



Fédération internationale des ciné-clubs
International Federation of Film Societies

Summary

60
YEARS 2007

IFFS Newsletter-Number **1**
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ANOTHER NEWS:

From Film Clubs in Uruguay, Argentina, Croatia, Germany, Switzerland and Portugal.

Voilà le bulletin n°1 de la Fédération Internationale des Ciné-clubs. Son objectif est de faire parvenir aux membres de l'association les nouvelles qui permettent d'aboutir à une meilleure organisation des activités du mouvement ciné-club. Ce bulletin vous pouvez le renvoyer a tous les ciné-clubs du monde entier et tout ceux qui sont interessés par le phénomène Ciné-Club. Si vous voulez inserer vos nouvelles, envoyez-les-nous.

JUAN CARLOS ARCH, UN QUIJOTE EN LA ETERNIDAD

29 settembre 2006

A tutti i membri affiliati e associati della Federazione Internazionale dei Cine Club:

Juan Carlos Arch è morto, Juan Carlos Arch è vivo!
Carissimi amici e compagni del cineclubismo di tutto il mondo, il Quijote dell'92 America Latina, Juan Carlos Arch, ha cessato di vivere mercoledì 27 settembre!!!!

Questa notizia, tra le più tristi della storia della Federazione Internazionale dei Cine Club, è giunta a noi inaspettata anche se prevedibile, dato la malattia contro la quale Juan Carlos combatteva la sua ultima battaglia.

Ma Juan Carlos

E un combattente per la diffusione del cinema, della cultura cinematografica, a livello popolare,

E un instancabile formatore e fondatore di cineclub,

E un cineasta utopista,

E un militante dell'idea Latino Americana di cineclubismo, di formazione popolare, di identità'e,

E uno strenuo difensore dell'idea del confronto, del dialogo, del rapporto fraterno e sincero tra le popolazioni di radici etniche diverse,

E un grandissimo resistente per la democrazia profonda dell'accesso all'arte, all'espressione, al cinema,

E un grandissimo difensore del diritto ad usare ognuno la propria lingua, come base di una più pura e autentica espressività' dell'identità' popolare e individuale,

E un grandissimo lottatore per l'apertura culturale e mentale della Federazione Internazionale dei Cine Club, come unico mezzo per renderla davvero un organismo mondialmente rappresentativo, nella condivisione delle responsabilità di governo tra i vari continenti,

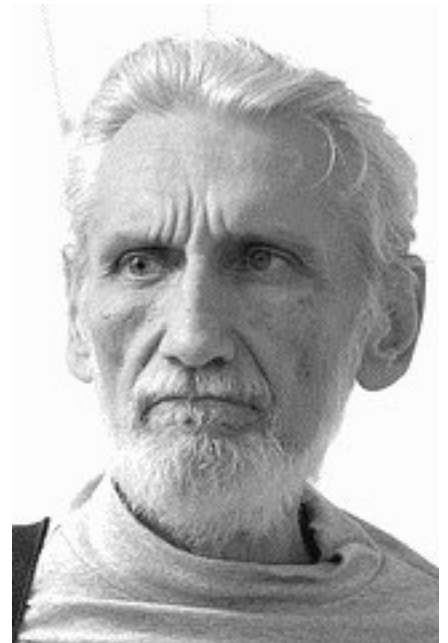
E un grandissimo amico, paternamente rispettoso dell'individualità dei percorsi di crescita di ogni giovane cineclubista, al quale non ostacola mai il cammino di crescita, in mezzo agli errori, ma gli regala, uno per uno, la propria anima in visione, la propria esperienza che si esprime in pareri, mai in insegnamenti cattedratici, e in esempi concreti che svolge lui in prima persona,

E un cineclubista leader che affronta anche i mezzi più scomodi pur di viaggiare e di andare a trovare i compagni, che hanno bisogno del calore e dell'intensità e delle sua presenza,

E, perché E un Don Quijote, e di Don Quijote ne nascono tre o quattro ogni secolo in tutto il mondo, e non muoiono mai, ma cambiano solo posto nella platea del nostro cinema più interiore!

Per tutto questo tutto il mondo si inchina e gli rende omaggio con sconfinata commozione!

Ciao Juan Carlos, Ciao Quijote! Noi continueremo a lavorare alimentati dalla tua energia, essendo sempre più uniti tra di noi, e insieme a te!



Paolo Minuto

Presidente della Federazione Internazionale dei Cine Club

Juan Carlos in memoriam

Una absoluta pérdida para el cineclubismo, y para el mundo teniendo en cuenta la gran persona que era Juan Carlos. Con sólo verlo una vez en Matera, mirar sus ojos, proyectando ese espíritu combativo con una sabia serenidad... Así lo recuerdo, así lo veo en las imágenes que pude grabar en Matera, recibiendo ese premio tan merecido. Vida a Juan Carlos Arch, no sólo un recuerdo sino un espíritu presente para seguir adelante en su nombre, memoria y trabajo.

Yenni Alexandra Cineclub Pulp Movies
(Colombia)

It is really a bad day for all the film society activist in the world. We have lost our great friend Juan Carlos.

I was not prepared to hear this bad news. I was not prepared to think that we will never see such a great friend who always encourage us.

Golam Rabbany Biplob, Bangladesh
IFFS Secretary General

Juan Carlos nos deja una gran responsabilidad de seguir luchando para que los Cine Clubes vayan creciendo, gracias a esa semilla maravillosa que él sembró, vamos a seguir cultivando y amando al Cine y siguiendo su ejemplo de unión y solidaridad. JUAN CARLOS no ha desaparecido, queda lo más importante: su espíritu sensible, trabajador y sus valiosas obras.

Laura Godoy. Cinemateca de Ecuador

Marcel Proust, el famoso novelista francés de la búsqueda del tiempo perdido, nos enseñó que al final lo que vale, en la nostalgia y el dolor de lo que perdemos, es el cariño real, lo que hemos vivido, en otras palabras: el afecto intenso de los que quedamos, es la memoria viva de los que se van. Para Juan Carlos, Flores de celuloide no bastan, habrá que tejer las del corazón.

Carlos Francisco Elías. Director Cinemateca Dominicana

Por encima de todo. Juan Carlos está bien acompañado, viendo películas increíbles junto a miles de artistas, cinecluberos y cinéfilos como él.

