



## **INTERNATIONAL FEDERATION FILM SOCIETY**

**Newsletter  
Number 6  
july 2008**

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4-8 DECEMBER 2008
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# IFFS news

## NEXT GENERAL ASSEMBLY IN SENIGALLIA (ITALY) 4-8 DECEMBER 2008



The General Assembly can be held in Italy from 5th to 7th December (arrivals 4th, departures 8th) in Senigallia, where hopefully in next May there will be the International Festival of Film Societies.

## THE IFFS ARCHIVE IN THE SWISS CINEMATHEQUE IN LAUSANNE



Signed the contract between FICC/IFFS and Swiss Cinematheque in Lausanne. Thanks to the Swiss member Cinelibre and Robert Richter (Cinelibre president), in order to save and to profit better of the very rich and important Iffs archive.

### **Art. 1 Objet**

Le présent accord règle le dépôt de fonds d'archives et autres documents papier (nommés ci-après les documents déposés).

### **Art. 2 Enregistrement des documents déposés**

La Cinémathèque suisse établit un bordereau d'entrée puis un inventaire qui font partie intégrante de cet accord. La FICC peut en tout temps joindre à ce dépôt toute pièce qu'elle jugera utile d'être déposée.

### **Art. 3 Propriété et titularité des droits**

Le dépôt n'a aucune influence sur la propriété réelle des documents déposés. La FICC garantit être autorisée à déposer les documents aux présentes conditions.

#### **Art. 4 Conservation**

La conservation des documents déposés est gratuite. La Cinémathèque suisse s'efforce de conserver les documents déposés d'une manière adéquate et scientifiquement reconnue.

Les documents déposés sont assurés contre le vol, l'incendie et les dégâts d'eau pour un montant correspondant à leur valeur de remplacement, pour autant que le remplacement soit réalisable.

#### **Art. 5 Exclusion de la garantie**

La Cinémathèque suisse n'est pas responsable de la dégradation naturelle des documents déposés.

L'exclusion de garantie ne vaut pas pour les événements impliquant une volonté intentionnelle ou une faute grave de la Cinémathèque suisse. En pareil cas, la responsabilité ne couvre toutefois que la valeur d'origine des documents déposés.

#### **Art. 6 Utilisation par le déposant**

La FICC est autorisée à consulter en tout temps et sans frais les documents déposés. Elle s'engage à respecter les délais usuels de consultation de la Cinémathèque suisse, ainsi qu'à payer les frais éventuels de photocopie ou tout autre mode de reproduction des documents déposés.

La FICC est autorisée à emprunter les documents qu'elle a déposés. Elle remboursera à la Cinémathèque suisse les frais de manutention et d'expédition selon le tarif en vigueur. Le transport des documents déposés est du ressort de la FICC et s'effectue en tout cas à ses frais et à ses risques.

#### **Art. 7 Utilisation par la Cinémathèque suisse**

Toute utilisation, telle que expositions et publications, et toute restauration par la Cinémathèque suisse des documents déposés est soumise à l'autorisation écrite de la FICC.

La Cinémathèque suisse est autorisée à réaliser des copies des documents déposés à des fins de conservation. Ces copies sont la propriété de la Cinémathèque suisse.

La FICC s'engage à ne pas poursuivre la Cinémathèque suisse dans le cadre de l'utilisation susmentionnée et à ne pas soutenir des tiers dans une telle démarche.

#### **Art. 8 Consultation et utilisation par des tiers**

La consultation des documents déposés peut, dans certains cas, faire l'objet de restrictions. Le prêt est exclu.

L'utilisation des documents déposés par des tiers, dont les modalités doivent faire l'objet d'un accord particulier, nécessite l'autorisation écrite de la FICC.

#### **Art. 9 Reprise**

La FICC est autorisée à reprendre les documents déposés en avertissant la Cinémathèque suisse par écrit 6 mois à l'avance.

