



INTERNATIONAL FEDERATION OF FILM SOCIETIES

**Newsletter Number 12
October 2009**

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- ARGENTINA VISITA A MARRUECOS!!! FESTIVAL DE CINE INTERNACIONAL DE MARTIL. MARRUECOS 2009
- BRASIL-TUNIS.- VIAGEM À TUNÍSIA. CINECLUBISMO NA TUNÍSIA
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DON QUIJOTE AWARDS

- 19th FILM FESTIVAL COTTBUS. IFFS JURY
- REPORT JURY FICC AU FESTIVAL INTERNATIONAL DU FILM DE LOCARNO 2009
- 6TH CINEFEST INTERNATIONAL FILM FESTIVAL OF YOUNG FILMMAKERS. MISKOLC (HUNGARY). 11-20TH SEPTEMBER 2009
- JURY FICC AT THE TALLIN BLACK NIGHTS FILM FESTIVAL

2ND WORLD CONFERENCE OF FILM SOCIETIES, MEXICO 2009 ROUND TABLES ABSTRACTS



2a CONFERENCIA MUNDIAL
CINECLUBISMO



The 2nd World Conference of Film Societies came to an end. This three-day event managed to provide a meeting point for 380 people who commented, discussed and reached consensus over the sessions that addressed issues about the role of the public and institutions in the cinematographic field. More than 20 guests from various countries

participated in nine round tables and three debate sessions thanks to the support of the Historic Center Trust, the Carrillo Gil Art Museum, the Instituto Nacional de Bellas Artes, CONACULTA, the Library Miguel Lerdo de Tejada, the Tourism Ministry and the International Federation of Film Societies, among others.

An exhibition of newspapers, documents, posters, videos and photos was organized to promote the memories and experiences of film societies, as well as to encourage research and reflection on the public's rights. Emphasizing on the right of culture, association and opinion, the event also aimed to present the civil and institutional changes that are currently taking place in Mexico. The participants reaffirmed their commitment to continue working for the benefit of cultural promoters and representatives of the world expressed pleasure, surprise and sympathy for our city, institutions and civil organizations that work for the good of our society.

Thursday, August 20th 2009 Carrillo Gil Art Museum

10:30 am -12:00 pm

Iberoamerican Film Societies: education and memories

Julio Lamaña, Spain

Gabriel Rodríguez, Mexico
Moderator: Felipe Macedo, Brazil



Gabriel Rodríguez presented a historical overview of film societies in Mexico and its origins in France and Spain in the early 1920s. Focusing on the Spanish generation of 1927 and the art movie theaters in France, Rodríguez explained how such influences reached America; from Spain to Mexico and from France to Buenos Aires.

Felipe Macedo complemented by explaining how these European ideas took part in the birth of the first film society in Brazil, the Chaplin Club.

Julio Lamaña discussed the need to preserve past achievements in order to build film societies in modern days. Lamaña also mentioned the importance to incorporate the internet dynamics into the life of film societies today. He then exposed a panorama of the Iberoamerican Film Societies' movement since 2004, pinpointing its main projects.

12:15 pm -14:00 pm

The global picture, film societies in the XXI century

Paolo Minuto, Italy

Claudino de Jesus, Brazil

Moderator: Julio Lamaña, Spain

Claudino de Jesus presented an overview of the film societies in Brazil during the last 3 decades. He pointed out the active role of the country in the film society movement through the organization of 4 Iberoamerican and 27 national film societies' meetings involving 370 film societies members of the CNC, 3 state federations plus other forms of independent association. De Jesus also explained how diversity is the main characteristic to describe the Brazilian film societies, not only in their modus operandi, but also in relation to the thematics they explore. To conclude, he talked about projects developed to feed film societies like: the Filmoteca Carlos Vieira, Programadora Brasil, Cine+Cultura and the future publication of the Manual for Film Societies by Felipe Macedo.

Paolo Minuto exposed the reality of the film societies' movement worldwide, mentioning events like the creation of the Charter on the Public's Rights in Tabor, 1987; the first International Festival of Film Societies in Poitiers, 1994; IFFS's General Assembly in Thessalonike, 1997 and the presence of Argentina in Cottbus, 1999, as the only delegate from America. Minuto also confirmed the growing presence

of Latin America and Asia in the activities of the IFFS, but called attention to the absence of Sub-Saharan Africa.

Julio Lamaña read a greeting from the FICCU from Uruguay.

17:00 pm -19:00 pm

Cultural supplies for the public

José Serralde, Mexico

Miguel Ángel Recillas, Mexico

Sebastian Huber, Germany-Mexico

Moderator: Paula Astorga, Mexico

Miguel Ángel Recillas, representing IMCINE (Mexican Film Institute), explained how Mexican film societies can make use of the institution's catalogue. www.imcine.gob.mx .

Sebastian Huber, representing the Goethe Institute Mexiko, presented their film catalogue and explained how it can be a source of programming for film societies and other entities. <http://www.goethe.de/Ins/mx/lp/prj/flm/esindex.htm>.

José Serralde pondered on the accessibility of digital cultural supplies, emphasizing that such supplies should be transferable, reusable and able to be transformed. Serralde's ideas generated a debate about whether or not the reuse and transformation of cultural supplies can be considered piracy.

Saturday August 22nd, 2009 Carrillo Gil Art Museum| Room 3G

10:30 am -12:00 pm

Current panorama of Mexican film societies

Film Societies of Mexico City

Miguel Ángel Salazar / Lila Nieto, Mexico

Patricia Zavala, Mexico

Abel Chavez, Mexico

Moderator: Andres Pulido, Mexico

Patricia Zavala commented on the activities of film society Revolución during its first year of existence. Zavala presented an overview on how the programming, the screenings, the publications, the public and the room itself, which functions inside the Carrillo Gil Art Museum, improved and nurtured the identity of CineClub Revolución.

