



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



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INTERNATIONAL FEDERATION OF FILM SOCIETIES

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IFFS NEWS

IV WORLD CONFERENCE OF FILM SOCIETIES IN GUIMARAES (PORTUGAL)

We inform you that the scheduled IV World Conference of film societies in Guimaraes (European Capital of Culture 2012) has had to be postponed until December, probably for the first week of December 2012.

NEW FULL MEMBERS. CINECLUB UNIVERSIDAD DE CHILE

We are very happy to announce that the EC has decided to accept Cineclub Universidad de Chile like provisional IFFS member. It's up to the next GA to confirm the EC's decision. Only by then, they will be finally accepted as members.

HYSTORY FILM SOCIETY MOVEMENT IN CHILE

In Chile, Film Societies movement emerged in the '50s and '60s, with the help of young filmmakers, who then would form the New Chilean Cinema as Pedro Chaskel, Sergio Bravo and Aldo Francia. The last one, a pediatrician by profession, founded the Viña del Mar Film Society in 1962 and directed the popular films "Valparaíso my love" (1969) and "Enough Praying" (1972). As a way of recognizing their important social and film work, from 2011 the Chilean Film Societies Network has celebrated his birthday by declaring August 30 as the "Chilean Film Societies Day".
(Photo: Aldo Francia)



En Chile, el movimiento cineclubista surge en los años 50 y 60, de la mano de jóvenes cineastas, que luego darían forma al Nuevo Cine Chileno, como Pedro Chaskel, Sergio Bravo y Aldo Francia. Este último, médico pediatra de profesión, fundó el Cine Club de Viña del Mar en 1962 y dirigió los destacados largometrajes Valparaíso mi amor (1969) y Ya no basta con rezar (1972). Como una forma de reconocer su importante labor social y cinematográfica, desde 2011 la Red de Cineclubes ha conmemorado su natalicio declarando el 30 de agosto el Día del Cineclubismo Chileno.

(Photo: Aldo Francia)

RESUMEN CRONOLÓGICO

"Cine Club Universidad de Chile
www.cineclubesdechile.blogspot.com

1954, NACIMIENTO DEL "CINE CLUB UNIVERSITARIO"

Pedro Chaskel y Sergio Bravo, estudiantes de arquitectura de la Universidad de Chile crean el "Cine Club Universitario".

Desde su formación, hasta el año 1956 el Cine Club desarrollará la revista Séptimo Arte. Su labor realizada en ese entonces con apoyo de la Federación de Estudiantes de Chile (FECH), sentaría las bases para la creación posterior de "Cine Experimental" y la "Cineteca de la Universidad de Chile", siendo la cuna del más grande movimiento cinematográfico de la historia de nuestro país, el "Nuevo Cine Chileno".

1973, CLAUSURA DE ACTIVIDADES POR EL GOLPE DE ESTADO.

Las actividades del Cine Club y de la Cineteca son clausuradas tras la intervención militar que vive la Universidad de Chile en 1973 producto del golpe de estado de Augusto Pinochet.

2009, REAPERTURA BAJO EL NOMBRE DE “CINE CLUB UNIVERSIDAD DE CHILE”

Su reapertura se realiza en el año 2009 encabezada por los académicos Pedro Chaskel y Luis Horta, bajo el nombre de “Cine Club Universidad de Chile”, impulsando el trabajo horizontal de extensión académica, divulgación, autoformación y crítica con estudiantes de diversas carreras de la casa de estudios.