En cas de reprise des documents déposés, la FICC est tenue de verser auparavant à la Cinémathèque suisse un dédommagement pour les frais liés au catalogage, au conditionnement, et à la conservation.

Il en va de même pour les frais de restauration éventuellement pris en charge par la Cinémathèque suisse, toute restauration étant effectuée avec l'accord du déposant.

Les conditions de reprise des documents déposés ayant bénéficié d'une restauration seront définies par la Cinémathèque suisse et la FICC selon l'art.7.

Le transport des documents repris s'effectue dans tous les cas aux frais et aux risques de la FICC.

#### **Art. 10 Restitution**

La Cinémathèque suisse est autorisée à restituer en tout temps et à ses frais les documents déposés, en avertissant la FICC par écrit 6 mois à l'avance.

Dans ce cas, la FICC n'est pas tenue de verser auparavant à la Cinémathèque suisse un dédommagement pour les frais liés au catalogage, au conditionnement, et à la conservation.

**Art. 11 Composantes du présent accord**

Le bordereau d'entrée, le règlement d'utilisation et les tarifs en vigueur font partie intégrante du présent accord.

**Art. 12 Dispositions finales**

Le présent accord entre en vigueur au moment de sa signature et s'applique pour une durée indéterminée. Tout changement de l'accord sera fait par écrit.

**Art. 13 Droit applicable et for**

Le présent accord est régi par le code suisse des obligations.

Le for exclusif est Lausanne.

## PAOLO MINUTO, IFFS PRESIDENT, VISITS CATALONIA (SPAIN)

Paolo Minuto a visité la Catalogne le 7 juin pour accompagner les ciné-clubs catalans dans sa *3ème journée des ciné-clubs de Catalogne*. Dans la ville de Vic, près de Barcelone, 24 ciné-clubs se sont réunis pour travailler sur le sujet des nouvelles technologies et comment celles-ci interviennent dans son quotidien. Avec deux objectifs, utiliser les outils comme Internet pour améliorer la communication entre les ciné-clubs et son publique (web, blog, videoblog, podcast, RSS...) et s'approcher à des nouveaux catalogues numériques qui proposent des films de grand qualité, inédits, et que maintenant n'existent que en DVD. La diversification dans la programmation est un des nouveaux chemins pour faciliter au publique des nouvelles expériences.

Plus d'informations à :

<http://www.federaciocatalanacineclubs.cat>



Paolo Minuto avec Patricia Astorga et Martí Porter

## WORLD MAP OF FILM SOCIETIES

We want to develop a world map of film societies. Using Googlemap you will now be able to mark your film society on a map of the world and by doing this we will be able to obtain a census of all the film societies in the world.

