



*Fédération internationale des ciné-clubs*  
*International Federation of Film Societies*  
*Federación Internacional de Cine Clubes*

23

DECEMBER 2012. Number 23

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

### **IFFS NEWS**

- HAPPY NEW YEAR 2013
- NEXT GENERAL ASSEMBLY TUNIS 2013

### **AROUND THE WORLD**

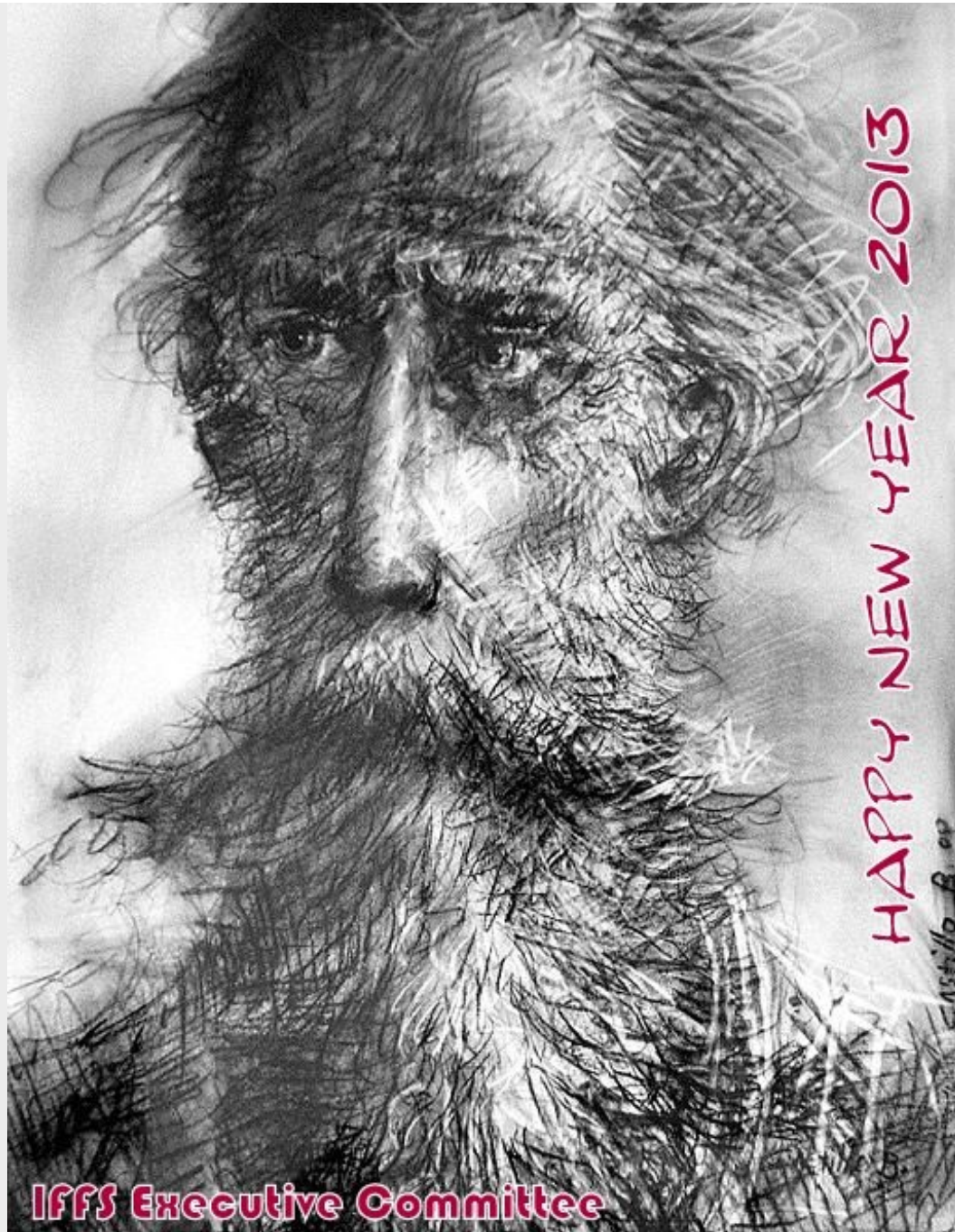
- FILMS SOCIETIES IN NORWAY
- FEDERATION OF THE FILM SOCIETIES OF INDIA

### **THE DON QUIJOTE PRIZE**

- REPORT ON ATTENDANCE AT THE JAMESON CINEFEST MISKOLC INTERNATIONAL FILM FESTIVAL
- CAMINHOS DO CINEMA PORTUGUES – XIXª EDIÇÃO – COIMBRA, 9 a 17 DE NOVEMBRO DE 2012, REPORT BY PIOTR MACIANTOWICZ, POLAND
- JOURNÉES CINÉMATOGRAPHIQUES DE CARTHAGE #24,16.- 24. nov. 2012, REPORT BY CHRISTI GRUNWALD-MERZ

