



General Assembly 2018



Dear colleagues,

In the last three decades, our annual assemblies have almost always taken place in Italy: first in Milan (at MIFED, the film and tv market), then (and that's the moment when Felice Laudadio came in) in Saint Vincent, up in the mountains of the north, followed by Viareggio at the seaside, then in the deep south, in Taormina, Sicily, passing on to Rome, to the television festival RomaFictionFest and the wonderful "Casa del Cinema – House of Films". Then Felice Laudadio, our faithful host, initiated Bif&st, the Bari International Film Festival, and invited us to follow him. With pleasure! Bari is the capital of the southern province of Apulia. The film festival (www.bifest.it), one of the main cultural events in the region, offers a great opportunity to get updated with recent Italian cinema, and it's also a great chance to meet the film directors. Three years ago, in 2015, we had the wonderful chance to celebrate the 90th anniversary of FIPRESCI, with special screenings and masterclasses with Alan Parker, Jean-Jacques Annaud, Costa-Gavras, Ettore Scola, Andrzej Wajda, Edgar Reitz, Margarethe von Trotta and Nanni Moretti. What eventful and inspiring years we spent with Felice Laudadio, this enthusiastic cineaste and friend of FIPRESCI.

The bad news is that this cooperation will end, Felice didn't manage to invite us anymore to Bari and Bif&st. This assembly will be the last one here. I am sure that Felice is about this development as concerned and sad as we are. We have to thank him, from the bottom of our heart, for all what he did for us, over the last three decades. Thanks, Felice! Your engagement was important if not essential, for the history and presence of our Federation and for the state of affairs of film criticism, our profession. FIPRESCI's "Bari Chapter" may end, let's open new chapters, let's discuss new projects, new ways of a cooperation.

Welcome a last time to Bari! A particular welcome to those colleagues who are the first time with us. Please find on these pages all material put together for the assembly.

KLAUS EDER

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Welcome to Bari !

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Thanks, Felice !

General Assembly 2018

Sunday, April 22, 9:30 – 13:00, 14:00 – 18:00,
Monday, April 23: Continuation , 9:30 – 13:00 h.
Bari, Italy, Hotel Palace.

Agenda

1

Opening, Presentation of the delegates.

2

Activities of the Federation.

The General Secretary presents the report of activities
and the financial report.

The members of the board report about their activities
(Alin Tasciyan, Isabelle Danel, Barbara Hollender).

The departments inform about their specific work
(Leo Bankersen, Philippe J. Maarek, Pamela Biénozobas,
Barbara Lorey de Lacharriere, Amber Wilkinson,
Hassouna Mansouri).

3

Elections of a New Board.

The president and two vice-presidents need to be elected.

Candidates:

President: Isabelle Danel
(proposed by the French National Section)

Vice-President: Barbara Hollender
(proposed by the Polish National Section)

Vice-President: Rita de Santo
(Proposed by the UK National Section)

4

Election of a Deputy General Secretary

A candidate will be proposed
by the General Secretary and the Board.

5

Changes of the Statutes and Rules

A few minor changes turned out to be advisable,
concerning the statutes, the jury regulations
and the membership fees.

6

Projects 2018/2019

Juries, Events

7. Any Other Business

Minutes: Anne Brishoual and Isabelle Danel.

Participants

Delegates

Ahmed Muztaba Zamal, Bangladesh
Djia Mambu; Belgium
Bojidar Manov, Bulgaria
Visnja Vukasinovic, Croatia
Mario Naito López, Cuba
Martin Horyna; Czech Republic
Eva Novrup Redvall, Denmark
Ahmed Shawky; Egypt
Maria Ulfsak-Seripova, Estonia
Taneli Topelius; Finland
Philippe J. Maarek, France
Ingrid Beerbaum, Carolin Weidner, Germany
Atsuko Saito, Japan
Blagoja Kunovski, Macedonia
Joost Broeren, The Netherlands
Angelo Mitchievici, Romania
Alexey Gusev; Russia
Marta Armengou, Spain
Beat Glur, Switzerland
Derek Malcolm, Rita di Santo; UK

Board

Alin Tasciyan, Turkey, president
Isabelle Danel, France, vice-president
Barbara Hollender; Poland, vice-president
Klaus Eder, Germany, general secretary

Departments

Barbara Lorey de Lacharrière, France
Department FIPRESCI Awarded Films
Hassouna Mansouri, Tunisia
Department African Affairs