Martí Porter. Cineclub La Garriga
(Catalunya) Spain

Dear,
We are very blue, sad and unhappy.
We lost our great friend latinamerican.
Juan Carlos leaved us.
What can we say in this moment?
I only get to say that, all of us latinamerican,
we are down. Completely down.
Please, Biplob or Paolo write a note about.
Sorry, but it's too much for me.
May be some colleagues don't have an idea
how much is sad for us, latinamerican, lost
a friend! But, if the friend lost is so great
man and lovely people, like Juan...
There is nothing to say more.
Worst and sad

Claudino de Jesus. President of the Conselho
Nacional de Cineclubes (Brasil)

Se va antes de que muchos lo terminemos de saborear; se va habiendo inoculado a una generación; se va cuando sabe que el tiempo es preciso, porque su sabia estancia en la tierra indica bien el momento de partida. Así se me van los gurúes.

Juan Carlos. de ti heredamos ahora una gran responsabilidad; nos dejas la energía de nuestra revolución sin armas, una revolución de ideas, luces y sonidos: el impetu del cineclubismo global.

Con tu partida hierve la sangre y suena el metrónomo.

TAC - TAC - TAC implacable.
TAC - TAC - TAC... fuiste quijote pero no caudillo.

[FUERZA Cristina... juntos transitaron, ambos quijotes... fuerza.]

...LAS NUEVAS REVOLUCIONES NO NECESITAN CAUDILLOS, NECESITAN MARCAPASOS.

Jose M^a Serralde. Cineclub Bravo (México)

8TH INTERNATIONAL FESTIVAL OF FILM SOCIETIES, Matera, Italy June 12-17 2006

Minutes of the General Assembly

Matera, Italy, 17th of June, 2006.

Agenda-01 (Quorum, Voting instructions, Chair, Minutes)

Present Members : (14)

Argentine Federation of Film Societies (**Argentina**), Bangladesh Federation of Film Societies (**Bangladesh**), Croatian Film Clubs Association (**Croatia**), Estonian Federation of Film Societies (**Estonia**), Union Nationale Inter Ciné-Clubs/U.N.I.C.C. (**France**), Bundesverband Jugend und Film, (**Germany**), British Federation of Film Societies (**Great Britain**), access CINEMA(**Ireland**), Federazione Italiana dei Circoli del Cinema (**Italy**), Norwegian Federation of Film Societies (**Norway**), Portuguese Federation of Film Societies (**Portugal**), Sri Lanka Federation of Film Societies (**Sri Lanka**), Catalan Federation of Film Societies (**Spain – Catalonia**), Cinélibre Federation of Swiss Film Societies (**Switzerland**)

Absent Members: (06)

Australian Council of Film Societies (**Australia**), Danish Film Clubs for Children and Youth (**Denmark**), Bundesverband kommunale Filmarbeit (**Germany**), Unione Italiana Circoli del Cinema (**Italy**), Association of Slovak Film Clubs (**Slovak Republic**), Swedish Federation of Film Societies (**Sweden**)

Chairman of G a: **Mr. Joao Paulo Macedo**, Portugal, was unanimously elected as chairman of the assembly.

The Swiss delegate Mr. Robert Richter proposed to include point 10 of the agenda (Approval of New Members) into point 1b. The proposition was approved unanimously.

Agenda- 1 (b) (Approval of New Members)

Newly Rectified Members:

(a) Eligible to Vote at G. A.-2006: (03)

1. National Council of Film Societies (Brazil)
2. Federation of Film Societies of Cuba (Cuba),
3. Federation of Film Societies of India (India),

These three Federations were former members. After discontinuation of membership they again applied for membership. After getting the approval of EC they have been paying membership fees for last two years. In this circumstances G. A. unanimously rectify them as full members eligible to Vote at G. A.-2006.

(b) Not Eligible to Vote at G. A.-2006 (04)

1. Russia- *Absent at G. A.-2006*
2. Lithuania
3. Dominican Republic
4. Morocco.

These four federations have applied for their membership in 2006. EC has accepted their application and G. A. has unanimously rectified them as full members Not Eligible to Vote at G. A.-2006.

(C) Associate Members:

The G. A. unanimously endorsed the applications of Associate Membership approved by the EC. New Associate Members are:

1. Malaysia Film Society (Malaysia)
2. Cine Club Bravo, Mexico (Mexico)
3. Mongolian Cinema Association (Mongolia)
4. Kara Film Society (Pakistan)
5. Singapore Film Society (Singapore)
6. Thai Film Foundation (Thailand)- *Absent at G. A.-2006*

Obsevers present at G A.-2006 :

1. Nepal
2. Indonesia
3. South Korea
4. Uruguay
5. Ecuador
6. Burkina Faso
7. Egypt
8. Morocco
9. Serbia
10. The Philipines (former member)
11. Tunisia (former member)

Total Voter Member Present at G A.

After rectifying three new members eligible to Vote at G. A.-2006, total 17 (**Seventeen**) voting members were present at the G.A-2006, Matera, Italy.

Total Participants at G A-2006

Full Members : 20
Associate Members : 05
Observers : 11
Total Countries : 36

Agenda-2 (Apologies for Absence)

Apologies: Astrid Friberg, Sweden.

Agenda-3 (Minutes of the last G. A.)

The Swiss delegate wanted to know what has happened to the resolutions decided by the last General Assembly, and what has been done by the EC since last GA, amongst others the presence of the federation on the internet, and the visibility and presence of the IFFS outside the federation?

The chairman proposed to be brief on the interventions. After discussion the Swiss delegate proposed to either correct the minutes or to delete them. It was unanimously approved to correct the former minutes.

Agenda-3 (Minutes of the last G. A.)

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Agenda-4 (Report from the Vice-President)

The Vice-President informed the GA about the work of including new members, mapping the obstacles of film knowledge and film distribution between the members to increase the film society audience. The VP apologised for the missing two Vice-Presidents and thanked the members of the Executive Committee for their work in the period. He also thanked the group secretaries and stressed the importance of developing activity on the African continent. The work on a news bulletin will be a main activity for the coming EC. The VP also informed about the regrettable outcome to arrange a GA in Brazil, and brought greetings from our president Gianni Amelio, who is willing to continue his presidency.

Agenda-5 (Treasurers report)

The Treasurer told about the transferring of the federation's account from Switzerland to France where the federation is registered. There has been several problems related to this operation, but as of June 2006, all of the federation's assets are placed in the French account. He informed about the income and expenses in the past period, and emphasised the importance for the members to give up the name of the federations when paying.

Agenda-6 (Auditor's report)

The Treasurer read the report from the auditor, Anna Stina Nyström. The auditor recommended that the accounts should be approved.

