



The prospects for cultural operators and the revival of cultural dignity



Roberto Chiesi

It is a difficult and stimulating challenge which is waiting for cultural operators. Difficult, because they have to face the hard work of cleaning up the social fabric of the peninsula after decades of cultural degradation identified mostly in this aberrant, shameful phenomenon of lawlessness, corruption, ignorance, vulgarity and other things that Berlusconiism has created, fuelled and continues to fuel (unfortunately, the phenomenon is not yet finished). Specifically, one of the biggest difficulties is to create the conditions for making "new look" of the Italian audience and television viewers, healing them from the worst of the "television world"-the thirty years of Berlusconi.

Stimulating, because each transition and transformation in the history of a country, can be a prevision of something better or unfortunately even of the worst. It's hard to imagine anything worse than living under the regime media's Anointed Lord and his minions in thirty years of this worsening and squalor. In our modest

opinion, the prospects of cultural operators should follow two directions: one targeted to the development and actualization of memory, which is the cultural heritage of the past.

The other is to turn into offering to public, in an appropriate time and manner, those works and authors characterize the features of this but in our country have so far been marginalized or ignored by the market as the culture industry. As for the cinema and audiovisual is unnecessary to remember which artistic heritage of Italy retain it's archives (film library) with expressive richness. Aesthetic and narrative has characterized our films mainly from the 40s to the 80s film and how this heritage continues to be ignored or relegated to the margins by the most scandalous TV listings.

page 2 >>>

THE FUTURE CONFERENCE



Paolo Micalizzi

The dawn of cultural associations at the XXI century. The cultural operator and the stake of culture. Presidents meeting in Sassari on 29 and 30 June in the VII Sardinia Film Festival under the Cinema Club Sassari and Fedic's invitation.

A conference on film associationism to reflect on the future is entirely appropriate in a time like the present with the state of our country in severe crisis which affects its activity, even threatening its survival. One way to combat this situation, is to work together to develop compact and attainable future projects. Working together in film has already taken place in the late nineties with the coordination of the AICA nine National Associations of Film Culture recognized by MIBAC who developed the initiative "Shipyard Italy."

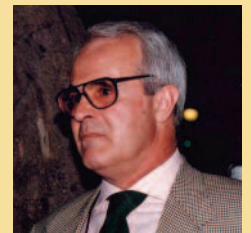
page 2 >>>

ADULT EDUCATION AND TRAINING WITH THE AUDIO-VISUAL CULTURE IN SARDINIA

Recently, the Cinematheque Sarda has found the documentary "Sardinia Project" produced by 'OEEC (Organisation for European Economic Cooperation) shot in the early sixties to illustrate the professional training program designed in Oristano triangle Macomer Bosa. To see this movie and discuss it was particularly emotional and a return to our origins.

It began with the huge project of adult education in Sardinia after World War II. With the use of audiovisual aids, enthusiasm and competence, the Humanitarian Society foundation was created in 1893 and is now authoritative in the field of education.

Fabio Masala, a young student at the University of Cagliari and Sassari had already collaborated on the project OEEC with Filippo Maria De Sanctis, who was responsible for organizing the intervention Umanitaria with the opening of a location for windsurfing and, later, with the establishment of three Centres of Cultural Services of Cagliari, Alghero and Iglesias. The Cinematheque Sarda, born in the 1960s, is an instrument of cultural film: the refuge "The Madonna" in Santulussurgiu,



Peppetto Pilleri

page 3 >>>



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THE PROSPECTS FOR CULTURAL OPERATORS AND THE REVIVAL OF CULTURAL DIGNITY

>>> We need to know the potential interests of the new generations, for example, talent, energy and commitment which are animated in a film by Elio Petri, an author who could combine the force of the narrative with the political and civil complaint.

In his time some Petri-film were harshly criticized and misunderstood but today it is likely that titles such as 'La Proprietà non è più un furto' (Propriety is no longer a theft) (1973) or a 'Todo' (1976), appearing unexpectedly, as shocking news.