OCTUBRE DE 2010, 1º CONVENCION DE CINECLUBISMO VALDIVIA-CHILE Y REFUNDACION DE REVISTA SÉPTIMO ARTE

El Cineclub Universidad de Chile, aprovechando la asistencia de múltiples personalidades del audiovisual nacional al VXII Festival Internacional de Cine de Valdivia, convoca a una reunión abierta a los cine clubes de Chile e interesados. A la instancia asistirían representantes del Cineclub Universidad de Valparaíso, Cineclub Lumière y Cineclub Linterna Mágica. Previa conversación y encuentro de opiniones, se redactaría el “Manifiesto de la 1º Convención de Cineclubismo Valdivia-Chile”¹, delineando el trabajo a futuro de la incipiente organización. El Cine Club Universidad de Chile refunda la Revista Séptimo Arte de forma virtual en la plataforma www.r7a.cl

DICIEMBRE DE 2010, CINECLUB UNIVERSIDAD DE CHILE ES INVITADO A RECIFE BRASIL

El Cineclub Universidad de Chile y el Cineclub Lumière son convocados para participar como invitados, de la 3º Conferencia Mundial de Cineclubismo y la Asamblea General de la FICC, evento realizado en la ciudad de Recife (Brasil), y organizado por la Federación Internacional de Cineclubes (FICC) junto al Conselho Nacional de Cineclubes Brasileiros. Asombrados por el movimiento internacional del cual existía casi nulo conocimiento en tierras chilenas, el Cineclub Universidad de Chile firmaría la Carta de Recife y celebraría públicamente el nombramiento de Claudio de Jesus (Brasil) como primer Presidente latinoamericano de la FICC. Además asumiendo un compromiso frente a los representantes latinoamericanos de la FICC, de revivir y proyectar el cineclubismo en Chile.

NORDIC MEETING IN LONDON



Most of the Nordic group was gathered in London under the British Federation of Film Societies' National Conference for Community Cinemas, and had a formal meeting in the Victoria and Albert's museum café Friday, September 21.

The Nordic FICC Group consists of Ireland, United Kingdom, Denmark, Estonia, Sweden and Norway. Only the Estonian federation was not attending the meeting. The federations are similar in the sense that they all have a secretariat with employed labour providing their member societies with film booking and member services. Only Ireland and Norway currently have film festivals with FICC juries, but one of the points on the agenda was to work for new juries being created at new festivals. However, one of the main objectives with the meeting was for the federations to get to know each other better. All the national bodies have different ways of organizing themselves, and there is a lot to learn from each other. It was agreed to have a new meeting in the

near future.

The British Federation of Film Societies hosted their National Conference for Community Cinemas the following weekend, and workshops, seminars, film screenings and General Assembly was parts of the program. The main event was The Film Society of the Year Awards, and Newcastle Community Cinema from Northern Ireland was the winner of the most prestigious prize of the evening of Saturday September 22. On behalf of the visiting federations I would like to thank Deborah Parker and her team for a wonderful weekend.

Atle Hunnes Isaksen, Norwegian Federation of Film Societies.

Picture from the left: Tina Just Hahn, Danish Federation of Children and Youth Film Societies, Marie Öhgren and Astrid Friberg, Swedish Federation of Film Societies, Atle Hunnes Isaksen, Norwegian Federation of Film Societies and Maeve Cooke Access Cinema Ireland. Deborah Parker from the British Federation of Film Societies was not present when the picture was taken (Photo: Björn Pålsson).

CINESUD IN SAN ANDRÉS ISLAND (COLOMBIA)



On Saturday September 15, in San Andrés Island (Colombia), CINESUD was screened a series of short Colombians films recently added to catalog CINESUD. Between two palm trees on the beach of San Andres spread the white flag "cinesudist" and the walkers had an approach to colombian short fiction and documentary. The screenings were included in the program of activities of the [La Imagen Viajera](#).

CINESUD is an alternative distribution network for audiovisual works led by a group of film societies and film federations of several Latin American countries under the patronage of the International Federation of Film Societies (IFFS). There are thousands of truly independent films that do not find any exhibition opportunity and remain archived without the possibility of finding a spectator. CineSud aims to bring together the author and the exhibitor in order to promote the dissemination of high quality works that otherwise would not find ways to be exhibited outside of their local region. <http://plataformacinesud.wordpress.com>

AROUND THE WORLD

CATALONIA. 7a JORNADA DEL CINECLUBISME CATALÀ



The Catalan Federation of Film Societies organized your annual meeting on 29 September. 23 film societies represented and more than 50 people gathered to work on "Alternative Financing". The "Jose Maria Nunes" award were awarded to best film societies 20 11. [All information on the website of the FCC](#).