Intervent from the French delegate. It is not correct that all of the money is transferred. The VP explained that a formal letter will be written to the Swiss bank declaring the relationship between the federation and bank as closed.

The Swiss delegate wanted a more specific report on the accounts, and could not accept the treasurer's report as it was presented. The budget with incomes and expenses in detail was distributed during the meeting after a general recall to the Treasurer by all the delegates after the claim of the Swiss delegate;. The French delegate added completing points to the treasurer's report. The Norwegian delegate suggested that a more specific account should be sent out with the minutes of the GA.

Agenda-7 (Reports from the group secretaries)

The Irish delegate gave an account of the English language group. The group has been represented at all EC meetings since last GA. The Bangladesh delegate told about the activities of the Asian group. There has been a lot of activity in recruiting new members and work with gathering films on DVD, and the placing of new juries in Asia. The Argentine delegate gave an account of the Latin-American group. New members, production section, film for children and youth. The French delegate gave an account about the Latin group. She regretted that the Galician federation has pulled out due to financial problems, and appreciated the cooperation with Portugal. She questioned the reason for the Latin group to exist and proposed to join forces with the Mediterranean group. The Nordic secretary told about stable activity in the Nordic countries and appreciated new members in the region.

Agenda-8 (Special duties)

The Irish delegate gave a brief account about the activities of the IFFS juries. The Norwegian delegate gave an account about the website and stressed the importance of the site being used by the members and the juries. The German delegate told about the activity on children's film and stressed the importance of this work.

Intervent from the Swiss delegate wanting more complete information about the central-European group and the special duties.

Agenda-9 (Approval of Reports)

All reports were approved unanimously with the suggestions made by G. A.

Agenda-10 (Approval of New Members)

See point 1b.

Agenda-11 (Proposal of alteration of the constitution)

The alterations were distributed to the delegates on beforehand. The VP informed the GA.

Article 1: Spanish Name of the Organization

The G. A. unanimously approved the proposition to accommodate "Spanish Name of the Organization".

Article 2. Official Language

The G. A. unanimously approved the proposition to accommodate "Spanish" as one of the official languages.

Article 12: **Composition of EC**

The G. A. unanimously approved the new composition of the Executive Committee of the organization. The New Executive Committee will be a compilation of “Main Office”, “Group Secretaries” and “Special Duty Officers”.

Main Office: The Main Office will be constitute with 5 (Five) members. All the Main Office Members will be member of the Executive Committee.

1. Cultural President – one
2. President- one
3. Vice President- one
4. Secretary General- one
5. Treasurer- one

Group Secretaries: Each Group (approved by the G. A.) will elect one person as Group Secretary. All the Group Secretaries will be member of the Executive Committee.

Special Duty Officers: The G. A will appoint (by electoral process) a number of Special Duty Officers to assist the main office. All the Special Duty officers will be member of the Executive Committee.

Agenda-12 (Proposition from Member Federations)

No proposals.

Agenda-13 (Proposition from the Open Forum)

Letter from Matera. Paolo read the letter out loud. Unanimously approved.

It was proposed to publish the names supporting the letter.

Agenda-14 (Election of the Executive Committee)

(A) Main Office

Cultural President, President, and Treasurer have been elected uncontested.

The Vice-President was elected with one abstention.

Three Candidates appear for the post of Secretary General. 17 (Seventeen) present voter member federations vote for the post of Secretary General. Golam Rabbany BIPLOB (Bangladesh) got 10 (Ten), Atle Hunnes Isaksen (Norway) got 4 (Four) and Janine Bertrand (France) got 3 (Three) votes.

(B) Group Secretaries

Janine Bertrand informed the G. A. that there are only two members in “Latin Language Group” and they are not interested to continue this group. She proposed to dissolve the group and that the two member federations of this group join the Mediterranean Group. The GA A unanimously approved the proposition.

The Swiss and the German delegate informed the G. A. that at this moment they are unable to announce the name of a new Group Secretary for Central & Eastern European Group. They will inform the Executive Committee about it later.

Asian Group, Nordic Group, Mediterranean Group, English Group and Latin-American Group announced the name of their Group Secretaries.

(C) Special Duty Officers

The G. A. unanimously appointed 5 (Five) Special Duty Officers: Jury Administrator, Children Affairs, Web Site, Information and Secretary.

The Newly Elected Executive Committee of the IFFS for 2006-8.

- | | | |
|-----|-----------------------------------|---------------------------------|
| 1. | Gianni Amelio, Italy | Cultural President |
| 2. | Paolo Minuto, Italy | President |
| 3. | Antonio Claudino de Jesus, Brazil | Vice President |
| 4. | Golam Rabbany Biplob, Bangladesh | Secretary General |
| 5. | Raivo Olmet, Estonia | Treasurer |
| 6. | Ashley Ratnavibhushana, Sri Lanka | Group Secretary (Asia) |
| 7. | Janine Bertrand, France | Group Secretary (Mediterranean) |
| 8. | Astrid Friberg, Sweden | Group Secretary (Nordic) |
| 9. | Maretta Dillon, Ireland | Group Secretary (English) |
| 10. | Cristina Marchese, Argentina | Group Secretary (Latin-America) |

1. Vacant
2. Bernt Lindner, Germany
3. Joao Paulo Macedo, Portugal
4. Jon Iversen, Norway
5. Julio Lamaña, Spain
6. Atle Hunnes Isaksen, Norway

Group Secretary (Central & Eastern Europe)
Special Duty Officer (Children & Youth Films)
Special Duty Officer (Jury Administration)
Special Duty Officer (Web Site)
Special Duty Officer (Information)
Special Duty Officer (Secretary to the Executive Committee).

Appointment of Auditor

The GA unanimously reappointed Anna Stina Nyström as the Auditor of IFFS.

There has been a group meeting for Africa and an introduction paper was presented to the GA.

Agenda-15 (Next General Assembly)

There has been an invitation from the Moroccan federation and the GA welcomes the invitation in principle.

The President thanked the representatives who are stepping out of the EC, in particular Astrid Friberg who has been in charge of the juries.

Oslo 2006.09.26
Atle Hunnes Isaksen
Reporter.



QUIJOTE AWARD: MANOEL DE OLIVEIRA

FICC - Federação Internacional de Cineclubes atribui Prémio DON QUIJOTE a Manoel de Oliveira

Por proposta da Federação Portuguesa de Cineclubes, o Prémio foi atribuído ao decano dos realizadores portugueses - e mais antigo cineasta em actividade - em reconhecimento pelo seu contributo para o cinema português e mundial.

