



FESTIVAL INTERNACIONAL DE CINE DOCUMENTAL
DE NAVARRA | 2005 | INTERNATIONAL
DOCUMENTARY FILM FESTIVAL OF NAVARRA

● DE VISTA



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DOCUMENTARY CINEMA: ENTHRALLING TERRITORY

“Documentaries represent the cinema and television genre which has developed the most in Europe over the last ten years. They currently account for a significant share of all the money invested in the international television and film industry”.

These were the words spoken to open the Documentary Film Seminar held in Pamplona as part of the 2002 Audiovisual Creation Festival of Navarra.

This festival, organised by the Government of Navarra and at the time in its tenth year, focussed its attention on documentary film. The festival relied on the presence of two very special guests, the above-quoted Chilean film director Patricio Guzmán and the American filmmaker Alan Berliner. Together, they offered the Pamplona audience two very different propositions, exponents as they are of the broad territory categorised under the banner of “creation documentary” (or signature documentary), an enthralling world which occupies the “non-fiction” sector of the film industry, a sector currently in expansion and object of increasing attention.

For a decade now, there has been talk of a “documentary boom” in countries such as France, Germany, Belgium, Switzerland, Holland and the UK. In Spain, the rise of the genre is more recent and can be tracked down to the last three or four years. It was not until the XVI Goya awards, held in 2001, that the Spanish Film Academy devoted a section to large-scale documentary productions. The award was given to *En construcción*, which had previously won the Special Prize of the Jury at the San Sebastian Film Festival. There is little doubt

that festivals are to a great extent responsible for this widening of perspectives. The snowball of success has grown quite dramatically over the last two years, reaping in ticket office records unheard of until then with films such as Michael Moore's *Bowling for Columbine* (Winner of the Oscar for the best documentary film in 2003) and Julio Medem's *La pelota vasca*, together seen by more than 700,000 cinemagoers, as well as no short supply of scandal and media attention.

Come 2002, the organisers of the Audiovisual Creation Festival of Navarra already felt that the moment to specialise had arrived. While still not abandoning the genres of video and animation which the festival had catered for since it first started, the festival that year marked a clear tendency in favour of documentary film. The result was quite revealing: audience figures rose well above those previously registered at the festival and the opinions voiced proved more than encouraging.

2005 marks the beginning of a new era, that of the new Documentary Film Festival of Navarra. We are absolutely convinced that with a few years' experience under our belts, the event will deservedly come to figure on the calendar of great documentary film festivals. And we have ten years of experience with which to back our claim.

BACKGROUND.
THE LEGACY OF THE
AUDIOVISUAL
CREATION FESTIVAL OF
NAVARRA

From Audiovisual Creation Festival to Documentary Film Festival. A brief history

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The Audiovisual Creation Festival of Navarra lasted for ten years. Having first seen the light of day at the 1992 Festivals of Navarra, the event started out on its own the following year under the name of the Video Festival of Navarra. In the eighties and thanks to the great versatility of video technology, the use of which had by then become widespread, a new form of artistic expression was born. Known as video creation or video art, this new art form was at the time fighting for recognition within the field of contemporary art. Meanwhile, computer technology also made impact as a readily accessible tool with great artistic potential, capable of producing highly creative works of animation. Documentary-makers, for the most part signature filmmakers with creative slants, were finally seduced by the video proposition. These three genres (video creation, computer animation and documentaries) always enjoyed a place at the Video Competition of Navarra (Audiovisual Creation as of 1999). This competition, which was held at national level until 2001 and at international level only in its last year, added the categories of CD-Rom and internet art in 1998 in order to adapt to the new artistic languages emerging from the realms of new technology.

New tools for experimentation

The Audiovisual Creation Festival of Navarra adapted to these changes without at any time abandoning the hallmark of quality and its desire to welcome new formats, new forms of experimentation, acting as a channel for the exhibition of works normally not catered for on commercial circuits. It did not wish, however, to give up on the documentary genre, a genre also in the throes of change.