### **IFFS NEWS**





HAPPY NEW YEAR 2013

Iffs Executive Committee

## **NEXT GENERAL ASSEMBLY TUNIS 2013**

### **The IFFS president, the IFFS Executive committee and the president of the steering committee of the International Federation of Film Societies' general assembly - Hammamet 2013**

Object: Participation in the work of the IFFS's general assembly, from 1st until 7th April, 2013, in Hammamet – Tunisia

Dear Delegate,

As part of the International Federation of Film Societies' general assembly, and in partnership with the Tunisian Minister of Culture, we are pleased to invite you to take part in the work of the IFFS's general assembly and the world summit of film societies, from 1st until 7th April, 2013, in Hammamet.

We are proud that this decisive meeting to celebrate the centenary of the film society movement around the world and which will certainly be a turning point in the process of democratization of this, takes place in Tunisia, henceforth the first Arab and African country to host the IFFS's general assembly, as decided in Moreno – Pernambuco- Brasil in December 2010.

Being aware of your status and your concern for the development of the film society movement, we count on your participation to this extraordinary meeting during which you may have to contribute to the drafting of the Carthage charter, intended to determine the strategic planning of the IFFS in the future, and where you will be able, if you wish, to submit written proposals concerning the subject matter.

To that end, you will find the attached file with the outline of the the IFFS's general assembly, along with the introductory text concerning this meeting.

#### **Planning of the General Assembly**

The Tunisian Federation of Film Societies suggests a one-week-long meeting in order to ensure the depth and conscientiousness of the General Assembly's work. We are trying to resume a tradition that would make of this assembly an occasion to strengthen the ties between the different actors of the international movement of film society .

Every day will be divided in two work periods: morning and afternoon. The evenings will have a festive aspect, being centred on film societies' fundamental activity: the screening-debate of movies. The seven days of the general assembly represent ten periods of work that will be organised as the following:

Day 1: [Meeting of the outgoing executive committee] + welcome and reception + solemn opening ceremony and introductions (Executive committee, authorities, etc.)

Day 2: [GA- Meeting of the groups] + [GA- Reports of the groups' secretaries]

Day 3: [Forum, Cineclubism in Tunisia] + [GA- Reports of the executive committee]

Day 4: [Forum, Cineclubism in Africa and in the Arab world] + [GA - Prospects and strategic planning of the IFFS]

Day 5: tourist tour

Day 6: [Forum, the IFFS and the centenary charter = The Carthage Charter] + [GA - Elections of the new executive committee]

Day 7: [Reunion of the new executive committee] + [Closing Ceremony]

#### **World Forum of Film Societies**

Through conferences-debates animated by eminent speakers and film specialists of oral practices, coming from University of Montréal (Canada), The University of Louisiana (USA) and The University of Brussels (Belgium) etc.

The World Summit would tackle four fundamental themes:

- I. The centenary of the global film society movement
- II. The film society movement in the Arab World

- III. The film society movement in Africa
- IV. The film society movement in Tunisia

As part of the exchange of competences on the subject of film society movement, numerous workshops ( facilitating debates , strategic planning , training of film societies moderators) and seminars ( having for main theme the cinematographic culture and the contribution of a cinematographic language in facilitating movie analysis ) will be held in parallel to the other activities.

The International Cultural Center of Hammamet will host the work of this general assembly.

Web site of the center: <http://www.darsebastian.com/darsebastian.html>

**Useful Information:**

The deadline for the confirmation of participation is January 5th, 2012.

The deadline for the reception of written interventions concerning the film societies world summit is January 20th 2013 (cf. introduction to the summit in annex 1).

The steering committee will bear the charges the transport costs, accommodation and meals during your stay in Tunisia.