Abel Chavez represented the Film Society of the Juárez University in the state of Durango, Mexico. Spoke about the film society's origins and current activities, which



include sessions for children, outdoor screenings and participation in film festivals.

Miguel Ángel Salazar read a text elaborated by the members of the Communitarian Film Societies network of Mexico City, in which each film society described their activities, their public, their environment, their recent achievements and challenges.

12:15 pm -2:00 pm

Training and capacitation of cultural promoters

Felipe Macedo, Brazil

Vanessa Bojorquez, Mexico

Fernando Serrano, Mexico

Jose Luis Martinez, Mexico

Moderator: Gabriel Rodriguez, Mexico

Vanessa Bojorquez defended the idea that a cultural promoter is a mean between cultural goods and the public. Considered that cultural promotion should be recognized as a profession.

Fernando Serrano sees film societies as cultural promoters, and defended the systematic training of film societies' leaders, insisting on the need to share experiences and materials.

Jose Luis Martinez began his presentation stressing the difficulty of defining a cultural promoter. On the other hand, defended that a cultural promoter should not only be familiar with the cultural scope, but also with the social conditions of his or hers working environment.

Felipe Macedo defended that film societies are responsible for proposing new models of substitution in relation to comercial cinemas. Cited the example of Tunisia, which has more film societies than commercial movie theaters. Criticized Antoine De Baeque's concept of "cinefilia" for being anachronistic and sustained that "cinefilia" must be on the basis of the film society movement today in order to enable transformation. Concluded with the practical example of workshops for the capacitation of film societies in Brazil that uphold this idea.

5:00 pm -7:00 pm

Technological and cultural perspectives

José Serralde, Mexico

Julio Lamaña, Spain

Claudino de Jesus, Brazil

Moderator: Paolo Minuto

Julio Lamaña presented different tools available online for film societies nowadays.

- Global map of film societies in Googlemap
<http://maps.google.es/maps/ms?msa=0&msid=112866018591040201649.00044ca59dfce4e74838a>

- Mundokino, International observatory of film societies
<http://www.mundokino.net>
- Film Societies' photographic archive on Flickr
<http://www.flickr.com/photos/mundokino>
- UNESCO's platform streaming CINESUD films
<http://creativecontent.unesco.org/welcome>
- Blog CINESUD
<http://plataformacinesud.wordpress.com>



José Maria Serralde underlined the need of transforming content in accessible, transferable and reusable information. Gave us an overview of transferable platforms of the WEB 2.0, pointing out its limits and contradictions. Explained the goal of the Free Software Directory and described the project SELF (<http://www.selfproject.eu/>).

Claudino of Jesus reiterated that the current film societies' movement should consult the tools available on the internet. Cited projects developed by the Iberoamerican group of the IFFS as examples on how new technologies can be used to enrich the film societies' movement worldwide.

Friday, August 21st , 2009

Library Miguel Lerdo de Tejada



10:30 am -12:00 pm

Mexican Experiences

Fernando Osorio, Mexico

Moderator: Gabriel Rodriguez, Mexico

Fernando Osorio discussed the experiences of the film societies' movement in the city Puebla, Mexico. By presenting a historical view of the cinematographic context during the 1960's, 1970's and 1980's, Osorio explained the role played by the University of Puebla and the local government in support of film societies. He also mentioned the creation of the Buñuel Film Institute and the ANCCU, National

Association of Universities' Film Societies and its participation at the IFFS during the 1980's. Concluded with the idea of the need to seek the constant formalization of the film societies' movement.

12:15 pm -2:00 pm

Diffusion and Alternative Screening

Julio Lamaña, Spain

Fernando Serrano, Mexico

Sergio Barrientos, Mexico

Amanda Sucar, Mexico

Moderator: Paula Astorga, Mexico



Fernando Serrano shared his experience in the film societies' movement by developing projects such as screenings in schools and prisons with the support of the government of Mexico City. Serrano called attention to the importance to film societies of being familiar with cinematographic cultures and of approaching new audiences.

Sergio Barrientos representing a group of film societies, Forum Artéria, described their work method under the motto "Screening Always". With the goal of capturing new audiences, they produce their own films to promote the history of cinema in Mexico. www.tloxcatli.blogspot.com.

Amanda Sucar presented an overview of Ambulante, an itinerary documentary festival. Defending the documentary as a fundamental tool for social change, Sucar shared the philosophy of the film societies, defending the debate after the film as an important means for the public to express their views.

Julio Lamaña briefly summarized the philosophy of CINESUD and reported its latest advances. He also mentioned a recent alliance between the IFFS and UNESCO to incorporate CINESUD's titles into UNESCO's online platform, enabling streamings for programmers around the world.

<http://plataformacinesud.wordpress.com>

<http://creativecontent.unesco.org/welcome>

5:00 pm -7:00 pm

Rights of the Public: Advances and Legislative Challenges

Claudino de Jesus, Brazil

José Alfonso Suarez del Real, Mexico

Paolo Minuto, Italy

Moderator: Fernando Serrano, Mexico



Paolo Minuto contrasted the rights of the public with the human rights, in terms of collectiveness and individuality. After reviewing some key points of the 1987 Charter of Tabor, he concluded that instituting film societies legally in their respective countries is itself a way to recognize and defend the rights of the public.

Claudino de Jesus recalled that the reading of the Charter of Tabor during the 1st World Conference brought up a need for a campaign claiming the rights of the public. Since then, Brazil has taken several measures to promote such rights and De Jesus explained each one of them. <http://derechosdelpublico.wordpress.com>

José Alfonso Suarez del Real detailed a pioneer initiative in the world of legislation on the rights of the public; the "general law initiative to protect the rights of the publics to goods and services provided by the State in matters of culture".