Cultural operators should take today's communication channels (especially of course the Internet) to propose to the new generations and to all those

(and there are many) who want to escape from the bad television, events, festivals, meetings that foster social life and provide the chance to viewers to discover or rediscover the works of authors who express both creations of individual talent (directors, screenwriters, actors, etc.) and vivid documents of past ages that may reflect matrices or features of the present.

The success of some documentaries, even in traditional film circuits, has shown that there is a potential audience for those audiovisual works which reveal a critical consciousness about the problems that some television and some newspapers falsify every day.

In addition there are numerous films and directors for who the distribution, even the art house, ignored for reasons sometimes spurious.

The cultural operators who- after a careful study of the media landscape and it's quality- are remaining unpublished in our country, should choose those works and authors who lend in the manner and form more effective, become emblematic of a topic, a topic, an idea that goes beyond the film to reflect and analyze processes and deeper problem of society.

*Roberto Chiesi
Head of the Centre for Studies Archive
Pasolini's Film Library of Bologna*

THE FUTURE CONFERENCE

>>> "This allowed for exposure of Italian cinema, both within and outside of Europe, which would help Italian film rise out from "invisibility" and relegate the distribution system. An initiative that also served to keep alive the presence of a critical culture through a series of audiovisual services and activities common to all National Associations. The task was interrupted due to the cancellation of the recognition of common law actions by the MIBAC. Working together was still a need felt by the nine associations and the belief that a unified approach is essential to underscore the centrality of culture in promoting development and the wealth

of a nation. This need triggered the creation of the FEDIC initiative in 2011, which hosts a Forum on the future of short film, beginning in 1995 at the Venice International Film Festival.

A much needed revival of associations and film conference was organized by Sardinia film festival of Sassari, and it's president Angelo Tantarò, an excellent opportunity not to be missed. The conference will focus on several themes that have already been announced. From education to the image itself, which is important for the formation of a critical spirit, even by a new audience, which dignifies the rights that must be defended as the "Charter of Tabor" of 1987. To do this we need to keep the film industry alive, and it is es-

sential to be expressed through various directions. One example is to support the circulation of works, especially by young authors who are struggling to find their movement and are penalized by market forces.

One solution could be a calendar with various events, for the cinema promotion. Also, is important promote the cinema in the past, paying particular attention to the new digital technologies.

Many issues, still, remain unsolved and a big event such as the upcoming Sassari festival, have to reflect about it. An occasion for the associationism's film to "rethink" the cultural promotion as a "good common".

(Paolo Micalizzi)

Sardinia Film Festival: already selected all the 183 short films in competition



Grazia Brundu

During these days, the staff of the Sardinia Film Festival (international competition of independent short films to be held in Sassari) has involved itself in setting the last details for the seventh edition of the festival. Moreover, the Sardinia Film Festival won the representative award of the Presi-

dency of the Republic, the Presidency of the Senate and the Presidency of the Chamber of Deputies and it is realized under the patronage of the General Direction for Cinema of the Ministry of the Cultural Heritage and Activities. The event will take place from 25 to 30 June in the "Quadrilateral" of the Law and Political Science faculty of the University of Sassari.

The pre-selection jury is composed by Antonio Maciocco (artistic director of the Sardinia Film Festival), Carlo Dessì (president of the Cineclub Sassari Fedic), Silvio Farina, Giovanni Loriga, Francesco Bellu and Adriana Casu. In recent weeks they selected all the 183 short films to be screened. They belong to the genres of fiction, animation, documentary and experimental and

have been selected from about a thousand works received by March 1th (deadline) by the many film-makers from all over the world.

The 183 selected short films will offer to the audience more than 42 hours of fun and exciting screenings both in the afternoon and in the evening from 25 to 30 June. It is a great alternative compared to the standard offer of Italian cinemas and a unique opportunity to learn about new trends in world cinema.