The documentary boom

While all of this was going on in the world of contemporary art, the film world was also witnessing a trend towards the renaissance and appreciation of documentary works. The genre, which over recent decades had practically only survived thanks to television, suddenly began to gain favour as a film format.

Such was the Audiovisual Creation Festival's interest in the world of the documentary that a new event finally evolved to take up the legacy and the line of its predecessor and find a place for itself in the international family of documentary film festivals.

Main Retrospectives of the Audiovisual Creation Festival of Navarra centring on documentary and experimental cinema

In the last years of its run, the Audiovisual Creation Festival of Navarra included retrospectives of filmmakers who have left their mark on the history of documentary and experimental film. Some of these, such as the Alan Berliner retrospective, have brought their creators to Spain for the first time and have been the reason for the first subtitling of some of their works into the Spanish language. The following is a list of the retrospectives of this kind organised as part of the festival.

1997. "Discovering José Val Del Omar"

The Video Festival of Navarra showed the complete, recuperated version of the three works comprising the "Tríptico elemental de España" (Essential Triptych of Spain), an irreplaceable example of avant-garde cinema. José Val del Omar (Granada, 1904-1982) was a unique filmmaker, a pioneer not only in the field of Spanish experimental film, but also in the audiovisual application of new technologies of his own invention.

In 1952, Val del Omar started filming *Aguaespejo granadino* (A Granada water mirror): the first of the three parts of his "Tríptico elemental de España", the revolutionary, ecstatic film project which Val del Omar devoted his life to. The venture embarked on in that year, which later saw a second installment in the form of *Fuego de Castilla* (Fire of Castile), was not to be finished until 1996, fourteen years after his death. After recovering *Acariño Galaico* (Galician Caress), which Val del Omar had left unfinished, the Centro de Arte Reina Sofía showed the three parts of the trilogy, which ventured into the utopia of total film, a cinema which outrightly rejected documentary decorativism and the narrative fable, a cinema which, while working in the realms of paradox (audiovisual poetry, optical symphony, slow motion explosion, perpetuated instant, technological mystique), achieved a degree of contemplative elevation and participation previously unknown to audiences.



1999. Alexander Sokurov Retrospective

The Video Festival of Navarra showed nine documentaries and one fiction film by this Soviet filmmaker, practically unknown in Spain. The work of Sokurov is inspired by characters and moments from Russian history, such as Tarkovsky, Chekhov, Yeltsin or the independence of Lithuania. His elegies, shot between 1986 and 1996, and other documentaries which helped put this Siberian on the international map were shown at the festival. His full-length film *Mother and son* was also screened. An intimist film, it builds up into an overwhelming reflection upon both death and, through the exercise of perspectives that it involves, film itself.

As the film critic Antonio Weinrichter wrote in the festival publication that year, Sokurov does not perform arbitrary exercises in editing with this footage material, but rather “explorations of the emotional or historical memory of the century, which present factual images and sounds with the declared intention of their becoming symbols. In these works, Sokurov links up with an entire school of modern documentary filmmaking which aims to rid the genre of its secular pretension of objectivity in favour of subjectivity, poetical evocation and other elements which bring it closer to that still ill-defined category of the film essay.



2000. Chris Marker Retrospective

Filmmaker, photographer, writer and untiring traveller, in addition to compiler for four decades of his own and borrowed documentary footage, Marker's critical and experimental work includes film and reflections upon film, images of the century and an invitation to ridicule their use and their abuse. A pioneer of film essays, Marker has subjected the "truths" of the collective imagination to a rereading. He is the first to demystify the pretentious objectivity of documentary film.

With more than thirty works in a wide range of formats –film, photography, super-8, video, television, video installation and CD-Rom–, Chris Marker's legacy occupies a privileged position among creators who aspire to break the boundaries between image and text, documentary and fiction.

Only the Fundación Tapies (Barcelona, 1998) and the Centro Andaluz de Cultura Contemporánea (Sevilla, 1999) had previously screened Marker retrospectives of any significance before the Audiovisual Creation Festival of Navarra. The festival showed a selection of some of Marker's most representative works, together with the feature film *Sans Soleil* (Sunless), presented by the film critic Miguel Marías.