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Photos:

<http://www.flickr.com/photos/mundokino/sets/72157621966242771/>

2nd World Conference of Film Societies, Mexico 2009

Round Tables Abstracts

Compiled by Julio Lamaña, Carolina Elias and Gabriel Rodriguez

English text: Carolina Elias

Barcelona-México City , 2009

Around the world

ASIAN GROUP

EXCHANGE OF FILMS AMONG THE ASIAN MEMBERS

To kick-start the exchange of films among the Asian members, Kelab Seni Filem Malaysia made a compilation of 10 Malaysian films by 6 directors of the New Malaysian Cinema to be shown at the Malaysian Film Festival organised by the Federation of Film Societies of India (Eastern Region) beginning in August 2009. The Asian Group hopes to widen the scope of film exchange among its members, and simultaneously to facilitate the exchange of films between the Asian countries and those of the rest of the IFFS members, as part of the larger goal of inter-cultural dialogue between Asia, Europe and Latin America".

Wong Tuck Cheong (Malaysia)
Secretary
Asian Group

ARGENTINA Visita a Marruecos!!!

FESTIVAL DE CINE INTERNACIONAL DE MARTIL MARRUECOS 2009



Cristina Marchese y Aziz Arbai (Marruecos)

Entre el 29 de Junio al 4 de Julio se desarrollo en Martil, Marruecos el 9º Festival de cine de Martil que reúne producciones marroquíes, españolas y comunidad latinoamericana en el formato de cortometrajes y documentales.

Destacar que es organizado por el Cine Club & Cultura Martil,

una asociación cultural integrada a la Federación de Cine Clubes de Marruecos.

En esta oportunidad fui invitada como jurado de cortometrajes de ficción, en mi carácter de Secretaria de la Federación Argentina y

Secretaria para América Latina de la FICC, con la finalidad de construir nuevos caminos entre el Cine Latinoamericano y en forma especial entre Argentina y Marruecos, además de intercambiar experiencias de trabajo.

La tarea fue enriquecedora, y es de destacar el trabajo desarrollado por el grupo a cargo del Cine Club de Martil, que en esta edición lograron a través de un convenio con el área de Cultura del Municipio de Martil, hacerse cargo de la gestión y administración de la sala de Cine "Cinema Rif" donde se desarrollo el Festival, convirtiéndose en un Cine Club con sala propia para diseñar la actividad cultural.

Tuve oportunidad de compartir la tarea cineclubística que se desarrollan en Marruecos y en especial el esfuerzo de la Federación Marroquí en sostener la actividad en el país, y es de mucho interés estrechar un puente con nuestra comunidad Iberoamericana, a tal efecto propusieron intercambios de programas de exhibición, entre nuestros países con el objetivo de ponerlos en práctica a partir del año próximo, desde ya con la participación de todo el grupo Iberoamericano que en forma sostenida está haciendo visible la actividad cineclubística en nuestro continente.

Es importante destacar también la visita de nuestro colega de Brasil, Felipe Macedo, a Túnez, compartiendo experiencias y la cinematografía de Brasil con resultados exitosos, del mismo modo trayendo la propuesta de intercambios que tendremos que fortalecer mancomunadamente.

Por último quiero destacar el Jurado que compartí en Marruecos y debo manifestar mi satisfacción del trabajo desarrollado, el mismo estaba integrado por Mohamed Azeddine Tazi, Escritor Marroquí, (Presidente del jurado), Mohamed Nabili Artista Plástico-Marruecos, Harold Trompetero Cineasta Colombiano, Omar Belkhemmar Crítico de Cine y Periodista-Marruecos, Francisco Javier Toro Martín, Director Festival Archidona Cinema, España y Lotfi Hafida Directora Magazín Cinemag - Marruecos.

Compartir estas experiencias con personalidades de distintas culturas fue enriquecedora, y en especial la coincidencia en la "mirada" y la capacidad de reflexión compartida para decidir el veredicto de nuestro trabajo, el primer premio fue otorgada a una producción de Ecuador, LIMPIANDO SAPOS de Vero Shamo García, Segundo premio Libertad Provisional de Naoufal Braoui, de Marruecos, Mención Especial para Rojo Red de Juan M. Betancourt de Colombia.

Además, en el marco del festival se desarrollo un coloquio, "El "otro" en el Cine Español.- Homenajes: a Mohamed Ismael, reconocido cineasta Marroquí y Pilar Tavora directora y productora de Sevilla, España. Un Taller de Cine Infantil a cargo de María Angélica Tovar Ibagos y Philippe Van Hissenhoven (Colombia)

Demonstrando de esta manera la intensa tarea desarrollada por el Festival que vive la comunidad de Martil cada año.

Agradecer el apoyo, la colaboración y atenciones recibidas de parte del grupo organizador, conformado por Ayoub Elanjari Elbagdadi, presidente del Festival

Abdellatif Zennan Coordinador, Mohamed Elfathi Director Artístico, Mohamed Achkkar, Relaciones Generales, Mohamed Boubker Secretario general.

Y en especial, a nuestro querido colega Azís Arbai, maravillosa persona que estuvo pendiente en todo momento, articulando con las personalidades que fui conociendo en este hermoso encuentro, todo mi agradecimiento y felicitaciones por el compromiso y la entrega de trabajo para fortalecer nuestro movimiento.

Cristina Marchese

Federación Argentina de Cine Clubes
Secretaria para América Latina-FICC

BRASIL-TUNIS

VIAGEM À TUNÍSIA CINECLUBISMO NA TUNÍSIA

Abaixo, parte do relatório apresentado ao Conselho Nacional de Cineclubes e ao Ministério das Relações Exteriores por ocasião do evento Voyages au Brésil, em que tive a honra de representar nosso País e o movimento cineclubista brasileiro.

Felipe Macedo

No quadro de uma "manifestação" cinematográfica – como gostam de chamar os colegas tunisianos – estive em Tunis entre os dias 18 e 23 de junho. Minha participação foi possível graças ao apoio da Embaixada brasileira naquela cidade e do Ministério das Relações Exteriores. Foi o evento chamado "Voyages au Brésil", com uma pequena mostra de filmes, debates e oficinas, voltados principalmente para os dirigentes de cineclubes e cineastas do país. Na seqüência, essa "viagem brasileira" irá percorrer, em outubro, cineclubes da Capital e de



várias regiões, com um formato mais “leve”, voltado para um público mais amplo e adequado para diferentes segmentos de público: os cineclubes tunisianos mantém atividades especializadas para os públicos adulto e infantil, por exemplo.