Accommodation and meals will be at the Phenicia Sentido Hotel in Hammamet (cf. presentation of the hotel in annex 2)

Check in on April 1st, 2013; check out on April 8th 2013.

**SENTIDO Phenicia**

The SENTIDO Phenicia hotel is situated only 5 kilometres away from Hammamet's town centre, surrounded by 15 hectares of gardens and on a beautiful beach. The hotel was entirely restored, letting appear an elegance and luxury in each corner of the establishment. It is the perfect place for such a convention.

Web site of the hotel: <http://www.sentidohotels.com/hotels/overview/tunisia/hammamet/phenicia>



---

**AROUND THE WORLD**

**FILMS SOCIETIES IN NORWAY**





A very strict film-law from 1913 prohibited film societies in Norway. A loophole in the law was found in 1959 and the film society movement saw a rapid growth in the country through the sixties. The Norwegian Federation of Film Societies was established in 1968. Its main objective was to help film societies find alternative films for their venues. In the early seventies the film societies saw a political radicalization and for a while politics were more important than film in many societies. By the nineteen-eighties film buffs were back in the film societies that were again dedicated to alternative film and film art, although not forgetting the political film.

In the early nineties the film society movement probably had an all time high with more than one hundred film societies in the country. With the help of a grant from the National Culture Foundation more than thirty film societies for children were also set up during the nineties. In 1992 the federation of film societies started its own film import agency, Arthaus, dedicated to the import and distribution of arthouse films to cinemas and

film clubs. Arthaus, a non-profit organization, is now the largest arthouse-film distributor in Norway.

In the twentyfirst century we have so far seen a decline in film societies and members, but there are still around 75 film societies in Norway with a lot of activity. Many societies are active in organizing festivals and other film related events, often in cooperation with local cinemas. A decline in membership can to a large degree be explained by the fact that many film society events are now also open to non-members.

The Norwegian Federation of Film Societies is still actively supporting the local film societies, helping them to start up, find films, organize events etc. The federation receives funding from the Norwegian film foundation: Film & Kino. This support makes it possible for the federation to have a professional secretariat and remain a stabilizing factor for the film society movement in Norway.

Picture text: From the silent film concert tour with DU Music and The Cook by Fatty Arbuckle, 2011.

## **FEDERATION OF THE FILM SOCIETIES OF INDIA**

### **NEW EXECUTIVE COMMITTEE**

Kindly be informed that the Annual General Meeting of the Federation of the Film Societies was held on the 15th September 2012 at Pune, India.

Mr Kiran Shantaram, Chairman, Asian Film Foundation, Chairman, V.Shantaram Foundation as well as well-known director, has been elected as the President for the Years 2012-14. Mr . R Mani has been reelected as the General Secretary for the years 2012-14.

### **SPECIAL RAY NUMBER**

We are happy to inform you that the Federation of Film Societies of India (Eastern Region) has brought out a valuable publication on Satyajit Ray titled "IFSON: SPECIAL RAY NUMBER (3rd Edition: 2012)" with the following articles:

RAY ON CINEMA

Why do I make Film  
National Styles in the Cinema  
This Word 'Technique'  
A Word about Godard  
The Changing Face of Films  
Art of Scriptwriting  
The Question of Reality  
The Confronting Question  
Thoughts on the Camera  
The New Antonioni  
'I wish I could have shown them to you'  
The New Cinema and I  
The Nayak  
Ordeals of the Alien: With Sellers in Paris and Hollywood

#### RAY TALKS ON CINEMA

On Scriptwriting  
A Film Must Archives its Objectives

#### RAY ON RAY

A Wide-Angle View  
My Life, My Work  
If God does really exists

#### TRIBUTE TO RAY

Satyajit Ray: Filmmaker and Man - Subrata Banerjee  
Those Coffee House Days - R P Gupta  
As I Remember - Nemai Ghosh  
The Creator of Our New Age - Ritwik Ghatak  
An Eternal Image - Mrinal Sen  
The Last Great Figure of Indian Renaissance - Chidananda Dasgupta  
A Master - Ravi Shankar  
A tribute - Harisadhan Das Gupta

#### DOCUMENTS

Ray's Letter to Rajiv Gandhi, Prime Minister of India  
Ray's Letter to V N Gadgil, Minister of I&B, Govt. of India

This 110-pages A-4 sized publication is available on request from the following office of the Federation of Film Societies of India (FFSI). As FFSI is non-profit organization (founded by Satyajit Ray himself in 1959), it only charges the share of expenses of the publication which is only Four Euros per copy. To get the publication by courier the exact charges should be added. The net amount should be sent by bank transfer in advance to FFSI's A/C directly. Interested persons may contact the undersigned for details.