2002. Alan Berliner Retrospective

This was the first retrospective of the American filmmaker Alan Berliner ever organised in Spain. The director was in Pamplona during the Festival and presented the programme in person. He also formed part of the Jury for the tenth Audiovisual Creation Competition, the first held at international level.

The retrospective inspired the publishing house “Ediciones Internacionales Universitarias” to bring out a book about Alan Berliner, which was launched at the Festival.

The Audiovisual Creation Festival brought Berliner’s four most emblematic films to the screens of Pamplona. *The Family Album*, his first full-length documentary, consisted of the home movies of more than 75 North American families shot between 1920 and 1950, and brought Berliner under the international spotlight in 1986. His next three, full-length films delved into the memory of his own family, touching on subjects such as personal or family identity or the historical identity of the United States. *Intimate Stranger* (1991), winner of the Special Prize of the Jury at Paris’ 1992 Festival Cinema du Réel, focuses on the figure of his grandfather on his mother’s side, Joseph Cassuto, who emigrated from Egypt to the United States following the outbreak of World War II. In *Nobody’s Business* (1996), possibly his most popular work in Europe, Berliner confronts his father, Oscar Berliner, in an attempt at restoring the memory of this branch of his family. Finally, *The Sweetest Sound* (2001), shown for the first time at the 2001 Berlinale, reflects upon people’s names, while initiating a search for other Alan Berliners in the world.



IDENTITY OF THE
DOCUMENTARY FILM
FESTIVAL OF NAVARRA.
10 FEATURES AND A
PHILOSOPHY

10 CHARACTERISTICS

This is the festival. Its features, its members, its genetic code. Ten features which make it unique: perhaps not when taken one by one, but unique when all put together. All of these features, together with the philosophy tagged on at the end, go to form a set of characteristics which make it different and recognisable in the landscape of international film festivals.

1. SPECIALISATION

The Festival is exclusively dedicated to documentaries and non-fiction.

2 NAME

Documentary Film Festival of Navarra / Point of View

3 COMPETITION

The festival is organised around an international Official Competition Section for recently-produced documentaries, as specified in the conditions of entry. The competition (the composition of the jury, the representativeness of the countries competing, screening conditions, etc.) is governed by the standards of the European Coordination of Film Festivals, an institution to which membership is soon to be applied for.

The competition section shall consist of those films which, following a strict selection process, respond to the demands set by the contest in terms of quality and creativity.

In order that the general public, the jury and the media can fully appreciate each of the films taking part in the competition, no more than an average of two full-length and one short film shall be shown each day.

4 PRIZES

The Festival shall award a first prize to the best film taking part in the Official Competition Section basing its decision on quality and creativity. All of the works in the competition, regardless of their length, compete for this first prize on equal terms. The Festival shall judge the coherence, brilliance and liveliness of each film in its own terms, regardless of its length. Consequently, the jury may consider a short film the best of all those screened.

In addition to this first prize, the Festival shall also award other official, length-specific prizes. These prizes are explained in greater detail in the competition rules.

The prizes shall be awarded at the special ceremony which will bring this year's competition to an end. A film premiere or recent film especially chosen to close the festival shall also be shown at the ceremony.

5 FESTIVAL OF FESTIVALS

The second part of the festival is called *the Official Non-Competition Section* or *Festival of Festivals*. The word "official" is included because it aims to be a regular, permanent section each year and because it is a main feature of the festival content.

The aim of this section is to bring the year's best documentary films together into one single programme. The year's ten or twelve best reality or non-fiction films shall be screened in Pamplona during the festival: the prize-winners from Yamagata (Japan) and Paris and the highlights of the New York and Sao Paulo festivals. This non-competitive, official section is composed of films selected by the festival organisers, who have picked through the year's production from all over the world and have invited the works chosen for screening.

Documentaries which have won competitions of other kinds, not strictly festivals, may also form part of this anthological section: the winners of prizes awarded by national film academies, the international press, specialist publications, film associations or other relevant institutions. The Oscar for the best full-length/short Documentary, the Prize for the best European Documentary, the Goya prize for the best documentary, for example, may all be included in this anthology.