CHILE. 3ª CONVENCIÓN DE CINECLUBS DE CHILE: CINE Y EDUCACIÓN

HISTORY

In Chile, Film Societies movement emerged in the '50s and '60s, with the help of young filmmakers, who then would form the New Chilean Cinema as Pedro Chaskel, Sergio Bravo and Aldo Francia. The last one, a pediatrician by profession, founded the Viña del Mar Film Society in 1962 and directed the popular films "Valparaíso my love" (1969) and "Enough Praying" (1972). As a way of recognizing their important social and film work, from 2011 the Chilean Film Societies Network has celebrated his birthday by declaring August 30 as the "Chilean Film Societies Day".

(Photo: Aldo Francia)

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(Photo: Aldo Francia)

<http://cineclubesdechile.blogspot.com/2012/08/red-de-cineclubes-de-chile-llama.html>

3ª CONVENCIÓN DE CINECLUBES DE CHILE Y EDUCACIÓN



Por tercer año consecutivo, este importante encuentro se celebrará en la capital de Los Ríos, paralelo al Festival Internacional de Cine de Valdivia. Del 4 al 6 de octubre, ponencias y conversatorios promoverán la reflexión sobre el rol que cumple el cine como canal de desarrollo social e intelectual y como motor de cambios sociales.

La Convención es organizada por la Red de Cineclubes de Chile, creada el año 2011 por un conjunto de doce cineclubes nacionales, que funcionan entre Valparaíso y Osorno. Entre ellos, el Cine Club de la Universidad de Chile, primera institución de este tipo fundada en Chile en 1954, históricamente comprometida con los derechos del público y la formación de espectadores críticos, y en gran medida responsable de la articulación cineclubista actual.

El foro inaugural denominado "rol de la Universidad Estatal en la formación de audiencias", a realizarse el jueves 4 de octubre a las 15 horas, tendrá como expositores a Luis Horta, coordinador de la Cineteca Universidad de Chile y miembro del Cine Club Universidad de Chile, y a Claudio Pereira, académico de la Carrera de Cine de la Universidad de Valparaíso, y coordinador del Cine Club de la misma casa de estudios.

"Es importante sensibilizar a las autoridades sobre temas como los derechos del público, ya que hoy quien no maneja el poder económico simplemente se convierte en un analfabeto del audiovisual. El Estado y las universidades no pueden quedarse al margen de esto y los académicos no podemos ser indiferentes" acotó Luis Horta en referencia al evento en una entrevista realizada por la Facultad de Artes Tchile.

TODA LA INFORMACIÓN EN EL [BLOG DE LA RED DE CINECLUBES DE CHILE](#)

DON QUIJOTE AWARD

JURY FICC AU FESTIVAL DE LOCARNO 2012



Avec Irene Torp Halvorsen venue de Norvège et David O'Mahony d'Irlande, j'ai eu le privilège d'avoir été sélectionné comme membre du Jury FICC au Festival del Film Locarno 2012. A plus des deux films primés par notre jury, j'ai eu l'occasion de découvrir deux autres excellents films qui peuvent attirer l'attention entre autre de ciné-clubs et de cinémas indépendants.

« Der Glanz des Tages » (The Shine of Day) de Tizza Covi et Rainer Frimmel, Autriche, Concours international, Prix Don Quijote de la FICC.

Rares demeurent aujourd'hui les comédies sans niaiseries. Inconsciemment, dans le seul but d'aller voir du bon cinéma et pour éviter l'humour facile et ridicule, les clichés, les blagues bien basses ou les quiproquos de type boulevard, on se dirige plutôt vers des drames.