In these days the pre-selection jury is choosing a few works among the 183 to be judged by the real jury panel which will award the works for every section in competition.

(Grazia Brundu)

ADULT EDUCATION AND TRAINING WITH THE AUDIO-VISUAL CULTURE IN SARDINIA

>>> found themselves in an intense and passionate debate, the FICC (Italian Federation of Film), the FEDIC (Italian Federation of Film Clubs), the UNLA (National Union of Struggle against Illiteracy) and also ACLI, ARCI, the Federation Cineforum, the ISSCAL, the ISES, the MCC, the Group Ichnusa the FACCS, the Bibliographical Superintendent, the Secretariat for Youth, Unions, cooperatives as well as individual film clubs, libraries municipal, school clubs and cultural groups.

It was a great participation of different subjects in history, culture and outlook, but equal motivations and goals. That conference laid a solid foundation of an infrastructure, which still continues to grow, and determined to spread to the territory, still a fertile island, the seed of know-

wledge, along with a methodology of choices made and shared subsidiaries, and is the only way to grow democratically. In the early years of the Film Archive, with a few films and documentaries initially found through purchases and donations, and works made available by the Sardinian film club, set in motion a process that grew to formidable training. At the end of the seventies, there had been two thousand loans between the associations and schools, in addition to the demands of Sardinia from the mainland and abroad. People who, like me, lived at the time, are aware of having participated in different roles, professional or volunteer to the cultural growth of a large number of people held in countless educational opportunities all over Sardinia. The expansion of the circles of the cinema has been a widespread phenomenon and

also impetuous. Sardinia has become a benchmark nationally and internationally with the development of an innovative methodology of the "Public as an Author" and the "Charter of Rights of the Public." There are established working practices that have adapted to new times and have become much more demanding and complex for everyone.

Despite this, it is certain that we must go ahead and continue to walk the road together.

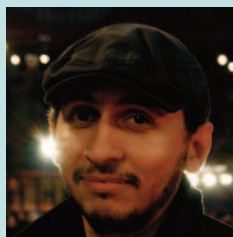
The conference sponsored by the Film Fedic in Sassari is a valuable opportunity taking place at the end of June, once again, to revive joint action and to design projects for the cultural and audiovisual education for the public.

(Peppetto Pilleri)

Curatore della Cineteca Sarda

ABOUT CANNES

*Cannes 65:
Haneke wins;
Grand Prix of
the Jury panel to
Garrone*



Alessio Trerotoli

The 65th edition of the Cannes Film Festival has finished after ten days of rain and cold. Someone could say that this edition will remain in memory only because of the rough weather and not for the quality of films in competition. However, almost everybody except those absent agreed to winner works. Therefore, Michael Haneke was a great success at Cannes; this is his fourth prize at the festival (after "La pianista", Grand Prix in 2001, "Niente da nascondere", Best Director in 2005, and the masterpiece "Il nastro bianco", Golden Palm in 2009). "Amour" is about a love story between two retired peo-

ple; it dominated the whole competition until being awarded with a standing ovation also for the two extraordinary performers, Jean-Louis Trintignant and Emmanuelle Riva.

A bit of pride also for Italy: Matteo Garrone has in fact won his second successive Grand Prix (after "Gomorra" in 2008). "Reality" is a reflection on the relationship between reality and fiction and on the role of television. The jury panel was chaired by Nanni Moretti who seems being at his own house at Cannes: he gave the Best Director Award to Carlos Reygadas for the film "Post Tenebras Lux" (probably the most controversial and undeserved prize); the Best Screenplay Award to Cristian Mungiu for the film "Beyond the hills" (he already won the Golden Palm in 2007 with the film "4 mesi, 3 settimane, 2 giorni"); the Best Actor Award has been won by Mads Mikkelsen for "The hunt" by Vinterberg and finally Cristina Flutur and Cosmina Stratan have been awar-

ded of the best actresses award for "Beyond the hills". The jury prize has been given to Ken Loach for the beautiful "The angels' share".