Uma característica muito importante do cineclubismo – ou do cinema – na Tunísia, é que os primeiros são bem mais numerosos que os últimos. O país conta com apenas 17 salas de cinema (segundo alguns, são 14), enquanto os cineclubes são algumas dezenas. A escolha do circuito cineclubista para a divulgação do cinema brasileiro, para o estabelecimento de relações culturais no ambiente do audiovisual e mesmo para a promoção do Brasil, num plano mais sério e aprofundado que uma publicidade superficial parece-me, portanto, muito acertada. Consideradas as dimensões modestas de quase todos os indicadores demográficos, em comparação com o Brasil – população pouco superior a 10 milhões e ausência de um verdadeiro mercado cinematográfico – os cineclubes constituem um grande canal de comunicação entre nossos países.

O cineclubismo na Tunísia tem sua origem na “época de ouro” do movimento, no pós-guerra, quando um intenso renascimento cultural deu vida a milhares de cineclubes em todo o mundo – principalmente a partir das influências italiana e francesa – que, por sua vez, estiveram na origem de fenômenos cinematográficos da importância do Neo-Realismo e da Nouvelle Vague.

Na esteira desse processo, a Federação Tunisiana de Cineclubes foi fundada em 1950. Nos anos seguintes à independência, tanto a produção cinematográfica (o primeiro filme tunisiano é de 1966) quanto o movimento cineclubista se consolidam e crescem. Nos anos 70, o movimento cineclubista chega a contar com cerca de 150 entidades no país. O governo seguinte, estabelecido no final dos anos 80, coincide com um retrocesso nas atividades culturais, enfraquecendo bastante os cineclubes. É importante observar que isso se passa também no plano internacional, com a rápida transformação das tecnologias de difusão e exibição audiovisual. Na virada do século, também em coincidência com o que ocorre no mundo todo, o movimento cineclubista se rearticula na Tunísia e vive, hoje, um processo de expansão e consolidação. Ainda que submetidos a um controle institucional bastante rígido, que limita a manifestação de iniciativas espontâneas – típicas do cineclubismo – já se contam às dezenas os cineclubes, com uma federação nacional bem organizada, que participa ativamente do movimento cineclubista internacional.

Um novo diálogo

De fato, o evento “Voyages au Brésil” constituiu uma primeira experiência de aproximação direta entre o continente africano, ou pelo menos o Norte da África, e a América Latina. De um lado, como

representante do Conselho Nacional de Cineclubes brasileiro – que ocupa a vice-presidência da FICC e desenvolve um intenso trabalho no nosso continente - também estava capacitado a estabelecer o contato com o movimento latino-americano. A Federação Tunisiana, por sua parte, também representava de certa maneira os cineclubes da Argélia e do Marrocos, com que mantém contatos assíduos, e nos aproximou mais da própria região subsaariana, por suas relações com o Mali e Burkina Fasso. Através de contatos anteriores e posteriores ao evento de Tunis, asseguramos que esses entendimentos estão prosseguindo: nesta semana, no Marrocos, a secretária da FICC para a América Latina, a argentina Cristina Marquese, participa de outro encontro cineclubista. Também já encaminhamos a participação da Tunísia na II Conferência Mundial de Cineclubismo, a realizar-se na cidade do México em agosto próximo. Serão confirmadas, nos próximos dias e semanas, as gestões para participações, de ambas as partes, em festivais de cinema dos dois países.

Esta viagem à Tunísia, para apresentar uma “viagem ao Brasil”, torna-se, desta maneira, um acontecimento de alcance histórico para o cineclubismo, abrindo uma série de iniciativas que visam consolidar um intercâmbio plural e produtivo entre culturas que antes só se comunicavam, precariamente, através de longas e custosas intermediações e escalas em países do hemisfério Norte. De fato, uma espécie de bordão rítmico e bem humorado marcou nosso encontro: Sud – Sud. Diálogo e conhecimento mútuo já: Sul – Sul!

Mas foi especificamente para o cineclubismo, o cinema e a cultura do Brasil que o evento foi mais proveitoso, claro. Ele abriu, de imediato, a perspectiva de troca de filmes, com direitos regularizados, entre os dois países. Até agora, a Embaixada do Brasil em Tunis promoveu o cinema e a cultura brasileira naquele país, mas essa ação apenas promovia um lado da equação. Passamos a uma nova fase, de efetivo intercâmbio, sem dúvida por causa de uma concepção democrática e generosa, por parte do nosso corpo diplomático, do papel de divulgar o Brasil: promover nossa cultura entendido como processo de integração, sem imposição – uma originalidade em relação a outras orientações empregadas na divulgação da cultura e dos bens culturais de muitos países...

Além de aproximar os cineclubes, estabelecer uma base inicial para um intercâmbio mais profícuo, também foram lançadas bases para uma aproximação entre os realizadores, especialmente no campo do curta-metragem e do documentário. Em todas as atividades promovidas durante a “Voyage au Brésil”, estiveram presentes representantes da Associação de Cineastas Amadores da Tunísia, que tem seu mais próximo equivalente na Associação Brasileira de Documentaristas e Curta-Metragistas - ABD. Através do Conselho Nacional de Cineclubes, vamos repassar contatos e agilizar as

oportunidades de encontro entre cineastas dos dois países – e regiões – especialmente por ocasião de festivais ligados às entidades citadas, de cineclubes e de cineastas.