Este prémio é atribuído pela segunda vez na história desta organização internacional, fundada em 1947 durante o Festival de Cannes, graças aos esforços de, entre outros George Sadoul, e reúne hoje cerca de 50 federações nacionais de mais de 30 países.

Recorde-se que o prémio Don Quijote de carreira foi atribuído pela primeira vez, no ano passado, a título póstumo, ao realizador francês Jean Vigo, celebrando os 400 anos de Don Quijote.

jJoao Paulo Macedo, Manoel de Oliveira and Paolo Minuto



LETTER FROM MATERA

THIS IS THE LETTER FROM MATERA, A TEXT APPROVED FOR THE ALL DELEGATIONS PRESENT IN MATERA

Matera, June 16th, 2006

A letter from Matera

The different representatives of film societies, film festivals, federations and national councils of film societies, film archives and filmmakers gathered in Matera, Italy at the 8th International Festival of Film Societies state the following letter with the purpose of expressing our points of view and our own objectives as well. We reckon the diversity of our members and also their regional processes of institutionalization of our promoting activities and the defense of cinema itself.

1. We are in favour of free exhibition, distribution, documentation and film making in its photochemical and digital versions, considering all techniques and formats for short, medium and long films, as well as experimental genres, fiction and documentaries.
2. We propose the exchange of audiovisual and artistic assets and the creation and widespreading of catalogues to strengthen international cooperation through our networks and circuits with non profit purposes.
3. We insist on the institutionalization of film societies and also the extension of cooperation with the institutions of preservation, diffusion and promotion of cinematography.
4. We ask for the recuperation of cinema theaters and also the extension of audiovisual exhibitions in non conventional places.
5. We will be holding events during 2007 for the 60th anniversary of International Federation of Film Societies (IFFS/FICC) celebration.

Reunidos en Matera, Italia, en el marco del 8 Festival Internacional de Cine Clubes, los representantes de cine clubes, festivales de cine, federaciones, asociaciones y consejos nacionales de cine clubes, cinematecas y realizadores, emitimos la presente carta con el fin de dar a conocer nuestros puntos de vista así como nuestros objetivos.

Reconociendo la diversidad de nuestros integrantes, así como de los procesos regionales de institucionalización de nuestras actividades de promoción y defensa del cine:

1. Estamos a favor de la libre exhibición, distribución, documentación y realización de películas en sus soportes fotoquímicos y digitales, considerando todas sus técnicas y los formatos de corto, medio y largometraje, así como los géneros experimentales, de ficción y documental.
2. Nos proponemos el intercambio de bienes artísticos audiovisuales así como la creación y divulgación de catálogos con el fin de estrechar la colaboración internacional a través de nuestras redes y circuitos sin fines de lucro.
3. Reivindicamos la institucionalización de los cine clubes así como la extensión de la cooperación con organismos de preservación, difusión y promoción de la cinematografía.
4. Nos pronunciamos por la recuperación de salas de cine así como la extensión de exhibiciones audiovisuales en espacios no convencionales.
5. Realizaremos eventos a lo largo del año 2007 para celebrar los 60 años de la Federación Internacional de Cine Clubes (FICC/IFFS).

CINESUD, AN ALTERNATIVE TO COMERCIAL DISTRIBUTION

CINESUD is an international project in which film societies and film society federations all over the world take part. Such a relevant project needs a full explanation to give sense to the whole idea in order to introduce you to the diverse possibilities in the fields of distribution and showing for the film societies of the world. CINESUD is not new for all film societies because some of them have already shown films in their film festivals in Catalonia (Spain), FIKE (Évora Portugal). and Medellín (Colombia). But after the Film Society International Meetings in Matera (Italy) and the Latin American Film Society Meeting in Sao Paulo and Santa Maria (Brazil), many countries have shown their interest in this project and the number of available films on catalogue has also increased as well as the theoretical and philosophical framework that surrounds this project.



WHAT IS CINESUD?

Introduction CINESUD was an original idea from the Catalan Federation of Film Societies to ensure the distribution of independent films with the aim of showing them free of charge in Film Societies and other alternative cinemas. Inheriting the spirit and the name of this project, a group of Latin American Film Societies have taken up again the idea of creating a distribution network of independent films to be shown free by Film Societies in our countries. Currently Film Societies and Federations from Catalonia, Portugal, Mexico, Colombia, Argentina, Uruguay and Brazil take part in the project. And soon Morocco, Cuba and Dominican Republic will join them.

Methodology- Each Film Society or National Federation of Film Societies chooses several films (feature films, short films, animation films, video clips, etc.) and proposes their authors to give up distribution and showing rights with non-profit making aims. Our suggestion is to use Creative Commons licences.

- Each Film Society presents to the remaining members their selected films to be added to the **CINESUD** catalogue. To do so, they provide DVD copies, film credits and any other material (pictures, trailers, etc.) suitable to introduce the film to Film Societies.
- The above information is added to a catalogue available at under the “Catalogues” section.
- Film Societies interested in the films available in the **CINESUD** catalogue should contact directly the Film Society or Federation of Film Societies referred in the credits of each film and agree the distribution mechanisms of the film copies. In the public showing of the films the original credits of the author should be kept and shown (as agreed in the Creative Commons licence). Also **CINESUD** network should be mentioned as well as the name of the Federation or Film Society that proposed the film in question.

Catalogue You can check it at: under the “catalogues” section.

This is a worldwide project and we hope many nationalities see themselves represented in it. The countries represented at this moment in the catalogue in time are the following: Argentina, Colombia, Catalonia (Spain), Lebanon and Mexico. Soon: Brazil, Uruguay, Ecuador, Morocco, Portugal,....

CINESUD TECHNOLOGICAL MEANS

The web page where **CINESUD** catalogue is published and is constantly updated is , the worldwide film society web. This catalogue, updated on a daily basis, will be soon improved to include new menus to allow film festival programmers to search for films by nationality, author or other key word filters.

WHAT ARE CREATIVE COMMONS LICENCES?

Everybody is concerned about showing rights and nobody wants to have legal trouble. CINESUD project, under the same philosophy of free software, is based on freeing some rights on behalf of the author. Creative Commons licences are an alternative way of distributing contents (texts, pictures, songs, films). According to these licences, the authors can free some of the rights related to their works while they keep some others for themselves. This process opposes to the traditional “all rights reserved” copyright model allowing a greater freedom in the use of contents and permits a wider access to cultural goods for everybody.