Or voilà un véritable rayon de soleil de notre ère. Philipp est comédien de théâtre et mène une vie très simple : il apprend des textes et les récite le soir devant un public. Soudain, un jour, un type qu'on pourrait prendre pour un clochard attend devant sa porte. Il s'agit de son oncle qui vivait en Italie et est venu en Allemagne dans le but d'éventuellement se réconcilier avec son frère, soit le père de Philipp. Ce dernier l'accueille et commence ainsi une formidable relation.

L'histoire en elle-même n'est pas bien passionnante. La force de ce long métrage réside dans les dialogues, la narration, le « quotidien » dont on s'imprègne très vite. Les personnages sont interprétés avec une telle authenticité que le spectateur

ne se croit plus dans une salle face à un écran.

Après la projection, lors du Q & A, une personne a demandé comment il a été possible de rendre le film si réaliste. Le réalisateur a expliqué qu'il n'y avait pas vraiment de scénario, mais plutôt des idées, et qu'il voulait ainsi jouer avec la spontanéité des acteurs, ce qui a créé un rendu très authentique. A un certain moment dans le film, Philipp raconte à son oncle qu'il a eu un blanc à une représentation des plus importantes et que la réplique qu'il avait oubliée était une citation connue que l'entier du public connaissait. Le directeur a expliqué que ceci, par exemple, ne figurait pas dans le scénario, mais que l'équipe du film avait lu cette nouvelle dans un quotidien lors du tournage, ce qui a inspiré le réalisateur. De même à propos d'une statue utilisée pour une autre scène humoristique : elle avait été trouvée durant le

tournage et a été ainsi incluse au programme.

Le film nous rappelle en quelque sorte à quel point nous pouvons mettre de la joie dans notre vie même si elle s'avère être une routine. Comme le titre l'indique, « Der Glanz des Tages » brille d'humour et de bonne humeur. C'est beau à voir !

« Leviathan » de Lucien Castaing-Taylor et Véréna Paravel, UK, USA et France, Concours international, mention spéciale du Jury FICC.

Dans le genre documentaire, on a tendance à exiger que tout nous soit expliqué dans le détail et à sortir ainsi du film en étant un grand connaisseur. Dans « Leviathan », on ne nous explique rien, on ne voit pas grand chose, mais on comprend ce qu'il y a à comprendre.

Des caméras ont été placées à divers endroits d'un bateau et nous voilà embarqués dans la vie nautique et une grande partie de pêche. Les prises de vue sont telles qu'on ne reconnaît généralement pas l'objet mais permettent tout de même de nous faire comprendre l'action. Le son et la mise en scène accompagnent également l'appréhension de ce documentaire artistique.

« Compliance » de Craig Zobel, USA, Concours international.

Un fast food avec une cheffe d'agence et ses jeunes employés. Intervient alors un appel de la police et la responsable se retrouve désespérée. Il semblerait qu'une de ses employées ait volé dans le portefeuille d'une cliente. L'agent demande à la cheffe de faire déshabiller l'employée sous prétexte que l'argent doit être retrouvé le plus rapidement possible. Bien que gênée, la cheffe se voit obligée d'obéir aux forces de l'ordre et démarre ainsi l'absurde et l'impardonnable.

Jusqu'où peut-on aller, jusqu'où peut-on suivre les indications d'une personne qu'on ne connaît ni d'Eve ni d'Adam mais qui s'avère être une personne à qui on doit obéir ?

En tant que spectateurs, nous voyons l'affaire d'un œil extérieur et on se rend vite compte qu'il ne s'agit pas d'un véritable agent de police mais d'un vicieux imposteur. Or, si nous étions à la place de la cheffe de succursale, nous aurions, qui sait, peut-être agi de la même façon.

Craig Zobel nous sensibilise à notre façon de nous conformer, de suivre ce qu'on nous indique sans même prendre distance pour observer de loin la situation. Une comparaison peut être faite par exemple avec des situations politiques ou avec des sectes où nous nous demandons comment il est concevable que des gens suivent certains mouvements. D'un point de vue extérieur, avec donc du recul par rapport aux personnes concernées, l'analyse peut s'avérer plus simple et plus juste.