As things currently stand, it is practically impossible to get an idea of what is going on in the world of non-fiction from Spain. Therein lies the

attractiveness and relevance of a film event aimed at exhibiting excellence in the field. The Festival of Festivals shall make Pamplona a common destination for both films and film enthusiasts, a meeting point for the best films and the widest of audiences.

6 DATES

The festival will be held each year in February. The 2005 festival will be held from the 18th to the 26th of February.

7 VENUE

The 2005 festival headquarters shall be the “Civic” Civic and Cultural Centre located on Pamplona’s Avenida Pío XII. Other secondary venues shall also be used for the screening of showcases and retrospectives: Cines Golem-Yamaguchi and Cines Saide-Olite.

8 RETROSPECTIVES

The quality and coherence of the retrospectives lend depth to the festival and meet the underlying thirst of general public, academics, critics and programmers alike. There is probably nothing greater to which a festival may aspire than meeting this kind of thirst: a festival which discovers and provides contact with film heritage is an irreplaceable refuge and a cultural asset in itself.

The retrospectives are to be organised in line with four definitions:

Filmmaker or creator showcases

To screen the work of one particular filmmaker. The Audiovisual Creation Festival focussed on: Val del Omar, Marker, Sokurov, Berliner, etc.

Country or school

Theme seasons

With a common denominator (a theme, an anniversary, a date, a historical event) which links up the components of the season to offer an interesting look into documentary history.

Personal seasons

In which a well-known person, be it from the film world or not, makes a selection of the films that he/she admires, has been influenced by, has simply forgotten...as Truffaut put it "the films of my life".

The retrospective at the first Documentary Film Festival of Navarra is to centre on the French filmmaker and photographer Raymond Depardon.

9 TRIBUTES

To make the festival the main yearly event on Navarra's film calendar. Seasons or conferences shall be organised as acts of recognition and the section shall be brought to a close at the closing ceremony with the presentation of the "homage prize". Although at first this prize for an entire career is aimed at filmmakers from Navarra, it may be awarded to other key figures from the national and international scene.

Although the fact may be ignored by the general public, Navarra's relationship with documentary filmmaking has always been productive. Suffice it to name two documentary-makers from two entirely different generations and backgrounds who have worked in the genre: Pío Caro Baroja (whose autobiographical *Recuerdos de un documentalista* (Memories of a documentarist) has recently been published) and Montxo Armendáriz (whose latest documentary *Escenario móvil* (Moving stage) has just been released).

The tribute at the February 2005 festival is to Pío Caro Baroja.

10 EDUCATIONAL ACTIVITIES

The festival is the ideal setting for a more educational-style activity aimed at studying a specific filmmaker or part of filmmaking within the general banner of the documentary.

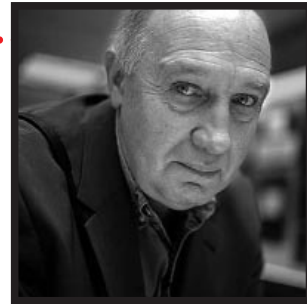
FESTIVAL PHILOSOPHY

- In the centre of creation lies **REALITY**, the seed of all art.
- The Documentary Film Festival of Navarra “Point of View” is a **MEETING PLACE** for audiences, filmmakers and theorists from the documentary film world and for all **BORDERLINE, HETERODOX FORMS OF NON-FICTION**.
- The Festival aims to be a venue both for the **DISCOVERY OF NEW PERSPECTIVES** and for a reencounter with the memory of documentary film (classics, forgotten works, inaccessible and essential films) and to welcome the new tendencies and propositions of modern-day documentary-makers within this context.
- One of the Festival’s main objectives is to accommodate those filmmakers who approach their work as a quest and an act of creation based on **CINE-MA’S ABILITY TO RECORD TIME**; filmmakers who view their work as a human knowledge process, creators who reflect upon **REALITY, TONE AND THE PORTRAYAL OF REALITY THROUGH FILM**. The Festival wishes to be a stopping-off point for filmmakers who help widen our perception of reality and ways of expressing it through the audiovisual medium. In short, the Festival is open to documentary-style films which represent a reflection upon and endeavour to understand reality.