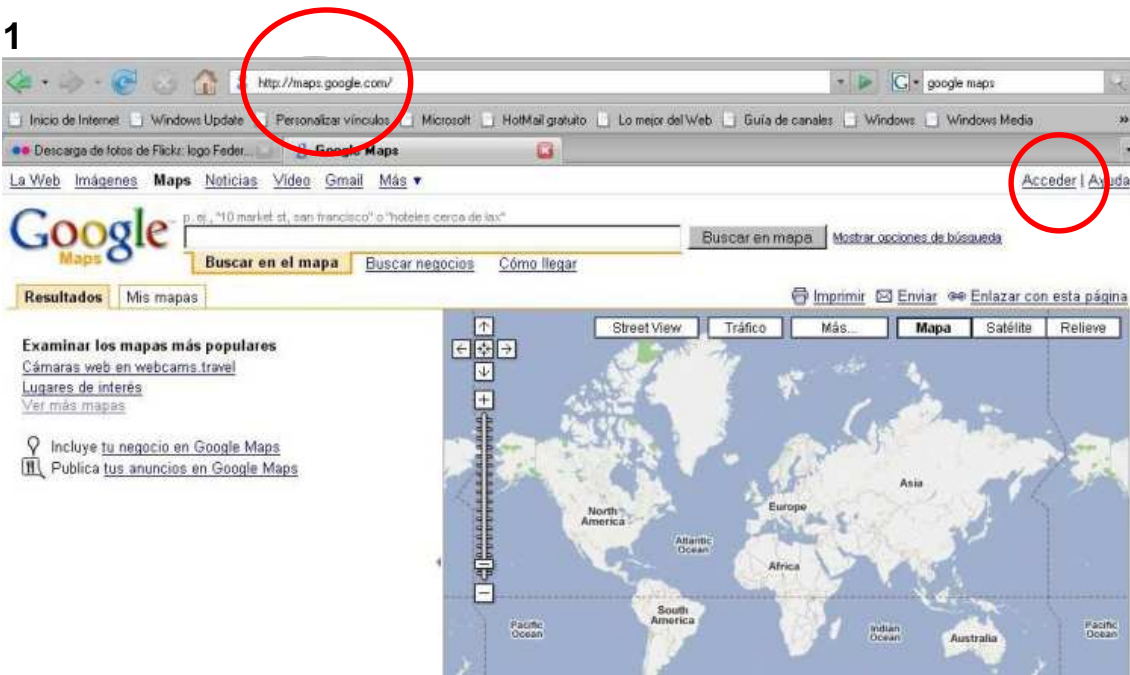
So how can I put my film society on the map?

First of all, you will need to have a gmail account. If you want to be able to add a film society to the world map, you will need to create a gmail account ( if you do not have one already).

Once you have created a gmail account, please follow the steps below to mark your film society on the world map:

1. Go to the web address <http://maps.google.com> and click on "Sign in" at the top right hand corner of the screen.
2. Sign in to Google Maps by entering your e-mail and password and clicking the "Sign in" button. You will now see a map of the world.
3. At the top of this screen with the world map is a "Search" field. Enter the phrase international federation film societies in this field and click "Search maps"
4. A list of search results appears – this list includes the "world map of film societies". Click on the "world map of film societies" link. You will now see a map of the world marked with film society locations from around the world.
5. Save this map in "My Maps".
6. To add a new film society to this map, first click on the "Edit" button on the left-hand side of the screen.
7. Using the "Search" field at the top of the screen enter the name of the city, town or location you wish to go to on the world map and click "Search Maps".
8. Using the Zoom Bar on the map, zoom in to the exact location needed on the map for your film society. Click on the balloon symbol at the top left hand side of the map and move the balloon to wherever is needed on the map to mark the location of your film society. A bubble box now appears. In this bubble box, insert the information about that film society e.g. address, logo, website link. When you have inserted all of the information for that film society, click "OK".
9. Repeat steps 7 and 8 for each of the film societies that need to be added to the map. Use the same coloured balloon for all of the film societies belonging to one federation. When you are finished, click the "Done" button on the left-hand side of the screen.

1



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3, 4,

This screenshot shows a Google Maps search for "international federation film societies". The search bar and the "Buscar en el mapa" button are circled in red. The search results on the left list several entries, with "International Federation Film Societies" and "singapore film society" circled in blue. A red arrow points from the search bar to the first result. The map on the right shows a world map with several location pins.