## DON QUIJOTE PRIZE

### REPORT ON ATTENDANCE AT THE JAMESON CINEFEST MISKOLC INTERNATIONAL FILM FESTIVAL

I, Maria Sol Rabbe, board member in the Hordaland Youth Film Society, travelled to the Jameson Cinefest in Hungary in September in order to take part in the FICC jury at the festival. I was present there from September 14th to 23rd on the invitation of the FICC, by way of NFK, to exercise duties as a jury member.

The FICC jury, which included fellow jury members Luis Pereira from Portugal and Rita Boroyák from Hungary, awarded the Don Quixote Award to a young filmmaker. The main competition program included a total of 16 films, all of which were either directed by filmmakers under the age of 30 or debut features. Though the quality of the selection varied somewhat, I was privy to some very interesting films, and the jury was unanimous with regards to which one deserved to win the prize.

The selection was international, and it was very exciting to be given a taste of what young filmmakers the world over are up to nowadays. The main competition program included the following films:

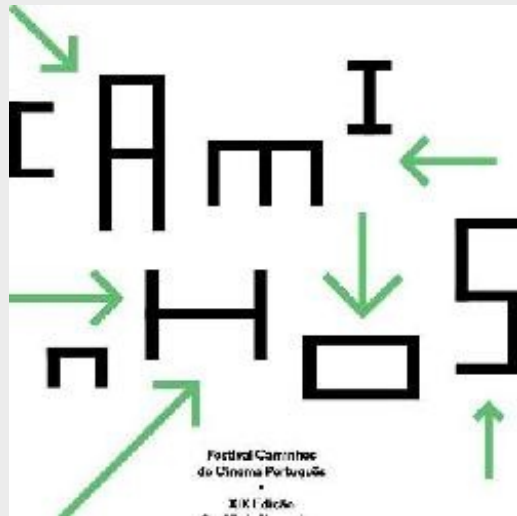
SAFETY NOT GUARANTEED (USA),  
SMASHED (USA),  
NUIT #1 (Canada),  
YOUR BEAUTY IS WORTH NOTHING (Austria),  
BEASTS OF THE SOUTHERN WILD (USA),  
EVERYBODY IN OUR FAMILY (Romania),  
BEAST PARADISE (France),  
HELL (Germany),  
TEDDY BEAR (Denmark),  
POLITE PEOPLE (Iceland),  
DOLLHOUSE (Ireland),  
THE TRIP (Slovenia),  
COMPLIANCE (USA),  
ELECTRICK CHILDREN (USA),  
VANISHING WAVES (Lithuania),  
BERBERIAN SOUND STUDIO (UK)

The FICC jury awarded the Don Quixote Prize to BEASTS OF THE SOUTHERN WILD, directed by 30 year old Benh Zeitlin. "Beasts" has done very well in many festivals, and has now been ensured commercial distribution in Norway. The jury's decision was unanimous, and is one we are very pleased with.

I had a great festival experience, not only as a movie-goer – I was also able to see some documentaries – but in social terms, too. I have acquired contacts from the four corners of Europe, and as the festival's youngest jury member by far, feel as though I coped very well. I would like to thank-you, FICC and Jameson Cinefest for this opportunity.



## CAMINHOS DO CINEMA PORTUGUES – XIXª EDIÇÃO – COIMBRA, 9 a 17 DE NOVEMBRO DE 2012, REPORT BY PIOTR MACIANTOWICZ, POLAND



Caminhos do Cinema Portuguese is one of the biggest film festival in Portugal and it's also a festival with big tradition. This year was the 19th edition of „Paths of Portuguese Cinema” and I had a great honor to be a member of FICC Jury in Coimbra. Coimbra is medium city in central part of Portugal, the city is home to one of the oldest universities in Europe and it is the University's Centre of Film Studies which organizes the festival.