Perspectivas de colaboração entre o CNC e o Itamaraty

A ação da embaixada brasileira em Tunis constituiu-se num verdadeiro precedente objetivo para um interesse e uma demanda, talvez reprimida, de ambos os lados. De uma parte, em que pese minha informação limitada, parece-me que a utilização do “pacote” (na falta de expressão melhor) de filmes disponibilizado pelo Itamaraty nestas “Voyages au Brésil”, através da colaboração com o movimento de cineclubes local, mostrou de forma inaugural a possibilidade de promoção de um diálogo e intercâmbio equitativo, abrindo canais diretos entre setores muito dinâmicos – jovens, socialmente muito distribuídos, etc – das respectivas sociedades. Para o movimento cineclubista brasileiro representou um apoio muito importante, material e institucional, para o estabelecimento do que chamamos mais acima de uma concreta relação Sul – Sul.

Das reuniões realizadas ao longo do evento, a que se deve acrescentar a consulta feita à direção do CNC e à FICC, após o meu retorno, surgem diversas possibilidades que gostaríamos de apresentar à apreciação da Embaixada e, através dela, ao Ministério das Relações Exteriores:

- Institucionalização dessas “Voyages au Brésil”, transformando-as em evento anual, com a apresentação de projeto – pelo CNC e FTCC - para incentivo de lei federal de fomento (Rouanet ou outra). O evento seria constituído, basicamente, de uma mostra de filmes de longa e curta metragem, realização de palestras, debates e oficinas, com a presença de cineclubistas e cineastas brasileiros;
- Extensão do mesmo conceito a outras embaixadas e países, com federações nacionais de cineclubes nacionais e agregando a participação da Federação Internacional de Cineclubes, bem como outros apoios oficiais e privados;
- Utilização, numa perspectiva mais objetiva e imediata, do “pacote” de filmes de divulgação distribuído pelo MRE às suas representações, através da promoção de eventos de naturezas diversas, em conjunto com as federações nacionais de cineclubes, sob coordenação da FICC, através do CNC;
- Possibilidade de convênio entre o Itamaraty e CineSud – distribuidora mundial de filmes para cineclubes e cinemas sem fins lucrativos – e Fimoteca Carlos Vieira (equivalente e extensão brasileira desse mecanismo de difusão) para a promoção de mostras e circuitos de filmes brasileiros em todo o mundo;

- Apoio à criação de cineclubes junto às comunidades brasileiras em países estrangeiros.

Neste ensejo, gostaria de agradecer, em meu nome pessoal, do Conselho Nacional de Cineclubes e do movimento cineclubista brasileiro e internacional, não apenas pelo apoio – cujo significado acredito ter avaliado nas linhas anteriores – mas muito especialmente pela gentileza e atenção, somadas ao profissionalismo, com que fui assistido durante toda a minha estadia em Tunis.

Meu reconhecimento especial ao perfeito acompanhamento do evento através da sra. Alice Bornhofen, à participação do ministro David Silveira da Mota Neto e todo o apoio recebido sob a esclarecida condução do embaixador Elim Dutra.

Atenciosamente,

Felipe Macedo

Diretor de Formação
Assessor de Relações Internacionais
Conselho Nacional de Cineclubes

INDIA

**ANNUAL MEETING OF FFSI AT
HYDERABAD**

FFSI regularly has annual meetings in different regions generally in August. This years' meeting was hosted by Southern Region at Hyderabad on August 29th and 30th 2009.

Out of 60 members of Central Council 30 members were presented in the meeting. Prof. Mohan Maheshwari Vice President Northern Region chaired the meeting along with Tapas Roy Vice President Eastern Region and Joseph Vice President Kerala Subregion in a presidium.

As routine business accounts of all regions and Central Office were unanimously adopted. General Secretary's annual report on working of FFSI was discussed at length. The main issue of DVD screenings was discussed. Copy right of DVD is only for home viewing and not for public screenings. Film society screenings are public shows so many DVD's can not be screened. General Secretary said in last three years some headway has been done. The three major cos. viz. Palador, NDTV Lumiere and UTV World Movies are copy right holder of more than 2000 DVD's of international films.

Over the years we could convince Palador and they agreed that film society's can screen their DVD's. UTV World Movies is now offering

their collection for film societies free. Only NDTV Lumere has not agreed for free use of their DVD's but for international festival they are offering DVD's on minimum rentals.

More over when Embassies bring the DVD they take care of rights. So now many films are available for film societies. At the same time, we have requested our President Shyam Benegal to take up the issue of copy right with I & B Ministry and exemption from copy right should be granted to shows of film societies affiliated to FFSI. President is taking up the issue with I & B Ministry soon.

General Secretary in his concluding speech of Central Council meeting said this is a vast country. It is called sub continent. The distance is creating problems in administration. He suggested there should be two general secretaries one from north and one from south. Administrative Reforms should be carried out.

IRAN

IRANIAN DOCUMENTARY FILMMAKER'S DECLARATION



After the 2009 presidential elections and the vast demonstrations in favour of the green movement in Iran, 113 Iranian documentary filmmakers published a three minutes video declaration on YouTube. The declaration points out the principles of documentary filmmaking which are linked up with the freedom of opinion and of expression, with the

human rights. The declaration refers to current and historical aspects and states that the principles of documentary filmmaking cannot be found with the national television controlled by the Iranian government.

The video declaration is read by Rakhshan Bani-Etemad, the most prominent Iranian woman filmmaker. Both her documentaries and her feature films are of outstanding artistic and human quality. During the election campaign in 2001 she made the documentary "Our Times". (rr)

Link to the video declaration on YouTube:

<http://www.youtube.com/watch?v=6Q1ShappZqk>

MÉXICO

PUBLICADAS LAS MEMORIAS DE LA PRIMERA CONFERENCIA MUNDIAL DEL CINECLUBISMO 2008

Se pueden descargar en:

http://www.federaciocatalanacineclubs.cat/recursos/recursos/memoria_1acmcc.pdf

REPÚBLICA DOMINICANA

“CINECLUB JUAN CARLOS ARCH” A NEW FILM SOCIETY DEDICATED TO OUR QUIJOTE

Cine Club Juan Carlos Arch.