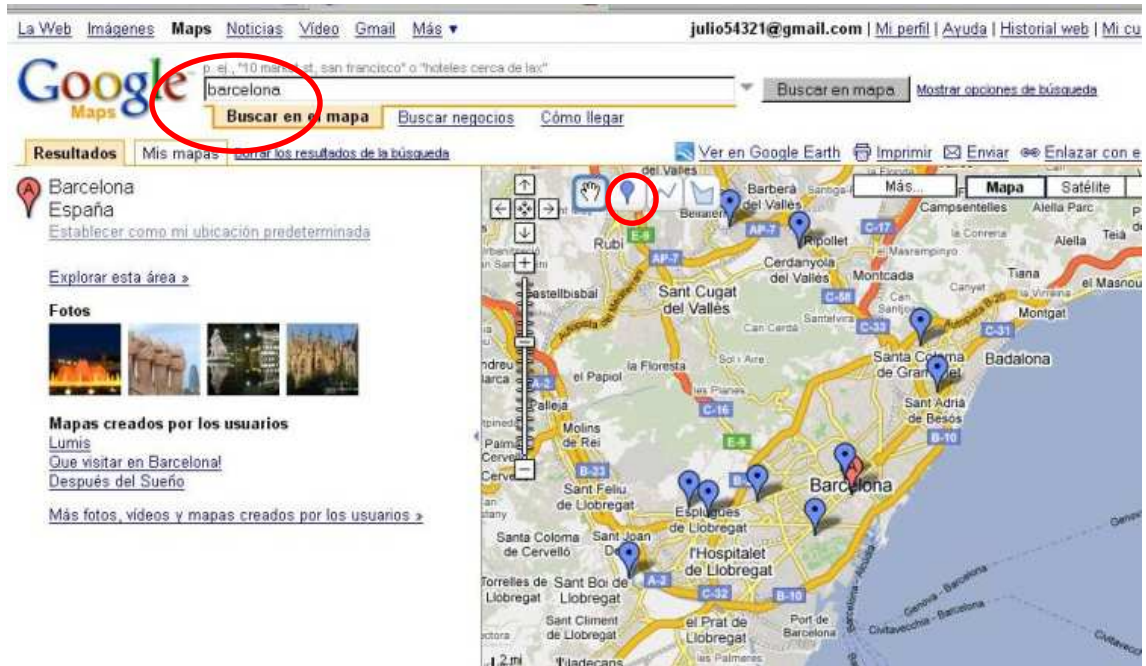
5, 6

This screenshot shows a Google Maps interface displaying a custom map titled "world map of film societies". The "Mis mapas" button in the top left is circled in green. The "Editar" button in the left sidebar is circled in red. The map shows a world map with numerous location pins, primarily in South America and Europe. The search bar at the top contains the text "p. ej. '10 market st, san francisco' o 'hoteles cerca de los'".

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La Web [Imágenes](#) [Maps](#) [Noticias](#) [Video](#) [Gmail](#) [Más ▾](#) juliolamana.fccc@gmail.com | [Mi perfil](#) | [Ayuda](#) | [Mi c](#)

Google   [Mostrar opciones de búsqueda](#)

[Buscar en el mapa](#) [Buscar negocios](#) [Cómo llegar](#)

Resultados **Mis mapas** [Borrar los resultados de la búsqueda](#) [Ver en Google Earth](#) [Imprimir](#) [Enviar](#) [Enlazar con](#)

[Crear un mapa nuevo](#) - [Añadir contenido](#)

**Creados por otros**  
 **world map of film societies**


**Contenido destacado**  
 [Mapa electoral](#)  
 [Cámaras web en webcams.travel](#)

[Colaborar](#) [Importar](#)

Título

Descripción

[Cineclub Riella d'Agramunt](#)  
[Cineclub Arisa del Cinema de la Vall de Ribes](#)



## **A NEW MAGAZINE DEDICATED TO THE FILM SOCIETIES, MOVEMENT AND TO THE PUBLIC**

Dear friends,

The institution I coordinate, The Centre for Cinema Promotion-CPCine, will shortly publish, in partnership with the São Paulo Official Press, a magazine dedicated to the film societies' movement and to the public. The purpose of this publication is to provide essays and reflections from the perspective of the point of view of the public and of the film society movement. The magazine is called (in a poor English translation): "Notebooks on Public and Film Societies Movement" (Cahiers du public et du mouvement ciné-club).

The magazine will be published every 4 months alternately with books about film societies and public: In August we will have a publication of the Notebooks and in October the book, and so on. We have already planned to publish the books of our colleagues Gabriel Rodríguez, André Gatti, and others.