Competition showcases was very extensive. There were screenings of documentaries, shorts, animated and feature-length drama films. Beside the competition films, there was also a lot of side-events, such as screenings of Irish shorts and features in „World Cinema” section of festival. Another important side-event was the section of „Visual essays” which was a kind of retrospective of 2012 Portugal Shorts. There was also a week-long retrospective of films. This year the topic of retrospective was „The Eroticism in Portuguese Cinema”.

As every year festival also included a children's programme, workshops and a conference of the state of the Portuguese industry and various social issues.

The FICC jury – one of five juries at the festival – give one prize – the Don Quijote Prize, but the jury had the option of giving another film a

### Special Mention.

The films in competition for the Don Quijote Prize included all of those with English subtitles, English language or no dialogue. In all, over 60 films were eligible and these covered all of the mentioned forms.

The quality of the feature films was „not the best in the world” , but the documentary and animated strands were particularly strong. A lot of animations was really good, both the visual and narrative aspect. Also, several documentaries delighted the jury. To sum up, but, that's my subjective opinion, directors of films have lack of good ideas, perhaps this is due to the crisis, still something is missing in feature films and shorts.

The film we awarded the prize to was „A nossa forma de vida” („Our way of life”), a documentary written and directed by Pedro Filipe Marques. „On the Tail of Europe, eight floors above water, the marriage between the eternal proletariat Armando and housewife Maria Fernanda lasts for 60 years. As partner of the same crime, the sharing of their visions of the world transforms the daily life of an economically decaying country, in a brief life comedy”. This description says it all, this film is so true, when you watch the movie, you know that these are the characters of flesh and blood, with story, a great story of their lives. On the other hand, we see images of everyday life an elderly couple who on one hand are a little tired, on the other hand love life and their own environment. „In an igloo shaped world, these guardians of the past, leave the world of the mass media flood their control tower, drawing a portrait in the present of the Portuguese working class experience”. Summarising, the film is very contemporary, despite the age of the main characters, who are from „those who have survived their” accurately assess the current situation in Portugal. As far as the visual, the film is very intimate and quiet, long shots perfectly capture the specificity of the situation shown in the film.

We awarded a Special Mention to „Complexo – Universo Paralelo” („Complex - Parallel universes”), another documentary directed by Mario Petrocinio. The film is a story about „German Complex” a favela in Rio de Janeiro. We see life in the favelas, the eyes of many people: local social activist, hip hop artist, poor mothers, local dealers or the local police. Each of them is a German resident of the complex and presents his vision of favelas. Interestingly enough, people portrayed in the film does not lose optimism, we see genuine joy, in spite of the conditions in which they happen to live. In my opinion the strength of this film is to show the joy and optimism of residents of the complex. Show of faith



and hope for a better tomorrow, a faith that, in people from Complexo probably never die. Another strong point of the film is its realization. Quick camera work, beautiful pictures, showing the colors of favela, building tension with the camera itself. In terms of music and sound, too, I'm delighted. Everything works in this film, in my opinion this one should have a worldwide distribution.

The entire team of the festival, with the director Ferreira at the head Vittor were very welcoming, friendly and hospitable throughout whole festival. The members of the other juries were really nice too, and included people from the film community, as well as journalists, administrators from other festivals and organisations. My co-jurors on the FICC Jury – Antonio Claudino de Jesus from Brazil and Jose Fernando Mateus from Portugal – were wonderful company and it was a pleasure and great honor working with them on the assessment of the films for the Don Quijote Prize. The case may look different, but fortunately our minds about the verdict, were almost identical, so there were no fights and arguments.

Unfortunately I could not stay on the closing ceremony and awards, was due to a strike (during the week) for a schedule of the festival has been moved by one day ahead. Grand Prix of Caminhos goes to „A nossa forma de vida” („Our way of life”) for other prizes check: <http://www.caminhos.info/index.php/en/noticias/ultimas/344-ja-sao-conhecidos-os-vencedores-da-xix-edicao-do-festival-caminhos-do-cinema-portugues>.