Among the films to be remembered of Cannes 65 there's undoubtedly the wonderful "Moonrise Kingdom" by Wes Anderson and the odd "Le grand soir" directed by the inseparable Benoit Delépine and Gustave de Kervern (directors of "Louise-Michel" and "Mammuth"). "Le grand soir" deservedly won the special jury prize in the section Un certain regard. "Rust and bone" by Audiard has been the only one in a position to compete with Haneke for the winning of the Golden Palm; the biggest disappointment has been represented by Walter Salles' "On the road" taken from the homonymous Jack Kerouac's novel (however, its atmospheres seem a distant memory). That's how the biggest festival ended: rain, gray sky and the waiting for the Sardinia Film Festival, the next film festival accompanied by sun and blue sky.

(Alessio Trerotoli)



Accommodation during the SARDINIAFILMFESTIVAL

During the festival you can stay in affiliated hotels in Sassari.

Rates are particularly advantageous and breakfast is included.

Info and reservations:

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Associationism and progress: notes about the birth of film clubs. Home movies during the Fascism.



Marcello Seregni

In this sense the ideas of modernity and machine were the main themes the fascism intended to use and spread. After the photography, the films seemed to become the means of spreading and the way of watching at future, modernity and technology. At the beginning of the twenties the first machine for home movies has already began appearing. Wealthy fathers began roaming the streets and beaches in order to film their children and document their growth. The young were inevitably fascinated by the new cinematic medium and the university students created the first film clubs. The first home movies

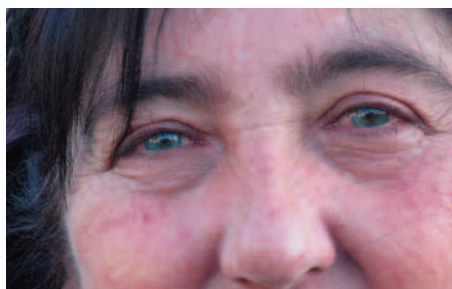
were successfully created and broadcasted in 1922 by the French production company Pathé with the name Pathé Baby (in Italy they have been broadcasted sometime later). Of course, even before there were machines, projectors and films (they were mostly amateur short films) but only the Pathé Baby seriously began to focus on this kind of market. At the beginning of the thirties the fascism became aware of the film clubs potentialities of aggregation and organization; they were often ill-organized and lacking in adequate technical tools; therefore they have been unified and included within the Guf (University fascist groups).

From 1934 to 1935, under the regulations of Galeazzo Ciano, all the groups of amateur film-makers and all the film clubs have been named Cineguf (even if since 1933 the first ones appeared in Torino, Genoa, Napoli, Verona and Udine). They all were coordinated by the general direction of cinema which

lead the sector to be relevant at a national level thanks to competitions, awards and funds that permit a wide production. Films were often screened in occasion of the Littoriali of art and culture, events devoted to the young and their cultural and political life. In 1934 they were born also the Littoriali of cinema in occasion of which they were presented the films produced in the various Cineguf and were laid the foundations for the future cinematography. The war and the consequent dissolution of the government network have lead many groups to stop their activity as they suddenly found themselves lack in means and possibilities. The Cineguf died and came back to life in the post-war under the name of Cineclub. The incredible spread of the 8mm films and the return to life have lead to what has been called the golden age of film clubs.

(Marcello Seregni)

Poetiche NELLA PENOMBRA



Nella penombra i due corpi stanchi
sudati
si lasciavano cadere
pesantemente sul letto
nessuna parola era necessaria
tutto era già stato detto

(Piera Salvagnolu)



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The next issue, to be published online on June 30th, will coincide with the awarding ceremony and the closing of the conference on the cultural associationism. The editorial staff is also working for special issues to be published during the festival from 25 to 30 June

www.sardiniafilmfestival.it and www.cineclubromafedic.it

Sardinia Film Festival

News dell'International Short Film Award

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