Even though the first issue will only be published in Portuguese, I believe that the real vocation of these Notebooks is international and multilingual – and we will struggle to have a Spanish edition as soon as possible.

I will initially coordinate the Notebooks and Frank Ferreira and Diomedio Piskator will be responsible for organizing its editorial content. We also have created an Editorial Council formed by members of film societies. At this particular time of growth of the film societies' movement in the world, these members were selected from all continents in order to achieve the international vocation and to explore new lines of work.

The objective of this message is to announce the birth of this new editorial line and to invite you to collaborate with articles that deal with your experience about your activity in a film societies' movement, wherever you come from. The articles will be previously submitted to our Editorial Council before their publication.

I thank you all in advance and send you, on behalf of Notebooks on Public and Film Societies Movement ,

Our best regards,

Felipe Macedo  
[felipemacedocineclubes@yahoo.com.br](mailto:felipemacedocineclubes@yahoo.com.br)

# around the world

## Italy

### NEW COMMITTEE OF FEDERAZIONE ITALIANA DEI CIRCOLI DEL CINEMA (FICC)

**Presidente:** Marco Asunis

**Vicepresidenti:** Elisabetta Randaccio, Vincenzo Esposito, Patrizia Salvatori, Alessandro Radovini

**Responsabile relazioni internazionali:** Paolo Minuto;

**Consiglieri:** Tonino De Pace, Patrizia Ruoppolo, Marino Canzoneri, Gino Interi, Valentina Origa, Glenda Manzetto, Sergio Canneto, Roberto Lippi.

<http://www.ficc.it/>

### LA CINETECA DELLA SARDEGNA IN DANGER



LEGGI LA  
PETIZIONE

The Cinemateque of Sardegna, founded by Fabio Masala, Fiaf member is in danger of cancellation. Many associations, intellectuals, film directors, critics and other personalities wrote to help it. Please use their blog to send your support: <http://cinetecasarda.blogspot.com>

Al Presidente della Giunta della Regione Autonoma della Sardegna, Dott. Renato Soru

al Presidente del Consiglio Regionale, On. Giacomo Spissu

e p. c. ai Capigruppo del Consiglio Regionale Sardo

al Presidente della Società Umanitaria, Dott. Amos Nannini

- Le associazioni di cultura cinematografica e le associazioni di cultura educativa:
- Il Centro Regionale Sardo della FICC, (Federazione Italiana dei Circoli del Cinema)

- Il Cineclub FedIC, (Federazione Italiana Cineamatori), Cagliari
- L'ARCI-UCCA, (Unione dei Circoli del Cinema ARCI), prov. Cagliari
- Il MCE, (Movimento di Cooperazione Educativa), Sardegna
- Il CIDI, (Centro di Iniziativa Democratica degli Insegnanti), Cagliari
- LEND (Lingua e Nuova Didattica)
- GISCEL (Gruppo di Intervento e Studio nel Campo dell'Educazione Linguistica)
- I sottoscrittori in elenco

I firmatari hanno accolto con favore la decisione della Giunta Regionale Sarda di promuovere la costituzione della Fondazione "Cineteca regionale sarda", assunta con l'art. 14 della Legge regionale n. 15 del 20 settembre 2006, e hanno apprezzato che nel testo di legge fosse riconosciuta l'importanza dell'attività che ormai da più di 40 anni la Cineteca Sarda della Società Umanitaria svolge in Sardegna.

Ma il successivo schema di Statuto della Fondazione, approvato il 20 dicembre 2007, non riconosce e non determina in maniera chiara e definita il ruolo del Centro di Servizi Culturali di Cagliari della Società Umanitaria.