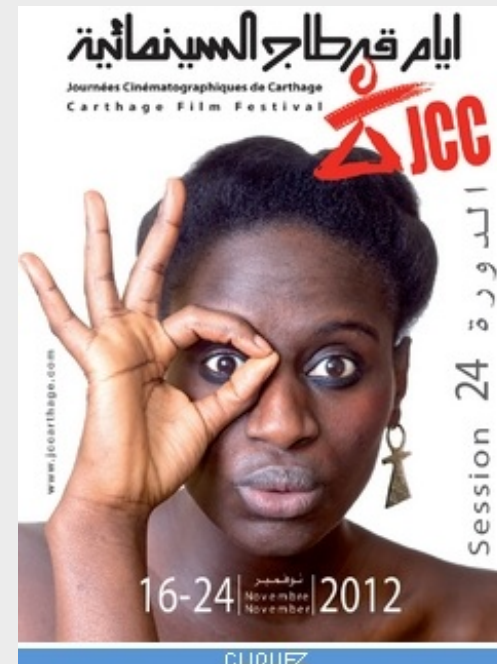
Summarising, participation in the festival was a wonderful experience, I met lots of great people with whom I'm going to keep in touch, both on the job and socially. Coimbra is a beautiful city which, for sure once I get back.

**Piotr Maciantowicz**

## **JOURNÉES CINÉMATOGRAPHIQUES DE CARTHAGE #24,16.- 24. nov. 2012, REPORT BY CHRISTI GRUNWALD-MERZ**

**with additional remarks by Leila Rokbani (Tunisia)**

It was certainly this festival - among all those in which I could take part until now - which excited me most and which definitely broadened my narrow (western) look on the Arab and African world. 40 years ago I had finished a master's thesis on "Soviet Theories and Strategies on Social Change in the Third World" - which was as barren as it sounds. Now in 2012, at the first JCC after the yasmin revolution, I asked myself about the "reality" - behind books, films and faces. The festival gathered people from countries who had followed the Tunisians - the "Arab Spring". But it was also a festival which brought together film makers from countries where revolutions - or evolutions - are still to come or where the revolutionary achievements have already been threatened by traditional "heritages" or by other (worldwide) trends... What I saw and heard in Tunis was a portrait of the - more or less - present situation. What was beyond it - I could not grasp it, except what I saw by walking the streets, observing the people from cafés. A special approach to the culture of Tunisia and it's partner countries were the discussions organized by the FTCC (Tunisian Federation of Film Clubs) which took place every morning. It helped to find out what the directors wanted to say "directly" - but could not do so, the ways they choose to tell it nevertheless...I was listening - understanding the French parts, stuck fast when the passionate debates allowed no interruptions for a translation, it gave me a unique chance to listen, guess and watch the scenery, getting a faint idea of the country's culture of rhetoric.



We saw many different approaches from different countries to the big theme "revolution". We saw films which seemend

too awkward or too trendy, but their "making of" was justified by the special audience in their country, by the lack of money (low or no budget) and by other criteria which are out of our perception as Europeans. To give you some examples: "Burn It up Djassa" by Lonesome Solo (Ivory Coast 2012) had a way of telling it's sad story which was certainly not that which fascinates an artistic film festival audience - but it was "good" for the young audience at home; other examples were Yahya Alabdallah's "The Last Friday" (Jordan, 2011) showing a very slow way through an important phase in a person's life - here was MY problem that I did not get the decisive information from the subtitles; or take Ibrahima Tourés "Spidewebs" (Mali 2011) which showed not only torture but also an almost hagiographic image of a girl being the exemplary victim of patriarchy, cruelty and corruption in the rural districts of a country which is now in danger. Were we allowed to judge these films according to our "western" criteria? Beside the film makers I should give a big applause to the local audience which followed the films very intensely.

Some remarks to the organizers of the festival: next time there should be an access to the cinema halls which prevents you from being suffocated and it should be strictly forbidden to use a mobile; the audience should be informed that a film will be shown on dvd - in probably worse quality than the original.

The "fate" of our jury seemed in the beginning hopeless: kind people with a JCC signboard picked me up the airport although I was not on the "list". I was sent downtown to the gigantic "Africa"-Hotel - the center of the organizers. After waiting about an hour - a long time for a Central European - I tried my chance to check the situation on my own. We found out that the e-mail-correspondence had, why ever, disappeared in SPAM - our whole jury was non-existent. Thanks to the very very friendly Haifa Jmour (coordination générale) things were arranged, I got a hotel room and a badge (the Tunesian members did not get one), we finally - a few hours before the opening session - got in contact with our "président". He had no idea of his role and, being a university teacher, he did not have the possibility to prepare for enough time to watch all the films, but he "organized" a ticket for us to see the opening ceremony - for which I did not have a ticket. Our "third man" had been announced from Hungary, we waited for him until the third day, he did not show up. In the meantime we had tried on our own to fill the gap and found a very friendly competent member of the FTCC.