Office

Anne Brishoual, France
FIPRESCI secretary



Activities of the Federation Resumed by the General Secretary

Special Events (1). FIPRESCI's 90th anniversary, celebrated three years ago in Bari, still seems to afterglow. At the Sofia Film Festival, we presented the "FIPRESCI 90 Platinum Award", in 2016 to Béla Tarr, in 2017 to Goran Paskaljevic, in 2018 to Ildikó Enyedi. Klaus Eder moderated masterclasses with the filmmakers. Thanks to our Bulgarian colleagues who offered the award trophies. – In Lodz, at the Transatlantyk Film Festival, we presented the "FIPRESCI Platinum Award 93" to Lucrecia Martel. Pamela Biénzobas moderated the masterclass. Another event in Lodz: A discussion between Grazyna Torbicka and Klaus Eder about film criticism today. - At the Festival of Rio de Janeiro, the Lifetime Achievement Award / LatinAmerica was suspended for one year, from financial difficulties. We will hopefully be back this year (October) with another award winner. - At the Fénix Awards of Latin American Cinema, we awarded "our Fénix" of FIPRESCI to the Peruvian critic Isaac "Chacho" León Frías (Pamela Biénzobas was in charge). – The poll among all members for our "Grand Prix – Best Film of the Year", presented at the televised opening ceremony of the San Sebastian Film Festival, showed a clear winner: "The Other Side of Hope" by Aki Kaurismäki. - Another award which made FIPRESCI visible to a larger audience: The "European Discovery Award – Prix FIPRESCI", part of the "European Film Awards", went to "Lady Macbeth" by William Oldroyd.

Apparently we have more and more "special awards", decided not necessarily by a jury at a festival. It wouldn't be bad to coordinate these award-activities, by a special department (to be created).

Members. We've 47 national sections. Individual members (mainly in countries where national associations don't exist): (around 30, the database is just in revision). The tendency is increasing. Following national sections are composed of two associations: Australia (Sydney and Melbourne), Brazil (Rio de Janeiro and Sao Paulo), Canada (Montreal and Toronto), France (Paris and Paris), Germany (Berlin and Berlin), Italy (Rome and Rome), Peru (Lima and Lima, on the way to be finalized), Serbia-Montenegro (Belgrade and Belgrade), Spain (Barcelona and Madrid). The board tends to apply the statutes to national sections not paying membership fees, to suspend them and to invite their members to an individual membership. The Chilean section had already earlier been dissolved. Concerned are in particular the associations in Argentina and in Portugal. The fact that they are in a considerable arrear of membership fees seemr to reflect a general crisis of film criticism in those countries.

Membership Fees. The financial situation in 2017 follows still the old regulation of membership fees. The change decided by last-year's assembly will take effect in 2018 and later.

Juries. Still the biggest part of the Federation's work. In 2017 we established 76 regular juries. New requests are in discussion. Most of the juries could be completed without problems worth mentioning. An overview on jury

participations in 2016/2017 is published in this circular, and is part of this report.

The splitting of one jury into two or three sub-juries, at the occasion of the major events in Cannes, Berlin and Venice, must be re-valued: It gets every year more difficult to find jurors for the parallel sections.

From several years, Anne Brishoual prepares all juries: she gets the requests (jury@fipresci.org), confirms receipt, checks them, chases missing information, forwards the complete list of candidates to the General Secretary. As this is the bigger part of the jury work, this procedure facilitates the work of the General Secretary immensely.

Special events (2). *Palm Springs*, January 2017. Our jury saw a majority of films submitted to the Foreign Language Academy Award and presented the "International Critics' Prize (FIPRESCI Prize) for the Best Foreign Language Film of the Year (2016)" to "Toni Erdmann" by Maren Ade.

Talent Press. Was for the 15th time organized in the framework of the Berlinale Talents, in February 2017, in a cooperation between Berlinale, Goethe Institute and FIPRESCI. The texts written by the talents were published on our website (daily uploads during Berlinale). Other cooperation with Berlinale and Goethe-Institute: Talent Press workshops at the festivals of Guadalajara (March 2017) and Buenos Aires (BAFICI, April 2017), and, for the second time in 2017, at the Rio de Janeiro International Film Festival. Still under discussion: Durban, South Africa; Sarajevo; and, maybe, Beirut. We supported the Rotterdam "Trainee Project" (January 2017) and the Warsaw Workshop (October 2017) for young critics from eastern European countries, and co-organized a workshop in Tallinn (Black Nights Film Festival, December 2017). The workshop at the festival in Miskolc (Hungary, September) was rather not successful, we should not continue.

Website. Without any doubt, this is the most visible part of work. And it is the part which has currently most problems. The site suffers from a permanent delay in uploading new texts. After the site editor left, our Hungarian colleague György Kárpáti (see below), the General Secretary works as temporary editor and tries to build up a new team, not to forget the necessity to move the site to another technical system (the current one is extremely slow, technical support is no longer available). To improve and update the site is a major task for the next months. (Help is urgently needed.)

Social Media. We entertain a public page and a secret (members only) page on Facebook, and a Twitter account. Our Turkish colleague Kerem Akca is just getting familiar with it.