One of the licences available at Creative Commons is Non-Commercial Attribution – No derivations in which the author allows to copy, distribute, display, and perform his work under the following conditions:

- To attribute the work as specified by the author or licensor.
- To not use his work for commercial purposes.
- To not alter, transform, or build upon his work.

More information

- [Official Creative Commons web page](#) -

Internet Archive of films freely available on the Internet with Creative Commons licences. It includes some cinema classics.

AVAILABLE FILMS SO FAR

The number of available films is continuously increasing. At present, there is a single list at MKN , but soon film festival programmers, will have the possibility to filter the information according to your needs and tastes. An itinerant Film Festival will also be created and added from the suggestions that came out from what each Film Society or Federation considers the best of the catalogue.

We are always dealing with non-commercial cinema, basically with documentaries and short films where the keyword is UNPUBLISHED. Some works have won international awards at film festivals, but they have never had distribution outside their countries of origin. You can also appreciate a huge number of Latin American titles in the catalogue, but this will change as soon as Asian countries start to contribute to the project. Subtitles are considered a handicap that needs to be solved because not all works are subtitled in English or French.

In any case, CINESUD will become a source of contents for all those Film Societies all over the world interested in the project.

Julio Lamaña i Orozco

Federació Catalana de Cineclubs

www.mundokino.net

Special Duty Officer (Information) in the IFFS (International Federations Films Societies) and CINESUD promoter in Catalonia (Spain).

Secod Iberoamerican film clubs meeting in Santa M^a (Brasil)



En el marco del Primer Festival de Cine Latino-Americano de São Paulo (10-15 de julio) y de la 26 Jornada Nacional de Cine Clubes Brasileños (13-16 de julio), se realizó el 2º Encuentro Iberoamericano de Cine Clubes, en Santa Maria, Rio Grande do Sul, Brasil. Los resultados de esta reunión fueron la retroalimentación y divulgación de las distintas experiencias de los cine clubes y sus diversos tipos de organización; conocer los avances legislativos en las diferentes leyes del cine de nuestros países; la discusión de proyectos comunitarios para el cineclubismo, los mecanismos de distribución e intercambio audiovisual, una muestra común e itinerante, la producción audiovisual y de festivales con producciones que recojan el tema del cine club, así como la exhibición anual de una muestra Iberoamericana de cine clubes. Los países asistentes emitieron la Carta de Santa María que expresó el sentir de la reunión y manifiesta las tareas que se desprendan del encuentro.

Resultados del 2º Encuentro Iberoamericano de Cine Clubes, julio 2006

En el marco del Primer Festival de Cinema Latinoamericano de São Paulo y la 26 Jornada Nacional de Cine Clubes en Santa Maria, Rio Grande do Sul, Brasil, tuvo lugar el 2º Encuentro Iberoamericano de Cine Clubes, celebrado entre el 13 y el 16 de julio de 2006 entre representantes de cine clubes, festivales de cine, cinematecas, realizadores, consejos, asociaciones y federaciones nacionales de cine clubes con la finalidad de reconocer la diversidad actual entre la comunidad audiovisual iberoamericana y propiciar proyectos comunes.

Los temas centrales de la reunión fueron el desarrollo comunitario a partir de la documentación y realización documental audiovisual, la difusión de las actividades mundiales de los cine clubes a través del portal www.mundokino.net y el desarrollo de Cinesud, un catálogo abierto y cooperativo enmarcado en el fortalecimiento de la comunidad cineclubista, cuyo objetivo es la promoción de obras audiovisuales en todas sus formas con la finalidad de exhibirlas libremente y sin fines lucrativos, en cine clubes y otras salas alternas. Los temas relativos que días después se trataron en São Paulo con Carlos Seabra y el equipo de Utopia, fueron las plataformas de divulgación y descarga utilizando el open source para los contenidos audiovisuales vinculados al catálogo Cinesud y Mundokino.

En la Carta de Santa María quedaron expresados el sentir de la reunión y los objetivos del grupo que se pronunció por la unidad iberoamericana a través del intercambio documental y audiovisual. Para los festejos del 60 Aniversario de la FICC se propuso la realización de una muestra Iberoamericana cuyos temas, títulos, formatos, colaboradores y calendario quedaron por definirse.

Estuvieron presentes Melina Torres de la Guía de Festivales de Cine y Video de Argentina; Juan Carlos Arch de la Federación Argentina de Cine Clubes; Cristina Marchese del Cine Club Santa Fe, Argentina; Alfredo Scaglia del Cine Club Rosario; Julio Lamaña Orozco de la Federació Catalana de Cineclubs, Paolo Minuto de la Federación Internacional de Cine Clubes; Fernando Serrano Ramírez y Gabriel Rodríguez Álvarez de Mundokino/Cine Club Bravo; Luis Rafael González de la Cinemateca Dominicana; Fernando Henríquez del Cine Club Nueva Helvecia de Uruguay; Débora Butruce del Cachaça Cinema Clube, Calebe Pimentel del Centro Rio Clarensense de Cultura, Rio Claro, Sao Paulo, Claudino de Jesus, presidente del Consejo Nacional de Cine Clubes de Brasil, así como Luiz Albert Cassol, Vice Presidente do CNC e representante do Cineclubes Lanterna Aurélio de Santa Maria, un proyecto cultural de la Cooperativa de Estudiantes de Santa Maria-CESMA, y del Festival Santa Maria Vídeo e Cinema, que organizaron y fueron los cordiales anfitriones de la 26ª Jornada Nacional de Cine Clubes y del 2º Encontro Iberoamericano.

Se convocó a realizar el 3er Encuentro Iberoamericano de Cine Clubes en la última semana de julio de 2007 en Espirito Santo, Brasil.

Gabriel Rodríguez Álvarez

Coordinación Iberoamericana de Cine Clubes, Vila Velha, ES, 25 de julio 2006

Santa Maria, RS; Brazil.
July 15th 2006.-

LETTER FROM SANTA MARIA, BRAZIL.

In Santa Maria; 'Rio Grande do Sul' State, Brazil and on the occasion of the 26th Annual National Gathering of Film Societies and the 2nd Ibero-American Meeting of Film Societies. The representatives of different film societies, festivals, film archives, national councils, associations, federations and filmmakers; we recognise the exemplary rôle of Brazilian movement in terms of contributing with experiences, identity, projects and achievements to the global movement of film societies.

With the idea of stating our own points of view and our objectives as well; we herewith issue the present letter.