The FTCC did not only arrange the discussions but had also a wide net of volunteers. The organization is supposed to prepare a world congress of the FICC next year from April 1st to 7 th in Hammamet which should mainly concentrate on panafrican and panarabian questions. Tunisia is prepared to take a leading role. By many film makers the organization of film clubs in the Maghreb region was praised for its role for preparing them for their career as well as for their role in "educating" the cinéphils in media competence.

After we had become a "working group" - around the 4th day - we finally (at the 7th day) found out on which genre we had to concentrate: it was announced in the bulletin to be "the best film from a cinephil's viewpoint on the present situation of Arab and African societies before, during and after a revolution", the films had to be chosen from the category "compétition internationale longs métrages fiction". By broadening the notion "revolution" through "myths and dreams of revolutions" we found a label to justify our selection. We have chosen three films from three countries which have in common to talk about a revolution by making a film about an earlier time - leaving it open if a revolution to come would change things.

"Lamma Shostek" - which won our DON QUIJOTTE - is placed in the year 1967. The revolution is a dream of the people living apathically in a refugee camp (some of them since 1948) as well as for the young people in a training center for freedom fighters. An autistic boy (idiot savant) with special mathematical gifts is trying to find a way back home and to get in contact with his father who is missed. He leads us through the plot and to the different places. In the end he walks away towards a fence marking the frontier, his mother and the freedom fighters behind him - his mother turns her back to the young guys and joins her son: freeze cut. We thought that the excellent director Annemaria Jacir used a "clin d'oeil" to tell her view on a revolution this way...

We gave "special mentions" to the films „Parfums d'Alger“ (from Algeria) and to "The Professor" (from Tunisia). Both films tell their stories in the past although the problems are those of the present.

The Algerian photographer Karima is at the height of her professional career when she gets a phone call from home: her mother asking her to return after 20 years to do something for her brother who is in difficulties. She comes back in a

country which is under the attacks of islamists - and finds out that her brother is one of them, a murderer, waiting for his execution in the prison "La forteresse" in the south of the country. He refuses to sign an official paper of repent. The blame falls on their father who had been fighting the French. Karima had been fighting her authoritarian father and left the country after she found out the he had violated the daughter of a fighter in the FLN who had not survived, he had raised her with his children. Karima's brother married her to save her from shame. After she got killed Karima takes her baby on her belly - it looks at the audience - to a demonstration to prevent an islamic revolution, she takes photographs again: symbolically she has re-integrated Algeria and faces its problems with her professional knowledge. The Tunisian Film "Le Professeur" tells also the story of somebody gaining finally conscience of what is really going on in his country and draws the consequences. Being a reliable member of the ruling party (in 1977!) he is corrupted by privileges until he finds out the truth. He is sent to the desert - a humiliating exile which he takes with dignity.

Our official arguments in the name of our Jury: Jalel Rouissi (president) and Leila Rokbani (both from Tunisia, TFCC), Christl Grunwald-Merz (Germany, BJJ)

**The "DON QUIJOTTE" goes to Annemarie Jacir from Palestine for her film "Lamma shoftek" (Quand je t'ai vu; When I saw you) 2012:**

French original version:

Dans une attente interminable dans les camps de réfugiés des années 48 et 67 en Jordanie, un jeune palestinien de 11 ans par sa détermination entraine les adultes à ignorer les processus diplomatiques et militaires à retrouver son père et sa terre patrie. Le fil conducteur et les plans séquences donnent à cette oeuvre une valeur universelle.

English version:

Tired of endlessly waiting in a refugee camp in 1967 - they exist since 1948 - an 11 year old impatient Palestinian boy being autistic, an "idiot savant", decides to overcome diplomatic and military processes to find his father and to regain his homeland. The film gets its universal importance from the way it tells the "plot" with cinematographic mastery.

Given the all dominant theme of this festival - REVOLUTION - we gave two SPECIAL MENTIONS ex aequo:

The first goes to Mahmoud Ben Mahmoud from Tunisia for "Le professeur" 2012

French original version:

Dans un délire amoureux un professeur de droit se laisse entrainer dans un tourbillon de confusion entre son engagement envers le pouvoir et ses principes de militant des droits de l' homme. Sans trop gener le spectateur le réalisateur nous permet de voir les raisons des revendication du Bassin Minier étouffées en 1977 et qui continuent depuis....