Juan Carlos Arch: fundador y Quijote de los Cine Clubes latinoamericanos.

Comenzó su vida e la dirección, el guión y el cineclubismo regional e internacional. Inició su carrera en Santa Fe, Argentina, hasta llegar a ocupar posiciones importantes desde Buenos Aires, grandes apogeos, a la Federación Internacional de Cine Clubes (FICC).

Fue discípulo del conocido realizador Fernando Birri para recuerdo de su memoria, hace este Cine Club en República Dominicana.

1ER. CICLO DE CINE CLÁSICO

Todos los domingos en la Quinta Dominica Padre Billini 202 / Zona Colonial
7:00 pm. A partir del Domingo 13 Septiembre 2009.
Contribución \$20.00 p/p por persona

Domingo 13 de Septiembre, 2009
THE BIRTH OF A NATION
1915 (Estados Unidos)
Director: Cecil De Mille
Artistas: Lillian Gish, Mae Marsh, Wallace Reid

SINOPSIS: Si el cine es un arte en la producción más sencilla de todos los tiempos hasta se había y que, sumando algunas decenas internacionales, [20] temas individuales, 18 mil millones y más, hoy en día, es una forma de producción que los países de la tecnología digital, no pueden dejar de utilizar ya que no se necesitan...

Domingo 20 de Septiembre, 2009
METROPOLIS
Director: Fritz Lang
País: Alemania
Año: 1927
Artistas: Alfred Abel, Gustav Fröhlich, Rudolf Klein-Rogge, Fritz Kamp, Theodor Loos, Erwin Consbruch, Heinrich Gansberg, Brigitte Helm

SINOPSIS: En Metropolis se describe un mundo futuro que se basa sobre un nivel de automatización, producción masiva, control de la población por los robots, y el uso de una fuerza de trabajo esclava, no controlada y explotada para poder producir. El mundo está dividido en la construcción de un mundo a imagen de Dios, que desprecian a los robots que hacen el trabajo de los esclavos. Tienen un sistema...

Domingo 27 de Septiembre
LA QUIMERA DEL ORO
Título original: The gold quest
Director: Charles Chaplin
País: Estados Unidos
Año: 1936

SINOPSIS: Una aventura satírica, durante la "fiebre del oro" de 1933 en Alaska, un campesino que una vez, se refugia en una cabaña en la que encuentra un tesoro de oro, entonces se convierte en buscador de oro. El tesoro está a punto de ser robado por un grupo de ladrones que se aprovechan de su sencillez. Él se convierte en un hombre rico y se convierte en un hombre rico y se convierte en un hombre rico...

Domingo 04 de Octubre
AMARGURA
Título original: Amargura
Año: 1937
País: Estados Unidos
Director: R. M. Murnau
Artistas: Carl Meyer

SINOPSIS: Un campesino se enfrenta de una terrible tragedia. El mundo está dividido en la construcción de un mundo a imagen de Dios, que desprecian a los robots que hacen el trabajo de los esclavos. Tienen un sistema...

CINE EN LA ZONA

The *Federación de cineclubs de República Dominicana*, has encouraged the birth of a new film society dedicated to **Juan Carlos Arch**, transcendental person to the history of film societies in Argentina and Latin America.

Este nuevo cineclub reconoce así el portentoso trabajo de Juan Carlos Arch para el cineclubismo argentino, latinoamericano e internacional. Juan Carlos dedicó su vida al cine en diferentes facetas: cineasta, crítico, profesor y cineclubista, esta última dedicación desde el cineclub Santa Fe y la Federación argentina de cineclubs.

Este cineclub dominicano también es fruto de la reactivación de la Federación de

cineclubes de la República Dominicana que está trabajando arduamente para la consolidación de una redes de cineclubs en ese país caribeño.

Este cineclub se une a la sala que Juan Carlos Arch tiene dedicada en Uruguay, de manos del Cineclub Nueva Helvecia.

Realizará sus funciones en Quinta Dominica. Padre Billini 202 / Zona colonial. Santo domingo.

SPAIN- CATALONIA

4eme RENCONTRE DES CINÉ-CLUBS EN CATALOGNE



22 ciné-clubs catalans et plus de 60 personnes se sont rassemblées à Vilafranca del Penedès le 26 septembre 2009, pour assister au 4eme rencontre des ciné-clubs catalans.

Pendant la journée, les ciné-clubs ont discuté le matin sur les problèmes à propos des programmations en 35mm et DVD. Après le repas (ou ils ont fêtés le 80eme anniversaire des ciné-clubs en Catalogne) s'est déroulé l'Assemblée Générale de la FCC.

Le soir, il a eu lieu la première nationale du film japonais « Tokyo Sonata » du réalisateur Kiyoshi Kurosowa.

Toutes les images sur:

www.flickr.com/photos/federaciocatalanacineclub

SWITZERLAND

CINEMA ITALIANO



In cooperation with the Italian organisation Made in Italy, Cinélibre, the Association of Swiss Film Societies and Non Profit Cinemas, organises a tour with five new Italian films throughout the German speaking part of Switzerland. The tour takes place between end of September and end of December 2009. The films are shown in eight cities.

The tour called CINEMA ITALIANO includes the following films which have their Swiss cinema premiere thanks to the tour:

"L'amico di famiglia" (A Friend of the Family) by Paolo Sorrentino (Cannes 2006), "L'orchestra di Piazza Vittorio" (The Orchestra of Piazza Vittorio) by Agostino Ferrente (Locarno 2006), "Il vento fa il suo giro" (The Wind Has Changed) by Giorgio Diritti, "La giusta distanza" (At Appropriate Distance) by Carlo Mazzacurati and "Lascia perdere, Johnny!" (Forget About It, Johnny!) by famous actor Fabrizio Bentivoglio.

The films have been selected by the programmers of the cinemas and film societies participating at the tour.