1. We envisage film societies as non-profitable cultural organizations essential for the overspreading, analysis and comprehension of audio-visual language, by participating in our societies and as an element of cohesion, organization, linking and feedback to struggle to get democratic freedoms.
2. We also claim for the right to public property which is essential to facilitate the access to culture for all the peoples of the world, especially those with no freedom for the development of culture.
3. We will also go further on with the development of Mundokino.net website throughout the articulation of different communicational channels for the progress of our community as a overspreading portal for news, documents. With activities and agendas for the different associated film societies.
4. We support the idea of a Ibero-American unity through the means of an open and cooperative catalogue, framed to strengthen our film society community with the objective of promoting audiovisual works in all the possible forma and ways for free and non-profitable exhibition in film societies and other alternative exhibiting halls.
5. We invite to celebrate the 60th. Anniversary of the IFFS with the First Ibero-American Film Societies Exhibition which will begin in January 2007 in a simultaneous way in our entire community. We will promote the realization of local exhibitions which will be at disposal of the associate members of IFFS, showing the wealth of film language, the culture and the identities of each of the participant countries.



ANOTHER NEWS

URUGUAY

around the world

Seminario: "Cultura Cinematográfica en Uruguay"
1° y 2 de setiembre – Salto - Uruguay

Conclusiones

- 1) Se reactivará la Federación de Cine Clubes del Uruguay. La misma se formará como una Sociedad de Hecho que pasará a ser una Sociedad Civil sin fines de lucro. Entre sus primeras tareas facilitará los trámites para obtener las personerías jurídicas de los cines clubes que aún no la poseen.
- 2) Cada Cine Club mantendrá autonomía para llevar adelante sus actividades.
- 3) Cada Cine Club nombrará un interlocutor para mantener el contacto entre las diferentes instituciones. Para tal fin se tomará como base para el reglamento de la Federación el proyecto anterior que se encuentra archivado en el Instituto Nacional del Audiovisual.
- 4) La Federación resolverá la pertenencia o no a CineSud y a la Federación Internacional de Cines Clubes y discutirá la inclusión de los cines móviles ya existentes.
- 5) Se coordinará una próxima reunión de Cines Clubes en el Departamento de Canelones
- 6) Quedó presentado y puesto a disposición de los Cines Clubes interesados material para exhibiciones gratuitas de CineSud. El mismo puede solicitarse a Fernando Henríquez (Cine Club de Nueva Helvecia).- Se adjunta material informativo.
- 7) Quedó planteado el proyecto de Distribuidora Alternativa expuesto por Cinemateca Uruguaya.
- 8) Quedó planteada la propuesta a los Cines Clubes de crear Videos Clubes dentro de sus instituciones trabajando conjuntamente con: Videograma, Cinemateca Video y Buen Cine.
- 9) Tanto la Dirección de Cultura del Ministerio de Educación y Cultura, como el Instituto Nacional del Audiovisual manifestaron el interés en apoyar las iniciativas propuestas por los cines clubes. El Sr. Martín Papich pedirá audiencia con para poder plantear las problemáticas expuestas en el Seminario al próximo Consejo de Intendentes y a la Universidad de la República para generar apoyos desde la Direcciones de Cultura de las Intendencias.
- 10) Juan José Mugni, director del Instituto Nacional de la Imagen, puso a disposición de todos los cines clubes del interior la colección de DVDs y el equipamiento de cine móvil que posee dicha institución.
- 11) Se formuló el interés de generar una publicación en principio implementada en formato web con proyección a ser una publicación impresa de difusión nacional, con el fin de hacer una difusión nacional de las actividades de cada departamento.
- 12) Será planteado ante la Comisión de Educación y Arte de la Dirección de Cultura del Ministerio de Educación y Cultura una propuesta para incluir la como Enseñanza Extracurricular en los centros de enseñanza secundaria la materia de Cultura Cinematográfica. La redacción del mismo quedó a cargo de Fernando Alonso (Dep. de Cultura de Salto) y de un grupo de estudiantes del SERP.
- 13) EL grupo de Cines ambulantes quedó a disposición de los Cines Clubes para dar apoyo en lo referente a exhibiciones.
- 14) Se formuló el interés del INA de generar el próximo 19 de noviembre, día nacional del cine, actividades especiales en todos los Cines Clubes del país y en la Cinemateca Uruguaya.

ARGENTINA

The Cineclub "93El corto"94 and the "93Cineclub Municipal Hugo del Carril "93both of the City of Cordoba, Argentina, organized "93The National Festival of shortcut CORTO'd3POLIS"94 from 19 to the 22 of October in Córdoba. This Festival proposes to investigate shortcut and simultaneously to spread it.

The Festival had workshops with the objective to contribute to the growth of the producers and in addition a forum with the presence of Latin American producers that allowed to know in depth the Latin American audio-visual subject.

www.cineclubelcorto.com.ar/cortopolis

info@cineclubelcorto.com.ar

CROATIA

GIVE ME THE CINEMA! Public call for saving Croatian cinemas

Should a European friend visiting Zagreb wish you to show him the Zagreb theaters, this wish will not be difficult to fulfill. In an easy stroll across the map of the down town from the Marshall Tito Square (where Croatian National Theater is situated) through Frankopanska Street (Drama Theatre Gavella), down Ilica Street (Theatre Kerempuh) and Gajeva Street to Teslina Street (Zagreb Youth Theatre) the visitor will scan all the most important locations of the Zagreb theatre life. If your guest likes to take strolls s/he could quickly get to Exit, Puppet Theatre, Komedijska and Vidra ... And if s/he plans to stay in Zagreb for some time or live there temporarily you can draw her/his attention to other two locations in Ilica Street – to the location of the former Lika Cinema where a dance theatre will eventually emerge and to the former Apolo Cinema which was generously donated by the city authorities to Vitez's Histrions along with a considerable investment in a thorough reconstruction.

Should your European, however, wish to go to cinema or, god forbid, to watch a worthy (maybe even Croatian) film, as a host eager to make an impression, you will probably find yourself in huge trouble. If, while you are at it, in the last city cinema (the Europa Cinema) a children's jostle is on, not only will s/he have to spread the map or go away from the down town by tram, but s/he (when eventually there) will have to bump into consumers in shopping malls which the city authorities appointed to take care of film buffs. Perhaps you will later have to answer a series of not-at-all easy questions. Why isn't there a single repertoire cinema in the center of the Croatian capital with a million of inhabitants? Or perhaps there has never been any? And have we in Croatia maybe skipped the 20th century – the film century – so that we could in the 21st century go back to the 19th – the theatre century?