A passionate love affair brings a law professor in a confusing turmoil between his duties towards the ruling party and his principles as a militant for human rights. Without going too deep into details the director shows why the demands of the phospat miners were suppressed in 1977 and are still suppressed until now...

The second goes to Rachid Benhadj for "Parfums d'Alger" 2012

French original version:

Le symbole de la mère, de la soeur et de la femme est définit par le réalisateur dans la terre patrie que l'héroïne a complètement refoulé jusqu'au déclenchement de la vérité qu'elle voulait ignorer, d'un pays sanglant. La photographie lui a permis de se réconcilier avec son passé et faire face aux exigences immédiates de ce pays qu'elle a gardée au fond d'elle.

The director defines the symbols of mother, sister and woman with the heroine's homeland - a country she, Karima, has completely suppressed. She wanted to ignore it but has to face it as a bleeding land. Photography allows her to make peace with her past and live up to the urgent challenges of a country which has been alive at the bottom of her soul.

We think all these films - only three out of the 12 we saw - will by their open endings further discussions - either on the situation in the country or elsewhere, universally. The problem of revolutions will stay with us - wether they are lived successfully or are suppressed.

Christl Grunwald-Merz (Germany)

Additional remarks by Leila Rokbani (Tunisia):

First of all I want to say that it was a pleasure for me to be part of the FICC Jury Prize Don Quixote film with my colleagues. We set criteria of judgment from the beginning just to give an opinion by and after watching movies, as already noted in Christl's report. I expect that we could meet the constraint limiting our choice to the criteria and the category of the films in competition - although we had found out that the other categories (international short fiction and documentaries or perspectives long et court métrages) would have had the opportunity to be awarded. Because we had no course of action of the FICC, we were also forced to follow the advice required by the organizers of the JCC, for our love of cinema and principles within the film club, we have done our best A Ranking fair offer.

For JCC 2012, parallel pricing was very successful and will be registered for the next session, unfortunately I was taken aback since I was logistically not intended from the outset to the jury. The Don Quichotte was not well presented to the Tunisian public, we did not have the time to make it known through the media. A very special session - we all had a lot of courage to make it succeed.

We enjoyed during the trophy ceremony that the actress in the lead role of the film "LAMA SHOUFFTK" was present. By now I hope the Don Quixote will have arrived. LONG LIVE THE CINEMA - WHICH HAS BROUGHT US TOGETHER!

---

**Cultural President**

**Luce Vigo - France**

**President**

**Claudino de Jesus –Brasil**

**Vice-President**

**Golam Rabbany Biplob – Bangladesh**

**Secretary General**

**Julio Lamana - Catalonia-Spain**

**Treasurer**

**Raivo Olmet – Estonia**

**Secretary (African Group)**

**Saida Cherif - Tunisia**

**Secretary (Asian Group)**

**Premendra Mazumder – India**

**Secretary (Australasian Group)**

**Ryan Michael Reynolds – New Zealand**

**Secretary (Central and Eastern European  
Group)**

**Maciej Gil - Poland**

**Secretary (Latin America)**

**Cristina Marchese – Argentina**

**Secretary (Mediterranean Group)  
Vacant**

**Secretary (Nordic group)  
Maeve Cooke - Ireland**

**Special Duty Officer (Archive)  
Robert Richter – Switzerland**

**Special Duty Officer (Research and Publica-  
tions)  
Wong Tuck Cheong – Malaysia**

**Special Duty Officer (Education)  
Guy Desiré - Burkina Faso**

**Special Duty Officer (Children and Youth  
Films)  
Hauke Lange Fuchs – Germany**

**Special Duty Officer (Communication)  
Jon Iversen – Norway**

**Special Duty Officer (Communication)  
Gabriel Rodriguez – Mexico**

**Special Duty Officer  
(Secretariat and Jury Administration)  
João Paulo Macedo – Portugal**

**Special Duty Officer  
(Secretariat and Jury Administration)  
Atle Hunnes Isaksen – Norway**

**External Auditor  
Torbjörn Kjellsson – Sweden**



**IFFS / FICC Newsletter**  
**Editors: Julio Lamaña & Gabriel Rodriguez**  
**Data-base: Mundokino.net**

**International Federation  
of film societies**