In tale contesto i firmatari osservano con preoccupazione che alcune iniziative culturali e politiche - pure realizzate nell'intento senz'altro meritorio di proporre al pubblico un'immensa mole di materiali audiovisivi, come la Sardegna Digital Library, ed alcuni progetti recentemente annunciati, riguardanti la creazione di nuove istituzioni culturali - sembrano ignorare, con un'incomprensibile mancanza di memoria storica e in contraddizione con gli stessi proponenti del progetto di Centro di Documentazione Audiovisiva (det. 834 del 26 aprile 2006), il lavoro svolto in Sardegna dalla Cineteca Sarda della Società Umanitaria a partire dal 1966.

La Cineteca Sarda è stata ed è ancora oggi un interlocutore imprescindibile per chiunque abbia scelto di impegnarsi in Sardegna, in ogni sede, sul terreno della formazione e dell'organizzazione del pubblico, dell'uso formativo degli audiovisivi, con un lavoro strenuo e capillare mirante alla crescita della cultura - non solo cinematografica - in senso democratico.

L'apertura al dialogo con le realtà associative diffuse sul territorio e l'offerta gratuita e continua non solo di materiale audiovisivo, ma anche di formazione sul piano metodologico, oltre che tecnico, hanno sempre caratterizzato il lavoro della Cineteca sarda e dei Centri culturali della Società Umanitaria in Sardegna.

Tale lavoro ha portato peraltro riconoscimento e stima a livello sia nazionale che internazionale, come mostrano la collaborazione costante con le Cineteche italiane e la presenza della Cineteca Sarda nella FIAF (International Federation of Film Archives).

Il patrimonio audiovisivo, le competenze, le professionalità, le sensibilità che negli anni i Centri di Servizi Culturali della Società Umanitaria hanno formato, sia nel proprio interno che nell'associazionismo di base, costituiscono un bene pubblico che deve essere riconosciuto, difeso e potenziato.

Pertanto, i firmatari del documento auspicano:

1. che la Regione si impegni per la costituzione – prevista dalla legge – di una fondazione mista pubblico-privato, per garantire, attraverso l'indispensabile coinvolgimento della Società Umanitaria, il potenziamento e il radicamento di quel servizio pubblico che la 'Cineteca Sarda' ha fino ad oggi offerto ad associazioni, scuole, biblioteche, università e a tutti e tutte coloro che hanno operato con gli audiovisivi per contribuire alla crescita culturale della Sardegna.
2. che la Società Umanitaria di Milano si impegni affinché questo patrimonio storico di esperienza e di materiali concretizzatosi nella Cineteca sarda sia tradotto all'interno della "Cineteca regionale sarda", e compia i necessari passi per trovare con la Regione sarda un terreno di confronto e di mediazione che porti alla costituzione di una cineteca pubblica, accessibile e gratuita per tutti.

Per:

Firme

Il Centro Regionale Sardo della FICC,  
Il Cineclub FedIC Cagliari,  
L'ARCI-UCCA prov. Cagliari,  
Il MCE Sardegna,  
Il CIDI Cagliari,  
LEND  
GISCEL Sardegna

Luigi Zara  
Romano Widmar  
Alessia Camedda  
Rinaldo Rizzi  
Rosamaria Maggio  
Maria Rosa Giannalia  
Maria Teresa Lecca.

## Mexico

### CINECLUB REVOLUCIÓN



Created by the Carrillo Gil Art Museum and by Circo 2.12 A.C as a place to promote cinematographic productions, the Film Society Revolución seeks to bring the community close to experimenting and conceiving the public's participation in cinema by encouraging reflection, appreciation, dialogue and analysis of this artistic genre.

#### Echoes of FICCO

Film festivals are a remarkable source of programming and curatorship concerning the visual arts. Such selections and discoveries will later on supply commercial movie theaters, art film houses and film societies. We thank the collaboration of IMCINE and the CCC, in offering a program which consists of the works of new Mexican filmmakers who have gained international acknowledgement after being recognized at home.  
<http://cineclubrevolucion.blogspot.com/>



# United Kingdom

## BFFS FILM SOCIETY OF THE YEAR 2007

### **BFFS Awards**

#### **Film Society of the Year Awards**

**The award categories are:**



#### **1.- The Engholm Prize for Film Society of the Year**

The top award is made to the society considered by the judges to be vigorous and dynamic in providing all of the qualities outlined for the individual categories, showing matchless customer service, creativity and sometimes progression in unfavourable circumstances.