And the 19th century, connected with premodern and preurban manners of trade with public good, is about to give the last blow to the symbol of modernity and urbanity - the cinema! After all other city cinemas were sold out, closed down, turned into theatres, shops or warehouses – the biggest and the oldest Zagreb cinematography temple of a symbolic name – Europa – is threatened with the transformation... into another theatre! Being conservative, as much as the institutions it belongs to (Croatian National Theatre) and largely dependant on the state and city money!

The Croatian state and the City of Zagreb, which support this transaction, however, still have not established a single film institution of national interest. They allowed the privatization of all cinema facilities (Jadran film, cinemas). Turning the Europa cinema into a theatre will be the last blow to the film culture and national cinema, after which there will be no rescue for remaining cinemas in other Croatian towns.

Managing to revitalize the Tuškanac cinema through earnest negotiations and its own investments and providing modest circulation of the cinema library and art films in Croatia, Croatian Film Clubs' Association in collaboration with Zagreb Film Festival invites all film associations and producers, all film workers, artists and film buffs to join us in the Action of saving Croatian cinemas. For the next few weeks we will remind the authorities of the barbarian treatment of the film culture in several ways:

- by a series of shorts with the common motto „Give me the cinema!“ signed by a dozen Croatian directors, which will be screened before features and documentaries at the oncoming festivals, beginning with Zagreb Film Festival
- by signing a petition, starting on September 26, 2006 at 8pm at the box office of the Europa cinema during the opening of the film photography exhibition
- by activities on city squares and streets
- by opening a special web site where the petition will be signed

We will ask the authorities to secure the continuity of cinema life in Zagreb and Croatia by rescuing (buying out) the remaining cinemas and funding “facilities” and programs of the cinemas which could become screening forts of film festivals, film reviews as well as of Croatian and culturally worth international cinema which finds the suburban commercial multiplex cinema doors closed. It is not our intention to help cinema and cinematography only, it is also to protect the inheritance which identifies us as a civilized, urban and European environment!

Hrvatski filmski savez / Croatian Film Clubs' Association
Zagreb film festival



GERMANY

LUCAS 2006 29th International Children's Film Festival, Germany
September 24 – October 2, 2006.

The FICC/ IFFS JURY Jury awarded the following prizes:

DON QUIJOTE PRIZE unanimously to:

When the Show Tent Came to My Town / Ookami Shoujo

By Yoshihiro Fukagawa / Japan / 2005 / 106 minutes / 35mm / Colour

An Omega Project Co., Ookami Shunojo Film Partners presentation of a Basara Pictures production. (International sales: Basara, Tokyo.)

For Akira and his classmates, the days always follow the same pattern: In school there is constant aggravation between him and the other boys, and everyone teases the outsider, the girl Hideko. Then two things happen, which change everything: the smart and beautiful Rumiko comes newly into the class, and a travelling show has set up its tents in town. Soon everyone is sure, that the main attraction, a terrifying wolf-girl, must really be Hideko. Only Rumiko defends her against the suspicions of her classmates. Since Akira has fallen a little bit in love with Rumiko, he too lands up on her side. Nevertheless, he still wants to find out for sure who the wolf-girl really is. When it comes out, that it is in reality the beautiful Rumiko in disguise, the other children at first feel deceived. But soon the school children learn that Rumiko is above all lonely, and that they have all become a sort of family for her. The film leads us into the world of countryside Japan in the 1970s, telling a poetic and atmospheric story about prejudice, trust and friendship, which could also very well be happening today.

The FICC Jury gave the Don Quijote Award to the Film *When the Show Tent Came to my Town / Ookami Shoujo* for the following reasons:

Courage, faith, friendship, sticking together –'96 whether in class or in your circle of friends –'96 is important.

From the beginning, the story captures the young audience, because it is well told. The Japanese film impressively recounts how prejudices against poverty, different looks and being different are being broken down. While Akira and his classmates learn to go up to each other, they understand that tolerance is necessary to be able to maintain long-term friendship.

SPECIAL MENTION

A Year in my Life / Le temps des porte-plumes

by Daniel Duval / France / 2006 / 94 minutes / 35mm / Colour

Production Co. Elia Films. / Sales Co. TFI Film International www.tfiinternational.com/

heart he has already become a son for her. With intensive imagery, the film tells the story of a young boy who struggles to find his place in life.

Summer 1954. The nine year old orphaned boy Pippo has luck: He is adopted by Gustave and Céécile, who own a farm in the countryside. Yet here everything is new and unfamiliar for him. And it is hard for Pippo to settle in. In school he is soon considered a rough and pig-headed boy, because he doesn't swallow everything. At first Céécile is completely unable to deal with him. She is even thinking about bringing him back to the orphanage. But Pippo also finds friends like the former soldier Pierre or the funny old Alphonsine, who even lets him use her shed so that he could build a flying machine there. For his big dream is to once sail across the sky. He doesn't tell his foster parents about any of these activities. When there is again aggravation in school, Céécile wants to do what she had previously announced, and drives Pippo back to the orphanage. But then she cannot bring herself to leaving him there. She realizes that in her heart he has already become a son for her. With intensive imagery, the film tells the story of a young boy who struggles to find his place in life.

The FICC Jury is happy to give a laudable mention to the French film *A Year in My Life / Le temps des porte-plumes*. The jury noted that the director uses a delicate and poetic style to tell the story of a child who, after being abandoned, finds the strength to open himself again to new affections and friendship, and to dream about a future.

FICC/IFFS Jury

Kathrin Bublys, Germany

Anna Ganzinelli Neuenschwander, Switzerland

Hilde Kjos, Norway

SWITZERLAND



42e édition des Journées de Soleure

Inscription des films pour les 42es Journées de Soleure

Dès le 18 septembre 2006, il est possible d'inscrire des films – tous genres confondus – achevés durant l'année 2006 à la 42e édition des Journées de Soleure. Le date limite d'inscription est fixée au 23 octobre 2006. Sont admis les films de tous formats (vidéo comprise) de réalisateurs suisses ou de réalisateurs étrangers établis en Suisse. Les films peuvent de nouveau être inscrits directement en ligne sur le site web des Journées de Soleure <http://www.solothurnerfilmtage.ch/entryform/>. Ce portail reste aussi en service jusqu'au 23 octobre 2006.