Dans ce film, tiré d'histoires vraies ayant eu lieu à septante reprises aux États-Unis, le spectateur se sent gêné, accablé et n'attend qu'une chose : un peu de clairvoyance et que tout cela s'arrête.

« Not In Tel Aviv » de Nony Geffen, Israël, Concours Cinéastes du présent.

Un enseignant a été renvoyé de l'école. Il décide alors de kidnapper une de ses élèves qui n'a pas l'air de complètement s'y opposer. Un petit souvenir de Buffalo 66 ? D'autant plus que sous ce personnage dingue et perdu est enfouie la tendresse.

Bien que la vie du professeur s'agite brusquement dans tous les sens, le film demeure très posé et se laisse voir avec plaisir. Les images en noir et blanc sont léchées et reflètent le côté poétique du film. Elles invitent à rêver, tandis que le

caractère contrarié du protagoniste offre un léger humour absurde très appréciable.

Danilo Cagnazzo, membre suisse du Jury FICC.

TRÖMSØ INTERNATIONAL FILM FESTIVAL 2012 REPORT

Tromsø International Film Festival has hosted the FICCs award Don Quixote Prize since 2000. The festival takes place in mid-january, just when the inhabitants of Tromsø are waiting for the sun to return and the best season for watching northern lights.

This year's FICC jury consisted of:

Quim Crusellas, Cineclub Vic, Spain
Patric Schatzmann, Swiss Youth Film Days, Switzerland
Hilde Lange, Tromsø Children's Film Society, Norway

The competition program was common for several prizes. The Aurora Prize, the winner gets distribution in Norway, and the FIPRESCI Prize /The International critic's award. Together with the jury coordinator the three juries walked from film to film. There were 11 films in the competition program. In the order of our viewing:

Jean Gentil, Dominican Republic/Germany/Mexico, 2010
Flowers of Evil, France, 2010
Rough Parole, Tunisia/Switzerland/Qatar, 2011
Into the Abyss, USA, 2011
Elena, Russia, 2011
Stopped on track/Halt auf freier strecke, Germany 2011
Faust, Russia 2011
Bullhead, Belgium 2011
Stories that only exist when remembered, Argentina/Brazil/France, 2011
Wuthering heights, UK 2011
11 Flowers, China 2011

At Saturday 21st, the day the sun returned in the main street, and the jury had to come to a decision and the winner was published before the closing screening.

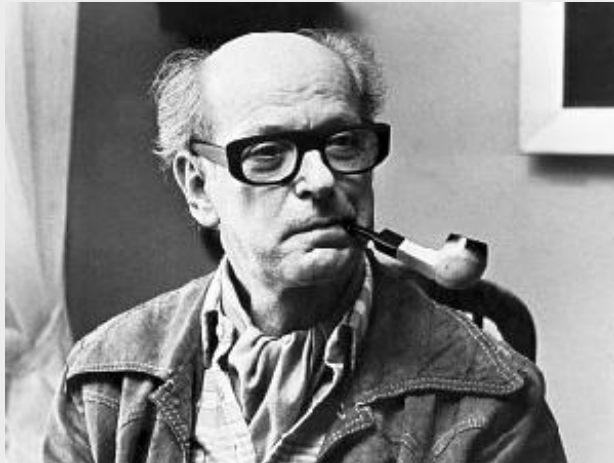
This year's FICCs jury at Tromsø International Film Festival come to this conclusion:

The FICC jury awards the Don Quijote-Prize to a film, which took a high risk. It is balancing on a thin line, and it would have been easy to fall into clichés. It is about coping with death, but also coping with life, and not without humor. Through all this you can see very authentic and convincing actors, both kids and adults. You can really feel the teamwork between the director and the actors. And we found Don Quijote in the film, in the role of a father, dying of cancer. We give the Don Quijote Prize to the film "Stopped on Track – Halt auf freier Strecke" by Andreas Dresen. And finally the jurymembers were awarded with the most beautiful northern lights guiding us to the closing party.