To accompany the tour, Cinélibre published a booklet with additional information. This publication can be downloaded on the official web site of the tour www.cinema-italiano.ch . All films have been made available in 35mm prints with German subtitles. The tour is supported by Ministero per i Beni e le Attività Culturali, Direzione Generale per il Cinema, Rome, Italian Embassy in Bern and the Italian Cultural Institute in Zürich.

Robert Richter, Cinélibre, www.cinelibre.ch

UNITED KINGDOM

INTRODUCING THE NEW MPLC MOVIE LICENCE!

Following months of consulting with the Motion Picture Licensing Company (MPLC), BFFS is pleased to announce a screening licence tailor-made for film societies and community cinemas.

The MPLC Movie Licence allows community cinema groups to screen to their audiences from personal DVDs or downloads. The licence covers a wide range of films, including titles from major Hollywood studios 20th Century Fox and Walt Disney as well as independent studios.

Using this licence you can:

- ensure that you get the film when you need it
- guarantee the disc quality
- cut costs on postage

- save your valuable time

BFFS has represented the interests and needs of community cinemas and film societies throughout the UK since 1946 and we welcome this addition as an innovative and long-overdue opportunity.

A special introductory offer applies to BFFS Members and Associates - 15% off first booking!

For more information, or to view the full list of participating studios and available titles, visit www.themplc.co.uk

Don Quijote awards

19th FILM FESTIVAL COTTBUS. IFFS JURY

Serve this to let you know about the nomination of FICC JURY to the **FICC Jury at 19th FilmFestival Cottbus – Festival of East European Cinema**
11 - 16 November, 2008

1. Germany: Christian Heinzl
2. Norway: John Bjørnebye
3. Czech Republic: Pavel Bednařík

Jury FICC au Festival international du Film de Locarno 2009



Les fortes chaleurs de l'été étaient invitées d'honneur au 62e Festival de Locarno qui s'est tenu du 5 au 15 août 2009. Mes collègues, venus du nord de l'Europe, Geir Ornholt (Norvège) et Per Ekman (Suède), ont été agréablement surpris par ce climat helvétique insoupçonné ! L'accueil était très chaleureux lui aussi, cependant nous avons tous

trois été surpris par l'organisation un peu légère qui nous attendait sur place. Nous ne pouvions nous référer à quiconque car personne n'avait été assigné à cette tâche. C'est que notre jury était censé « s'autogérer », comme on nous l'a dit... Or certaines informations ayant trait à l'organisation nous ont parfois manqué.

Le programme du Festival était d'une extrême densité et nous avons pu profiter de très nombreuses projections ! Les dix-huit films en compétition internationale nous ont offert un splendide poème (A religiosa portuguesa), une quête de soi (L'insurgée), autant d'aventure (Au voleur), d'intrigue (Complices), de voyage (Nothing Personal), d'inertie (Frontier Blues), de passion (La cantante de tango), des portraits de solitude (Wakaranai), de générosité (Shirley Adams), de désarroi (Sham Moh), de désespoir (Buben. Baraban),

des œuvres inattendue (Summer wars), hilarante (Akadimia Platonos), charnelle (La invención de la carne), virtuelle (Os famosos e os duendes da morte), rock'n roll (She, a Chinese), déroutante (The Search), touchante (La donation).

L'émotion a finalement arrêté notre décision, puisque c'est à ce dernier film que nous avons unanimement choisi de décerner le Prix Don Quijote. En effet, La donation (Canada, 2009) du réalisateur québécois Bernard Emond, oeuvre émouvante et réaliste, n'utilise d'aucun artifice pour raconter l'histoire de ce médecin de campagne, proche des gens, qui accueille une urgentiste de Montréal afin qu'elle le remplace temporairement, peut-être définitivement. Il y a ce paysage plat et calme, il y a le ciel de l'Abitibi, les nuages, les routes qui n'en finissent pas. Sur un rythme lent, le réalisateur nous apprend petit à petit à aimer cet environnement. Parfaitement servi par son casting, il nous transmet l'amour qu'il porte à ses personnages, il nous laisse les observer tranquillement, regarder passer la vie, et parfois la mort.

Laurence Gogniat, Arrête pas ton cinéma, membre suisse du jury FICC 2009

JURY FICC AT THE TALLIN BLACK NIGHTS FILM FESTIVAL

Serve this to let you know about the nomination of the FICC Jury at the Tallinn Black Nights Film Festival (Estonia). 27 November to 6 December 2009

Jury

1. **TUULI JUUS** - ESTONIA
2. **ZOLTAN JONA** - HUNGARY
3. **MAX EDENBORG** - SWEDEN

6TH CINEFEST INTERNATIONAL FILM FESTIVAL OF YOUNG FILMMAKERS MISKOLC (HUNGARY) 11-20TH SEPTEMBER 2009



Since the first CineFest in 2004 the Miskolc festival is on a promising way to become a major Central European film event. Year by year, the International Film Festival for Young Filmmakers attracts thousands of film fans and visitors from the whole world. The former industrial city of Northern Hungary, Miskolc, the third most populated city of the country - thanks to the

significant innovations and careful restorations - is one of the cultural, touristic and spa centers of Hungary. The city's old houses, streets and places were almost completely renovated. Miskolc and its surroundings has many architectural, artistic and historical sights, as Lillafured, the medieval castle of Diosgyor or the nearby beautiful Bukk Mountain. The breathtaking cave bath and spa in Miskolc-Tapolca is a really unique natural formation.

The flourishing CineFest, International Festival of Young Filmmakers celebrated its 6th edition in September 2009, housing in a brand-new cultural complex House of Arts. Each year, after a careful pre-selection, the top 40-50 films have the opportunity to compete in the official program. Most of the films came from Central Europe, from the US and Germany, but they received films from Indonesia to South America. CineFest provides an unique look into international young cinema's landscape, screening features, documentaries, experimental works and animated shorts from all over the world.