- The Festival understands that the essential, **ETHICAL COMMITMENT OF DOCUMENTARIES TO REALITY** is inseparable from their expressive and formal adaptation and their exploration of the very appearance of a medium which, from the very beginning, has observed and recorded the present like no other.
- Through its different sections, but more particularly through the international competition, the Festival shall encourage contact with films which understand the genre as an **INDEPENDENT AND NECESSARY FORM OF EXPRESSION**.
- Finally, the Festival hopes to unite filmmakers and the public at large through the shared knowledge that their films represent. The Festival shall also try to encourage **DEBATE AND THEORETICAL REFLECTION**. The Festival is a celebration of the documentary as an act of creation.

DOCUMENTARY FILM
FESTIVAL OF NAVARRA
2005 / POINT OF VIEW.
PROGRAMME PREVIEW

Raymond Depardon Retrospective



THE ARTIST AND HIS WORK

Raymond Depardon was born in Villefranche sur Saône (Rhône) on the 6th of July 1942. He finished his basic education and studied photography by correspondence course until he finally left Villefranche sur Saône in 1958 for Paris to work as a photographer's assistant. At the age of 17, he joined Paris' Dalmas agency and not long after, in November 1966, founded the Gamma agency with Hubert Henrotte, Hugues Vassal, Léonard de Raemy and Gilles Caron. In a brief period of time, Gamma's pictures of the war in Algeria, the Mexico and Munich Olympic games and Pinochet's coup d'état in Chile revolutionised the concept of photojournalism and brought their authors international recognition, as well as important prizes, such as the Pulitzer. He joined Magnum in 1979.

Despite starting out more photographer than filmmaker, Depardon has ended up more filmmaker than photographer. When referring to the dual presence of photography and film in Depardon's life, Serge Daney wrote that there has always existed a certain incompatibility between the still and the moving picture. An enthralling debate which Daney resolved by stating that "his intelligence consists of filming the opposite of what he photographs". Depardon took hold of a film camera from a very early stage. After filming reports in Venezuela, Biafra and Chad, his first significant documentary was a short on the funeral of the young Jan Pallach in Prague in 1969 shortly after the Soviet invasion. Related from the very outset with cinema-verité or the documentary work of Richard Leacock and D.A. Pennebaker, Depardon's approach from his earliest works was camera film, not in least emphatic, reluctant to interpret the acts of its protagonists, observant, patient, a self-conscious approach to film which in *Chad I* (1970) already included a narrator speaking in first person.

His first full-length documentary on the 1974 election campaign of Valéry Giscard d'Estaing was censored and could not be screened until 28 years later. It reached cult status in French cinema, however, and marked the first step in what could be called Depardon's fascination with "the secret, everyday life of France's social and political institutions". Like Frederick Wiseman in the US, Depardon has dedicated some of his best films to revealing the day-to-day of hospitals (*Urgences*), police stations (*Faits divers*) and law courts (*Delits flagrants*), realms in which life becomes an unfathomable enigma.

Traveller, Photographer, writer, war reporter, journalist... In 1985, Depardon entered the world of film fiction, perhaps as a means by which to add to what was already an extraordinary body of work elements of fantasy, imagination and myth, associated at times with the idea of Africa, silence and the desert. Simultaneously, Depardon opened himself up to the film essay, including commentaries in first person and opening the way to reflection and fluctuations of the memory. *Afriques: Comment ça va avec la douleur* is, in this sense, a major work. A static camera, long shots, the absence of foreground, the distance between the spectator and the protagonists still define the style of his most recent works. Forty years on, in 2001, Depardon returned to his home valley to shoot *Profils Paysan*, an extremely lyrical film based on the thoughts of John Berger and other writers concerned with the disappearance of the rural world in Europe. His latest documentary, *10e Chambre, Instants D'audiences* was presented at the 2004 Cannes Film Festival.