#### **Winner: CinéGuernsey**

Distinction: Winchester Film Society

#### **2.- Best Film Programming**

This award recognises the society that demonstrates that they are delivering a premium selection of films. Their members are fortunate to receive breadth, intelligence and freshness. Seasons under consideration may be themed or streamed but all should offer choice and quality.

#### **Winner: Penwith Film Society**

Distinction: Club Film (Skye) and IGA Film Club and Keswick Film Club  
Commendation: Bracknell Film Society and Bridport Film Society and Louth Film Society and Winchester Film Society

#### **3.- Best Programme Notes**

Whether they have used handouts on a screening-by-screening basis, a glossy catalogue or new media, the winning society will be one that has put exceptional time and effort into educating the membership with literate, accurate and assessable information

#### **Joint Winners: Bracknell Film Society and Bridport Film Society**

Distinction: Swindon Film Society and Trowbridge Film Society  
Commendation: Penwith Film Society and Winchester Film Society

#### **4.- Best Marketing**

This winner will have shown originality and enterprise in getting their message across. Using stimulating concepts or novel techniques, they will be attracting new members, then retaining and informing them.

#### **Winner: CinéGuernsey**

Distinction: Dorchester Film Society

Commendation: Keswick Film Club and Lytham St Annes Film Society and Wimbledon Film Club

### **5.- Best Website**

Recognising that the transmission of information is no longer the exclusive domain of posters, leaflets and programme notes, this award recognises the film society that makes best use of the internet to communicate with members and non-members alike. The judges will primarily consider accessibility, usability, clarity and adherence to standards in support of these aims; quality of design will be examined, but only as a secondary element.

#### **Winner: Keswick Film Club**

Distinction: Forest Row Film Society and Wimbledon Film Club  
Commendation: Oxen Park Cinema Club and Winchester Film Society

### **6.- Community Award**

All film societies grow from, serve and are a vital part of their community. The winner of this award will have provided exemplary service to its community by, for example, celebrating its community's own cultural diversity, providing for specific identified needs, undertaking a planned community based project, outreach work or working directly with particular sections of their community such as schools and disabled or elderly people

#### **Winner: CinéGuernsey**

Distinction: Swindon Film Society  
Commendation: Oxen Park Cinema Club and Strathendrick Film Society

### **7.- Best New Society**

This will be a society in their first or perhaps second year that stands out from most from their contemporaries. Having grown from nothing to offering a wide selection of films, the winner will be serving the requirements of their membership excellently. In addition, they may have a novel concept or be transcending some obstacle.

#### **Winner: Real 2 Reel Cinema**

Distinction: Looe Film Society (Cinema by the Sea)  
Commendation: Diss Film Society and Largs Film Society

### **8.- Best Student Society**

Based at and run by or for the students of an educational establishment, be it university, college, institute or school. The winning society, whilst characterising the best qualities of the movement, conspicuously serves the needs of its constituency.

**Winner: CinSoc - University of Exeter Guild of Students Cinema Society**

### **9.- The Charles Roebuck Cup**

The members of BFFS are film societies and so most of the annual awards are for societies. This one, however, is for one of those remarkable individuals who start film societies, keep the federation going and support the movement in all sorts of ways, often over many years. It was donated by Charles Roebuck, a life-long cinema enthusiast and national officer of the BFFS.