Many attractive supplementary programs - exhibitions, workshops, roundtable discussions - accompany the nightly screenings. Some fine concerts, film history workshops and retrospectives accompany the event. In the previous years the professional programs covered the Hungarian 1956 revolution (2006), the Roma image of the region`s filmmakers (2007) and the women`s condition in the transforming world (2008).

This year they tried to form everything according to the local traditions of film. My IFFS jury mates (Ornella De Stefano from Italy and Hauke Lange-

Fuchs from Germany) were astonished that amazing line-up provided during the festival

It's a lesser known fact, that some of the founding fathers of the American cinema, e.g. Adolph Zukor of Paramount Pictures or William Fox of 20th Century-Fox were Hungarian (more precisely, Miskolc-Borsod county) emigrés. Academy Award winner British screenwriter Emeric Pressburger was also a Miskolc-born artist. It was an immense impression for all of us that the region is the birthplace of several moguls of the Hollywood cinema. The founder of Paramount Pictures, Adolph Zukor was born in Ricse, about 35 miles from Miskolc. It was an engrossing experience when we visited his village and talked to the local people about his international heritage. Another studio founder, William Fox, was born as Vilmos Friedman in Tolcsva in the heart of the renowned Tokaj wine region that is also just a few miles from Miskolc. He created Fox Film Corporation, and his name lives in the namesake of 20th Century-Fox, one of the world's greatest movie studios.

Pressburger Imre, or Emeric Pressburger was born in Miskolc. He is known for his co-operation with director Michael Powell. The credit 'Written, Produced and Directed by Michael Powell and Emeric Pressburger' appeared in about ten movies, including some of the greatest British classics of all times. Academy Award winner Pressburger wrote the 49th Parallel, The Life and Death of Colonel Blimp, The Red Shoes, A Canterbury Tale etc.

Eminent director Kevin Macdonald (he directed some later The Last King of Scotland and State of Play, starring Ben Affleck and Russell Crowe) made a profile to the memory of his grandfather Emeric, titled The Making of an Englishman in 1994. Kevin was keen to express his homage at his grandfather's memorial at the house he born.

At the bottom of the week we could take part in a fascinating presentation series on Pressburger-Powell heritage.

I was a bit disappointed when the highly acclaimed and prized Slawomir Itzak presented a repetitive and a bit dull presentation on contemporary film-making. Besides being a fanatic of his previously shot films like Double Life of Veronika and Three Colors his speech was far beyond any expectations.

We picked the film titled Thomas directed by Mika Saini. This „almost“ non verbal seventy-minute long story has a lot of things to offer. We had to choose from twelve films. We all agreed that this film is a wonderful masterpiece on aging and remorse at the last days of a retired man in Scandinavia. Well done and edited with a perfect assertion of musical scores. The well blended melancholy is a passionate performance from a very young Finnish director. It also won the Pressburger-Prize.

Another notable films from the great line-up: Javor Gardev's Zift and Moon directed by Duncan Jones

We all agreed that CineFest became a high ranked festival and this consecutive quality level can form it an important cine-tradition in our country with a great international reputation...

Bárdos Csaba

DON QUIJOTE AWARD OF FICC:

Thomas

Rendező / Director: Miika SAINI
(Finnország - Finland) 70:00 perc / minutes (2008)

People

BANGLADESH (Golam Biplob Rabbany)

You will be glad to know that the new film "***Britter Bairey***" (Beyond the Circle) from Golam Biplob Rabbany, General secretary of the IFFS, has been nominated for Bangladesh Submission to OSCAR Foreign Language Competition Award.

Biplob's film was also shown at the Toronto International Film Festival in Canada. "Britter Bairey" is Biplob's second feature film. His first, "On Wings of Dreams", was shown at a number of international festivals, including the Rotterdam International Film Festival, and it also won an award at the Shanghai International Film Festival in China. Congratulations to Biplob on his success.

BRASIL († Lindoberto Pereira Silva (Beto Leão))

Nota Oficial do CNC – Conselho Nacional de Cineclubes Brasileiros



Ainda surpresos e consternados com a trágica notícia, a Diretoria do CNC – Conselho Nacional de Cineclubes Brasileiros torna público seu imenso pesar pelo falecimento do seu ex-diretor de comunicações, companheiro e eterno cineclubista Lindoberto Pereira Silva (Beto Leão) ocorrido no último domingo (19) em

Goiânia, que se constitui numa grande perda para todo o audiovisual e em especial para o movimento cineclubista goiano e brasileiro.

Solidarizando-se com seus familiares, a entidade registra seu reconhecimento e seus agradecimentos aos trabalhos por ele realizados por mais de 30 anos em prol do cineclubismo e do cinema goiano e brasileiro.

Tristeza. Um enorme sentimento de perda e a certeza de nossa eterna gratidão.

Quem foi Beto Leão

Nascido em Goiânia, em 24 de julho de 1958, Lindoberto Pereira Silva (Beto Leão) era formado em jornalismo pela Universidade Federal de Goiás.

Militante do movimento cineclubista desde a década de 1970, presidia atualmente o Cineclube João Bennio, a ASCINE/GO – Associação de Cineclubes de Goiás e o Núcleo Goiano do Centro de Pesquisadores do Cinema Brasileiro (CPCB).

Fundador da ABDn – Associação Brasileira de Documentaristas, Beto Leão até recentemente presidiu a sessão goiana da entidade.

Pesquisador, jornalista, crítico e autor, exerceu tais atividades em vários jornais goianos, revistas regionais e nacionais e publicou vários livros, com destaque para "Goiás no Século do Cinema", Bennio – Da Cozinha para a Sala Escura", "Cinema Ambiental no Brasil", "Cinema

de A a Z " , sendo ainda um dos autores da "Enciclopédia do Cinema Brasileiro".

Como diretor seu trabalho mais conhecido foi o video-documentário "Césio 137", sobre o acidente com o Césio 137 em Goiânia. Participou porém ainda como roteirista e consultor da realização de vários curtas e documentários em Goiânia.

JBPN/2009

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FFS Full Members

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(See United Kingdom)

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