Raymond Depardon is a key figure in the history of non-fiction. Creator of a thousand images and, at the same time, an untiring enquirer into the surface of appearance, Depardon has constructed a filmography of enormous dimensions. The Depardon Continent, the extensive, unimaginable geography of a traveller, a loner, a filmmaker.

Filmography

2004: *10e Chambre Instants D'audiences* 2002: *Un homme sans l'Occident*. 2001: *Profils paysan : l'approche*. 2000: *Prévention routière* (29x1'). 1999: *Muriel Leferle. Déserts* (10'). 1998: *Paris*. 1997: *Amour* (10'). *Bolivia* (5'). 1996: *Afriques: Comment ça va avec la douleur. Malraux* (4'). 1995: *La prom'* (À propos de Nice, la suite – avec Le Clézio-12'). *Montage* (sobre el montaje de Délits flagrants – 8'). *Paroles d'appelés* (15'). *Usine* (3'). *Lumière et compagnie* (52". 40 directores filman 52 segundos de su elección sin sonido, con la cámara original de los Lumière). 1994: *Délits flagrants*. 1993:

Face à la mer, les Négresses vertes (4'). 1991: *Carthage* (in *Contre l'oubli* – 13'). 1990: *Contacts* (13'). *La captive du désert*. 1989: *Une histoire très simple* (4'). 1988: *Urgences*. 1987: *Le petit navire* (6'). 1986: *New York, N.Y.* (10'). 1985: *Empty quarter :une femme en Afrique*. 1984: *Les années déclin*. 1983: *Faits divers*. 1982: *Piparsod* (26'). 1981: *Reporters*. 1980: *Dix minutes de silence pour John Lennon* (10'). *San Clemente*. 1977: *Numéros zéro*. 1976: *Tchad 3* (20'). *Tibesti Too* (40'). 1975: *Tchad 2* (20'). 1974: *50,81%* (retitulada 1974, *une partie de campagne* en su estreno en 2002). 1973: *Yemen: Arabie heureuse* (19'). 1970: *Tchad 1: L'embuscade* (12'). 1969: *Jan Palach* (12'). 1968: *Biafra*. 1967: *Israël*. 1963: *Venezuela*.

1 Screening of his films

14 of Depardon's films are to be screened in order to cover his forty years of work in detail. His latest documentary film *10e Chambre, instants d'audiences* and his first full-length feature, 1974, *une partie de campagne*, censored until 2002, will be included in the retrospective.

2 Parallel activities

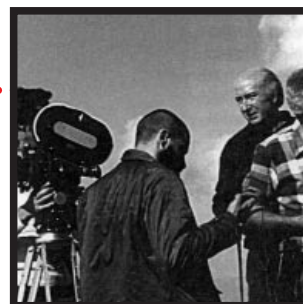
The festival will promote activities to complement the screening of the films, such as a photo exhibition, in order to reflect Depardon's different professional facets.

3 Publication of a book

Finally, the festival shall publish a book on Raymond Depardon's films, the first in Spain about this significant creator.



Tribute to the documentary filmmaker Pio Caro Baroja



THE ARTIST AND HIS WORK

The honesty, elegance and coherence in his professionalism directing documentaries and his work as Spain's first ethnographic filmmaker to be advised by an anthropologist have made Pío Caro Baroja (Madrid, 1928) a relevant figure in Spanish film history, a pioneer in ethnographic documentaries.

After studying law in Madrid, in 1953 he emigrated to Mexico, where he took his first steps in the film world collaborating with Manuel Altolaguirre, Emilio Fernández and the photographer and documentarist of German origin Walter Reuter. His first works as director were *Carnaval de Tepotzotlán* (1955, Tepotzotlán Carnival) and *Fiesta Vasca en México* (1956, Basque festival in Mexico), short documentaries in which the style which would later define his filmography were already evident.

In 1964, he created the production company Documentales Folklóricos de España with his brother Julio Caro Baroja. This event can be seen as the birth of real ethnographic documentary filmmaking in Spain.

From then until the beginning of the 80s, he made nearly 40 films, including *Navarra, las cuatro estaciones* (1972, Navarra, the four seasons) and *Guipúzcoa* (1980, Guipuzcoa). Caro Baroja has made documentaries and directed series for No-Do, Spanish Television and different institutions, almost all of which belong to the genre of the ethnographic documentary.