Group "fipresci-l". Seems not to be used too much and might lose importance, in favor of other social networks.

Circulars. Six circulars have been published in 2017 (and two, by now, in 2018). All current information (on juries, conferences and so on) was additionally published on the members area of our website, if necessary in daily updates.

Mailing list. Continues to be a powerful instrument to inform our colleagues and the milieu of cinema. General subscribers: 2.922. Members: 1.511.

The process of outsourcing tasks from the desk of the General Secretary is progressing (too slowly, you might say). Thanks to Pamela Biénzobas who organized the "Best Film of the Year" initiative, took care of our "Fénix" Award and coordinated the work of our Cannes jury. Thanks to Jennifer Borrmann who did the same work for our Berlinale jury. Thanks to Amber Wilkinson for her work with young critics. Thanks to Birgit Beumers for her scouting work in Russia and central Asia. Thanks to Philippe Maarek, for his legal advises. Thanks to Barbara Lorey for her work with FIPRESCI-awarded films. Thanks to Hassouna Mansouri for his attentive look to Africa and the Arab World. Thanks to the team of native speakers (website), Birgit Beumers, Lesley Chow, James Evans, Tara Judah, Karsten Kastelan, Rita di Santo, Michael Sicinski, Yael Shuv, Christina Stojanova, José Teodoro, Amber Wilkinson and Steven Yates. Last, but not least the General Secretary wishes to particularly thank Anne Brishoual, our secretary, for her engaged and reliable work.

Particulars. Credit goes in particular to our Hungarian colleague György Kárpáti. It's his merit that the history of FIPRESCI (festival prizes since 1946) has been integrated in our website and is therefore accessible, and that the site became an important voice of film criticism. Thanks, György, for your engagement, both as editor of the site and as Deputy General Secretary.

Credit goes as well to Leo Bankersen who took care, during the last years, of the membership fees and administration. Thanks, Leo. And welcome to his successor, Joost Broeren, who will take over the complete membership administration.

KLAUS EDER

Financial Report 2017

Balance 2016 total (1)	-10.700,60 €
Income	
Membership fees (2)	18.537,86 €
Expenditure	
Phone, Internet (3)	2.699,64 €
Office costs (4)	2.077,62 €
Travels (5)	2.138,75 €
Other costs (6)	436,22 €
Secretary (7)	8.500,00 €
Sum expenditure	15.852,23 €
Balance 2017	2.685,63 €
Balance 2017 total (8)	-8.014,97 €
Account	359,60 €
Debts	-7.655,37 €

Notes

The period of statement corresponds to the calendar year (2017).

(1) See financial reports 2016 and earlier. The debts are the result of missing membership fees in previous years, in particular in 2010, 2011 and 2012. The debts have been assumed by the General Secretary personally.

(2) This is a slight increase of around 1.000 €, compared to last year. The fee follows in 2017 still the old scale. The increase as decided by the assembly of 2016 will take effect from January 2018.

(3) Basic fee for a broadband Internet access (at German Telekom) (proportionate costs), fee for domains, calls via Skype, cell phone costs (proportionate costs), as well as the server costs for hosting our website www.fipresci.org. Exactly the same ballpark as in previous years.

(4) This includes the maintenance of three computers (desk GS, laptop GS, laptop secretary). It includes also postage, bank fees, copies and other incidental expenses.

(5) Travel of General Secretary to the Bari assembly of 2017; of the GS to Berlin, to prepare the Talent Press of 2017, and to represent us at the European Film Awards (extra expenses only, air ticket and hotel offered by the organizers). Included are also travels (proportional costs) to Berlinale (essential for our work), as well as to a few festivals with a special presentation of FIPRESCI.

(6) Costs of our Berlinale award ceremony, plus a few minor items. It includes also meetings (in particular at the major events, meetings with our festival-partners). We also offered an air ticket Budapest-Bari to György Kárpáti, at that time editor of our website and deputy general secretary, to attend the assembly of 2017.

(7) Our secretary, Anne Brishoual, has in 2017 been paid for debts from 2016 and for a part of her work of 2017 only. We owe her still 1.200 € (counted until March 2018 included).

(8) Faced to the debts of the Federation, the General Secretary did not demand an expense and representation allowance (and no daily allowance at travels). Bank account, December 31, 2017: 359,60 €. Remaining debts: -7.655,37 € (around 2.000 € less than one year ago).

Reports of Activity – The Board

Alin Tasciyan, President

Dear Friends, I am once again honoured and pleased to attend our General Assembly. Please find below my report of activities.

Board activities. I have attended all our real and virtual board meetings. I have joined in all discussions. I have participated in all board decisions. I have been in touch with many festivals who wanted FIPRESCI juries and other collaborations. I proposed some of them to the board and have written reports on the ones I have attended. As a result we had our first jury in Vilnius Film Festival. We participate as a collaborator to the Arab Cinema Award. The ceremony will take place at the Cannes Film Festival.