Il est aussi possible de télécharger un formulaire au format .doc sur notre site. Ce document, dûment complété, sera transmis

* électroniquement, d'ici au 23 octobre 2006, avec mention du titre du film dans la ligne correspondante, à l'adresse film@solothurnerfilmtage.ch

* ou sous forme de copie papier (date du timbre postal: 23 octobre 2006) au numéro de télécopie +41 32 623 64 10 ou à l'adresse suivante:

Journées de Soleure

Untere Steingrubenstrasse 19

Case postale 1564

CH-4502 Soleure

Pour toute question complémentaire ou de plus amples informations, veuillez vous adresser s.v.p. au secrétariat des Journées de Soleure: tél. 032 625 80 80.

Rétrospective Renato Berta - le directeur de la photographie

La rétrospective est dédiée à Renato Berta, directeur de la photographie, qui a marqué de son empreinte le Nouveau cinéma suisse dans les années 1960 et, au cours de sa carrière, a travaillé avec de nombreux réalisateurs aussi connus que Louis Malle, Alain Resnais, Manoel de Oliveira, Amos Gitai et Robert Guédiguian.

L'œuvre du technicien tessinois est très apprécié, en raison de son sens exceptionnel du «cadrage» et la finesse de ses éclairages. Les Journées de Soleure présenteront un choix de films tiré de sa longue filmographie, permettant de se faire une idée précise et d'avoir une vue d'ensemble de son travail avec différents réalisateurs. Le public aura en outre l'occasion de rencontrer Renato Berta à Soleure après les projections et de l'entendre s'exprimer lors de débats et autres tables rondes.

Sound & Stories

Pour la deuxième année consécutive, la section «Sound & Stories» offre une tribune et un tremplin aux clips musicaux suisses. Les clips seront présentés à la salle de projection de la Kulturfabrik Kofmehl.

Et le public aura de nouveau l'honneur de désigner le meilleur clip musical.

Délai d'inscription pour Sound & Stories:

Les clips peuvent être annoncés jusqu'au 9 octobre 2006. Les productions suivantes entrent en considération pour figurer au programme:

* réalisation suisse pour des groupes suisses

* réalisation suisse pour des groupes étrangers

* réalisation internationale pour des groupes suisses

Vous trouverez le formulaire d'inscription et le règlement de participation sur notre site

<http://www.solothurnerfilmtage.ch> ou à l'adresse électronique suivante: smoell@solothurnerfilmtage.ch

Veuillez s.v.p. envoyer le clip à:

Journées de Soleure

Sound&Stories

Untere Steingrubenstrasse 19

case postale 1564

4502 Soleure

Pour toute question, adressez-vous à Madame Möll: smoell@solothurnerfilmtage.ch / tél. 032 625 80 80

Passages

Comme nous l'indiquons dans notre dernière Lettre d'information, nous projetons de mettre sur pied la deuxième édition de «Passages» lors des prochaines Journées de Soleure. Après avoir invité à Soleure les institutions de soutien au cinéma des régions limitrophes (Bavière, Bade-Wurtemberg, Alsace, Franche-Comté, Rhône-Alpes, Aoste, Piémont, Lombardie, Tyrol du Sud, Vorarlberg, Tyrol, Salzbourg), ce sont les producteurs de ces régions et leurs films qui retiendront notre attention l'an prochain.

Ces «Passages» ont pour but d'une part de discuter des particularités de la coproduction interrégionale; d'autre part nous souhaitons offrir une plate-forme aux producteurs suisses pour leur permettre d'entrer en contact avec nos hôtes de France, d'Allemagne, d'Autriche et d'Italie.

PORTUGAL

Dear Friends and Colleagues

I regret to inform you that Jose Vieira Marques, Director of Figueira da Foz Film Festival died last 4th July at age of 72.

His activities extended to Critic and Teaching (Film and Video History and Critic) but also cooperation with the Portuguese Federation of Film Societies.

During three decades he was Festival Director of Figueira da Foz and we use to look at him as one of the most prominent authorities in Independent Cinema in the World and responsible for one major event in the discovery and promotion of Films and Filmmakers, the Figueira da Foz Film Festival that had its last edition (31st.) in 2002.

His death means one enormous lost for Culture and Cinema.

Joao Paulo Macedo
President of
FPCC - Portuguese Federation of Film Societies

It is with much mourning to read your message of the death of our friend José Vieira Marques. I gladly met him personally several times at the Film Festival of Figueira da Foz Portugal where I was a member of the IFFS juries. Mr. Marques really was a very gifted and talented director with superior knowledge of the worldwide cinema, and he also was a very friendly person full of good sense of humour. His passing away really is a big loss for the Portuguese and worldwide film movement

Bernt Lindner.

COMMUNICATIONS

INDIA

Please note that Mr. Sudhir Nandgaonkar has been elected as the General Secretary of the Federation of Film Societies of India (FFSI) for the term 2006-2008. Eminent filmmaker Mr. Shyam Benegal has been re-elected as the President. As per our constitution the Central Office of the Indian Federation will be operated from the following address till any further decision:

ARGENTINA

Cristina Marchese recogerá la antorcha dejada por Juan Carlos Arch en la federación Argentina de Cineclubs y será la representante en la FICC

CATALONIA (SPAIN)
In the last *Federació Catalana de Cineclubs* General Assembly, on 16th September 2006, and in the last Executive Committee Meeting on 6th October 2006, the *Federació Catalana de Cineclubs* decided to appoint Julio Lamaña *Vocal de Relacions Internacionals* (the person in charge of foreign affairs), and for this reason he will be the representative of the *Federació Catalana de Cineclubs* in the IFFS General Assembly.

60
YEARS 2007



Fédération internationale des ciné-clubs
International Federation of Film Societies

Article 1 : Name

An international association has been set up in 1947 in Cannes (France) among groups of film societies in countries throughout the world and this association shall be called FEDERATION INTERNATIONALE DES CINE-CLUBS (F.I.C.C.) or in the English language the INTERNATIONAL FEDERATION OF FILM SOCIETIES (I.F.F.S)

This is the first article in our Constitution. The IFFS was born 59 years ago. In 2007, we will celebrate the 60 anniversary. We will prepare, from the Executive Committee, many acts to remember this date.
CONGRATULATIONS !!!

IF YOU HAVE ANY SUGGESTIONS ABOUT HOW TO CELEBRATE THIS CELEBRATION, OR IF YOU WANT TO CELEBRATE IT IN YOUR COUNTRY, TELL US FOR INCLUDED IT IN THIS NEWSLETTER AND IFFS WEBSITE