Fascinated by Italian Neorealism, he wrote the book *El neorrealismo cinematográfico italiano* (1955, Italian neorealist cinema). Film critic for the Mexican newspaper *Claridades*, he has also worked with the Italian magazine *Cinema Nuovo* and Spain's *Objetivo* published by Barden & Berlanga. In 1957, he published *Estructuras fundamentales del cine* (Basic film structures), a recompilation of film reviews and his impressions of film aesthetics.

In addition to being a filmmaker, Pío Caro Baroja is also a writer and editor. A man with a magnificent humanistic education, he has dedicated his untiring life's work to the memory and cultural legacy of his family: Caro Raggio and Baroja y Nessay.

1 Tribute

At the prize-giving ceremony which brings the Festival to an end, a tribute shall be paid to Pío Caro Baroja, who shall be presented with the Homage Trophy.

2 Screening of his films

A selection of Caro Baroja's best documentary films shall be shown during the Festival, such as *Pescadores Gallegos* (1966, Galician fishermen), *Las Múndidas* (1968, The Múndidas), *La última vuelta del camino* (1964, The last turn in the road), *El País Vasco de Pío Baroja* (1967, Pío Baroja's Basque Country) or *Navarra cuatro estaciones* (1972, Navarra four seasons).

3 Monographic publication

A small, non-specialist book about Pío Caro Baroja's film career is to be presented during the Festival.

APPENDIX

Rules for the Official Section of the Competition

1 Admission and Content of the work

- I.1 The competition is open to participation by documentaries of any nationality made after 1 January 2003. Fiction, institutional or publicity films will not be admitted, nor features or work of a journalistic nature.
- I.2 There are no limits with regard to subject matter and length.
- I.3 In terms of language, we recommend that films be subtitled in Spanish if the original language is different. If this is not possible, entrants must send a complete list of subtitles in English or Spanish (the screenplay will not be admitted instead of subtitles).
- I.4 Presentation in this competition is compatible with other prizes or subsidies from public or private entities.
- I.5 Registration is free of charge.

2 Presentation of applications

- 2.1 For the selection process documentaries must be submitted in VHS PAL or DVD format (preferably DVD). If the film is selected entrants must send it in one of the following formats: BETACAM DIGITAL or 35 mm.
- 2.2 The deadline for receiving films is 30 September 2004.
- 2.3 Applications can be made by the film's creator or production company and must be sent to the following address:
Festival de Cine Documental de Navarra/Punto de vista
Servicio de Acción Cultural
C/ Navarrería, 39. 31001 PAMPLONA. NAVARRA. SPAIN.
- 2.4 Whatever the procedure used for submission, each film must be sent or delivered duly protected and clearly marked.

- 2.5 Films must be accompanied by the following DOCUMENTS:
 - One registration form for each film submitted (available on the Festival's website: www.cfnavarra.es/puntodevista)
 - The director's CV.
 - A list of subtitles in Spanish or English if the film's original language is different from these.
- 2.6 All costs incurred through sending films to the competition must be met by the entrants. The Competition does not accept liability for any damage films may suffer during carriage.
- 2.7 The Festival organisers will send entrants a certificate of receipt for the film (preferably by e-mail).

3 Selection

- 3.1 The Director-General for Tourism and Promotion of the Regional Government of Navarre will appoint a COMMITTEE to SELECT the films submitted.
- 3.2 This Committee will select works according to the quality and creativity directives established by the Festival and which appear in the foreword to this document. It will also be responsible for setting up the official section according to these parameters:
 - Official Section: a maximum of 12 feature-length films for competition.
 - Official Section: a maximum of 8 shorts for competition.
- 3.3 The Selection Committee may propose expanding or reducing the official section's quota and that some films that are not selected form part of an information section comprising recent works. The Selection Committee has the right to make proposals regarding the screening of competing films.
- 3.4 The result of the selection will be notified to participants before 1st December 2004, by any means that allows proof of reception by the interested party. If that date passes and the result of selection has not been expressly notified to one or other of the interested parties, it will be understood that their work has not been awarded a prize.