**Awarded to Leslie Hardcastle, BFI**

# DON QUIJOTE AWARDS

## IFFS JURY IN 43 th KARLOVY VARY IFF

Serve this to let you know about the nomination of FICC JURY  
43<sup>rd</sup> KARLOVY VARY IFF  
4<sup>th</sup>-12<sup>nd</sup> July, 2008

### **FICC JURY**

JAKUB KLÍMA CZECH REPUBLIC  
MARIANNE KÕRVER – ESTONIA  
GJERTRUDE LANGELAND - NORWAY  
DERICK SMITH - IRELAND  
RAQUEL LLORCA SANZ – SPAIN – FEDERACIO CATALANA CINECLUBS

## IFFS JURY IN 61th LOCARNO IFF

Serve this to let you know about the nomination of FICC JURY to the  
61st Locarno International Film Festival  
6th – 16th August 2008

### **FICC JURY**

BRIANA BERG - SWITZERLAND  
CSABA BARDOS FROM HUNGARY  
EÓIN HAYES – IRELAND

## DON QUIJOTE PRIZE IN KRISTIANSAND INTERNATIONAL CHILDREN'S FILM FESTIVAL (NORWAY)

Kristiansand International Children's Film Festival, Kristiansand, Norway  
22-27 April, 2008

The FICC/ IFFS JURY Jury awarded the following prize:

### **DON QUIJOTE PRIZE unanimously to:**

#### **The Black Balloon**

by Elissa Down / Australia / 2007 / 97 minutes / 35mm / colour  
International Sales: Icon Entertainment International | Solar House, 915  
High Road, London N12 8QJ United Kingdom. | T: (44-208) 492-6300 F:  
(44-208) 492-6301 Web: <http://www.iconmovies.net>

When Thomas (Rhys Wakefield) and his family move to a new home and he has to start at a new school, all he wants is to fit in.

When his pregnant mother (Toni Collette) has to take things easy, his father Simon (Erik Thomson) puts him in charge of his autistic older brother Charlie (Luke Ford).

Thomas, with the help of his new girlfriend Jackie (Gemma Ward), faces his biggest challenge yet. Charlie's unusual antics take Thomas on an emotional journey that causes his pent-up frustrations about his brother to pour out - in a story that is funny, confronting, and ultimately heart-warming.

The Black Balloon is a story about fitting in, discovering love and accepting your family.

Further details from Kristiansand International Children's Film Festival /

<http://www.filmweb.no/barnefilmfestivalen2008/english/>

### **FICC/IFFS Jury**

Shihab Shirazee, Bangladesh  
David O'Mahony, Ireland  
Gry Gaard, Norway

## **DON QUIJOTE PRIZE IN KRAKOW FILM FESTIVAL (POLAND)**

48th Krakow Film Festival, Poland  
30 May - 5 June, 2007

The FICC/ IFFS JURY Jury awarded the following prize:

### **DON QUIJOTE PRIZE unanimously to:**

Le Jardin de Jad / This Way Up  
by Georgi Lazarevski / France / 2007 / 60 minutes /  
Production Co. Arturo Mio

<http://www.arturomio.com>

Just east of Jerusalem, the construction of the separation wall continues a few meters from a senior citizen's home. Its unavoidable and spectacular progression, as seen through the eyes of the residents, gradually isolates them from the world of the living and announces their approaching death.

Note from the Jury - Having watched all the competition films, the IFFS jury



has decided to grant the Don Quijote prize to Le Jardin de Jad – This Way Up.

The prize was awarded unanimously to the film for looking for silent but intensive humanity in a crisis-ridden world.

Further details from Krakow Film Festival, Poland /

[http://www.kff.com.pl/festiwal\\_en.php3?&plik=01.news](http://www.kff.com.pl/festiwal_en.php3?&plik=01.news)

**FICC/IFFS Jury**

Arnold Deć, Poland

Arne Feddersen, Germany

Mats Frenberg, Sweden



**IFFS website**

[www.ficc.info](http://www.ficc.info)

**another's links**

[www.mundokino.net](http://www.mundokino.net)

<http://www.flickr.com/photos/mundokino/>

<http://cinesud.blogspot.com>