produces films, his focus being, among other things, the editing.

Caroline Kirberg & Alex Gerbaulet, two filmmakers and producers are on board of pong since 2014. After having produced for classical fiction and documentary film companies, Caroline Kirberg specialized in the production of interdisciplinary and innovatively conceived films on the border to the arts. Alex Gerbaulet has a record of many years of practice-based and film-theoretical teaching at different German art schools and has worked as a curator for film festivals. Both have found an ideal new platform in pong, which they are happy to co-shape from now on.

Together we focus on up-coming artists and filmmakers and international co-productions, aiming to expand pong as a platform for moving images as well as sounds, music and text.

Currently pong is developing the web documentation *KINSHASA collection* by Dorothee Wenner and four hybrid films between documentary and fiction: *Ricky Shayne* by Stephan Geene, *Hotel Medena* by Clarissa Thieme, *Ideal Home* by Susanne Sachsse and *Stolen Images* by Marcelo Martinessi from Paraguay.

pong-films at the 66. International Film Festival Berlin 2016

HAVARIE D 2016 / Film by Philip Scheffner <http://havarie.pong-berlin.de/den>
Co-produced by Blinker Film, worklights media and ZDF/ARTE

AND-EK GHES D 2016 / Film by Philip Scheffner & Colorado Velcu <http://andekghes.pong-berlin.de/en>
Co-produced by rbb

In Postproduction

A HOUSE IN NINH HOA D 2016 / Film by Philip Widmann & Nguyen Dan-Phuong
Co-produced by ZDF/ARTE / funded by FFHSH, MBB

THE WORLD, ALMOST D 2016 / Short Film by Caroline Kirberg
Funded by BKM, research funded by Kreis Lippe and Stadt Bad Salzungen

Track Record

SCHICHT D 2015 / Short Film by Alex Gerbault <http://schicht.pong-berlin.de/en>

WP: International Short Film Festival Oberhausen May 2015 / Main Award German Competition

IP: FID Marseille July 2015 / Main Award First Film

Nominated for the German Film Critics Award 2015

HAVARIE D 2015 / Novel by Merle Kröger <http://merlekroeger.de/en/5/havarie>

Based on the research for the film with the same title, German Crime Novel Award 2016 (2nd place, national)

CHAURANGA India 2014 / Film by Bikas Ranjan Mishra <http://www.anticlockfilms.com/films/chauranga>

produced by: anticlock Films in coproduction with pong (and others)

Awards: Grand Jury Prize Best Film IFFLA Los Angeles, Best Film India Gold Mumbai International Film Festival,

Incredible India Award for Best Project at Film Bazaar, Winner Goteborg International Film Festival Script Lab & Binger

Film Lab, Selected for Paris Project

Theatrical release in India January 2016

DRAMA CONSULT D 2013 / Film by Dorothee Wenner <http://dramaconsult.com/en>

Co-produced by Goethe-Institute Nigeria and ZDF/ARTE

GRENZFALL D 2012 / Novel by Merle Kröger <http://merlekroeger.de/en/5/books/grenzfal>

Based on the research for the film REVISION, German Crime Novel Award 2013

REVISION D 2012 / Film by Philip Scheffner <http://revision-film.eu/en>

Co-produced by Blinker Film, worklights media and ZDF/ARTE

WP: Berlin International Film Festival 2012 / Forum young Film / IP: HotDocs Toronto 2012

Awards: Bild-Kunst Award for Editing, Award of Excellence Yamagata Film Festival, Fritz-Gerlich Award Film Fest

Munich, Documentary Award GoEast Film Festival, shortlisted for the German Film Award LOLA 2013

World Sales: Deckert Distribution

I AM India 2011 / Film by Onir / Written by Onir, Merle Kröger, Urmi Juvekar <http://www.iamthefilms.com/>

Produced by: anticlock Films in coproduction with pong (and others)

Awards: Best Hindi Feature Film & Best Lyrics at the 59th National Awards, Best Director at Jagaran Film Festival, Best

Film & Best Actress at London Asian Film Festival, NETPAC Award for the Best in Asian Cinema at International Film

Festival of Kerala, Audience Choice Award Best Film at River To River Film Festival Florence, Best Narrative Feature at

Kashish Mumbai International Queer Festival, Winner of I-VIEW 2010s Engendered Award for Outstanding

Contribution (Opening Film)

THE DAY OF THE SPARROW D 2010 / Film by Philip Scheffner <http://dertagdesspatzen.de/en>

Co-produced by Blinker Film, worklights media and ZDF/ARTE

WP: Berlin International Film Festival 2010 / Forum young Film / IP: FID Marseille 2010

Awards: Klaus-Wildenhahn-Award of the Hamburg Documentary Week 2010, City of Ludwigsburg Award at the

German Documentary Awards 2011

PEACE MISSION D 2008 / Film von Dorothee Wenner <http://peace-mission.pong-berlin.de/en>

Produced in affiliation with ZDF/ARTE

WP/IP: Toronto International Film Festival / Real to Reel 2008

World Sales: First Hand Films

THE HALFMOON FILES D 2007 / Film von Philip Scheffner <http://halfmoonfiles.de/en>

In cooperation with Lautarchiv der Humboldt Universität zu Berlin and Stiftung Deutsches Rundfunkarchiv

WP: Berlin International Film Festival 2007 / Forum junger Film / IP: FID Marseille 2007

Awards: Documentary Film Award by Goethe Institute, Förderpreis der Stadt Duisburg Film Festival Duisburg, Best

Documentary Award Film Festival Mar del Plata, Prix des Mediathèques FID Marseille, Award for best Documentation

& Research Memorimage Festival