- 3.5 If a film is selected, the entrant must provide three photos of their work and a 100-word synopsis that will be reproduced in the catalogue. They must also provide the information which will be distributed to the media during the Festival and authorise the Festival for the assignment of three minutes of their documentary for the audiovisual media.
- 3.6 Films in the Official Competition Section will be screened in original version in one of the formats accepted by the Festival (BETACAM DIGITAL or 35 mm). Selected entrants must send a copy subtitled in Spanish if the language used in the film is other than Spanish, or send the list of Spanish subtitles.
- 3.7 The screening copies of the selected films must reach Pamplona by 15 January 2005. They must be sent to the address given in Point 2.3 of these rules. All costs incurred through sending films to the competition must be met by entrants. The Competition does not accept liability for any damage films may suffer during carriage.
- 3.8 Once included in the catalogue, the film may not be unilaterally withdrawn from the competition.
- 3.9 The Festival will invite the director and a member of the production company. This invitation covers accommodation and meals for a maximum of three days. Members of the selected film's team undertake to present their film at the organised sessions and to meet the media.

4 Jury

- 4.1 The Director-General for Tourism and Promotion of the Regional Government of Navarre will appoint an International Jury and will name its members from among professionals in the sector. The Secretary of the Jury will be appointed by the Festival Management and will participate in deliberations but will not have the right to vote.
- 4.2 The International Jury will approve its Rules through agreement with the Festival organisers. Its decisions will be announced during the Documentary/Point-of-View Film Festival of Navarre, which will be held in Pamplona in February 2005.
- 4.3 The Jury's decisions cannot be appealed against.

5 Prizes

5.1 The competition has the following awards:

Official Prizes:

- First Prize: “Point-of-View” Prize for the best film: 9,000 euros.
- Prize for the Best documentary short: 4,000 euros.
- Prize for the Best director: 3,000 euros.
- Prize for the Best screenplay: 2,000 euros.

Special Prizes:

- The Public’s Special Prize for the best film, 2,000 euros.
- Special mentions: The Jury will award up to two special mentions, worth 1,000 euros each.

The organisers may establish other prizes of an extraordinary nature.

5.2 The jury may declare any of the prizes null.

5.3 Prizes are tax-free and the sums are net. They will be paid by bank transfer within one month of the official prize-giving ceremony of the Festival.

6 Copyright

6.1 The organisation of the Audiovisual Competition of Navarre assumes that the persons who register for the event hold the screening rights to the films that they are presenting, as well as the authorisation to receive the prize if it is a collective authorship. In any event, the Festival organisers are exempt from any liability that may arise from an infringement of this rule.

7 Prize winners’ commitment and broadcasting of the films

7.1 The Festival organisers undertake that, while in their possession, the films presented will not be copied or broadcast in their entirety. Clips of selected films may be used for broadcasting the Festival in the media.

7.2 The Festival will provide winners with the event’s logo with the indication of the prize, for its inclusion in future screenings of the film.

7.3 Authors whose works have won prizes agree to donate a copy of the work(s) in Betacam or DVD format to the video library of the Cultural Action Service of the Regional Government of Navarre. They may be presented at other non-profit making festivals and cultural initiatives, providing that they mention the prizes awarded.

8 Returns

- 8.1 Films that are not selected (in VHS or DVD format) will not be returned to entrants.
- 8.2 Films selected but which do not win an award will be returned to entrants by courier by 31 March 2005. Any costs incurred in returning films will be met by the Festival.
- 8.3 Award-winning 35-mm format films will be returned to entrants in the same way as established in the above point once another copy in Betacam or DVD format has been received by the Festival.
- 8.4 Submission of films for competition means full acceptance of these rules. The interpretation and application of the Rules corresponds to the Festival Management.

9 Appeals

- 9.1 Appeals against this call for participation, its bases and acts arising from its application may be made before the Government of Navarra within one month of its publication in the Official Gazette of Navarra or of its notification.



INFORMATION

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