Hilde Lange
Tromsø film society

IN MEMORIAM

KURTZ MAETZIG, HONORARY PRESIDENT OF IFFS, DIED AT THE AGE OF 101



Kurt Maetzig's life and oeuvre were strongly affected by the German history during the last century. During the Third Reich his work permit was revoked as his mother had a Jewish background. After the Second World War he was one of the most important film professionals to rebuild the film industry in the German Democratic Republic. Though he served the political aims of the communist government, he incurred the wrath of the regime with "Das Kaninchen bin ich" (The Rabbit is Me, 1965).

Born in Berlin, Kurt Maetzig got into the film business through his father who owned a film laboratory. He studied chemistry, engineering, business economics, sociology, psychology and law at universities in Munich and Paris. He began shooting his own films and gave lessons on copying techniques and sound and colour in film.

During the Second World War he became a member of the illegal Communist Party. In 1945 he was one of the founders of "Filmaktiv" which aimed at rebuilding the film production. In 1947 he joined the state-owned production company DEFA (Deutsche Film-Aktiengesellschaft) where he directed both documentary and feature films. He was the first person to be in charge of the production of the weekly newsreel called "Der Augenzeuge" (The Eyewitness). He was the founding principal of the film school Deutsche Hochschule für Filmkunst founded in 1954 in Potsdam-Babelsberg. He worked there as a professor until 1964.

Kurt Maetzig's first feature film, "Ehe im Schatten" (Marriage in the Shadow), was released in 1947 and was very successful with the audience. The film tells the story of an actor and his Jewish wife who commits suicide during the Third Reich. Many more films followed of which several were also shown in festivals and cinemas in Western Europe. He became famous with his films about Ernst Thälmann, a prominent communist politician during the Weimar Republic who was later on killed in a concentration camp.

Among his best and most known films is "Das Kaninchen bin ich" (The Rabbit is Me), a comedy criticising the system and the corruption in the GDR society. It's the story of Maria who is prevented to study as her brother has been sent to prison for activities against the state. Maria becomes a waitress and falls in love with a man who turns out to be the judge who sentenced her brother. The film was immediately banned together with many more films produced by DEFA in 1965. Only after the collapse of the GDR government, this exquisite and subtle film, which is one of the milestones of German film history, was shown.

Back in 1956 Kurt Maetzig became President of the GDR film society movement which later on became a member of IFFS, initiated the Central and East European Group of IFFS together with the Polish Federation and organised several IFFS events (training meetings and general assemblies). In 1974 Maetzig was elected Vice-President of IFFS and became Honorary President of IFFS in 1979.

In 1976 Kurt Maetzig retired as a film director. He died on August 8th, 2012.

Robert Richter, Special Duty Officer Archive

CHARLES HEDGES DIED AT THE AGE OF 76



Whilst Charles Hedges was never formally involved with the British Federation of Film Societies or IFFS he played a unique role around the film society movement in the UK.

This was on account of his job as press, marketing and publicity manager for Contemporary Films who were one of the leading distributors and exhibitors of foreign language films in the UK, initially on 16mm. Charles was responsible for their excellent catalogue and for promoting the many fine films that Charles and Kitty Cooper, the owners of Contemporary Films acquired. In my years running a film society Charles went out of his way to be helpful both to individual film societies and the movement nationally.

On the international front he was responsible for the IFFS running a jury at Figuera da Foz in Portugal - or the 'sardine' festival as he called it. It was through his personal connection to the festival director and others that not only did an IFFS jury function there, but often it seemed that Charles was very much responsible for the functioning of the festival itself.

After the closure of Contemporary Films Charles continued his involvement with movies through writing and criticism - he was for some years Secretary of The Critics' Circle in the UK and we worked together in streamlining the organisation. Charles reintroduced the

Circle's publication, The Critics' Circular.
Charles Hedges died on June 16th, 2012 at the age of 76.

Peter Cargin, former Vice-President of IFFS

(Photo) Charles Hedges at a sardine party during the Figueira da Foz Film Festival 1992 (photo: Robert Richter).

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