Representation. Cannes Film Festival. I hosted our award ceremony at the Cannes Film Festival thanks to the efforts of our dear colleague Pamela Bienzobas.

Letter to Cannes. Due to the changes in the press screenings schedule in the forthcoming Cannes Film Festival, I sent a letter to the festival administration asking about the exact nature of the changes, reminding them that our members from 52 countries pay high amounts of money and travel very long distances in order to cover the festival. You may find the letter on our website.

Special projects.

The 1st Asian Film Critics Assembly - AFCA was organized on 15-16 January 2018 in the 16th Dhaka International Film Festival - DIFF, in collaboration with the International Film Critics Association of Bangladesh - IFCAB. Representatives of 12 Asian states reported on the state of film critics and film criticism in their countries, discussed several current issues concerning our profession and had a meeting with emerging directors from Bangladesh during the two day long assembly.

The participants of the 1. AFCA were Mr. Artur Vardikyan from Armenia, Mr. Ershad Kamol from Bangladesh, Ms. Liuying Cao from China, Mr. Premendra Mazumder from India, Mr. Khoshrow Denghan from Iran, Ms. Atsuko Saito from Japan, Ms. Gulbara Tolomushova from Kyrgyzstan, Mr. Seok Yong Chang from South Korea, Mr. Ashley M. Ratnavibhushana from Sri Lanka, Ms. Sharofat M. Arabova from Tajikistan, Ms. Necla Algan from Turkey. Although Mr. Fred Wong couldn't participate at the assembly in person he sent his report and it was read by Alin Tasciyan and included among the discussion topics. Two members of FIPRESCI among the invitees of the 16th International Dhaka Film Festival, Ms. Viera Langerova from Chekya and Mr. Kim Sang-hwa also attended the AFCA as observants and participated in the discussions.

You may read the whole report on our website. The reports of the participants will also be published.

I wish you all a successful and enjoyable assembly.

ALIN TASCYAN

Isabelle Danel, Vice-president

2017 was a year of more and more concern about our existence as cinema critics, nationally and internationally. Cut in budgets, disappearance of newspapers and magazines, unpaid work on websites and so on...

2017 marked the announce of a new schedule for press screenings in Cannes, in September, and has been concerning for us all. I had, both as the head of the SFCC and as the VP of FIPRESCI, some email exchanges about this problematic change since then and a few weeks ago again, with Thierry Frémaux and Pierre Lescure. When I say exchanges, it's a way to speak/write, because we did not get answers on the propositions I made (in full agreement with the FIPRESCI Board) in late September to gather some french and international journalists' advices on our way to work during the Festival and the need we all have to keep and spend reasonable amount of time for writing and doing our jobs properly.

2017 was also a year of more problems with Festivals and FIPRESCI juries, which led to a lot of email exchanges and Skype discussions with our General Secretary, Klaus Eder, Deputy General Secretary György Kárpáti, president Alin Tasciyan and vice president Barbara Hollender. Full board meetings by Skype have not been always easy to schedule as we have all plenty to do, and I must say I had to give up on the writing of a few board meetings... But the communication between us has been constant, and very productive (and time consuming).

2017 was also the year when, in december, our Deputy General secretary and head of the web site, György Kárpáti, unfortunately decided to resign, I am (and know we all are) very sad of this fact and I personally want to say again how valuable has been the work and presence of György Kárpáti among us as a very dedicated member of the board of FIPRESCI for all these years.

The board of the FIPRESCI is aware of changes needed in the way we fonctionate and share tasks, most of these tasks being still on the desk of our General Secretary. That needs to change, but we have to change it all together, and much help is needed from all of those amongst you who can do it.

We are a gathering of journalists and critics, all very concerned with future and all very busy working and struggling. We need to stick together, more than ever. ISABELLE DANEL

Barbara Hollender, Vice-president

Dear Colleagues, when you elected me vice-president of our Association two year ago, Klaus Eder asked me to deal with matters related to the conditions of our profession.

We have been witnessing very rapid changes in the realm of mass media for at least a decade: sudden development of the Internet, domination of television and continuously aggravating crisis of the paper press. We all know that the situation of journalists working in cultural sections, among them film critics, is getting worse every year. But we had to ask: how does it look in different countries? Is it global tendency? Who are we? Whom should we be? How do we see the future of film criticism?

We wanted to have an objective look at these problems and we arranged the sociological survey. I have to stress that it was prepared fully professionally and generated a lot of interest. Approx. one thousand people took part in it. We received 851 fully completed questionnaires that were analysed. This is a very high response rate bearing in mind the fact that the questionnaires originated from several dozen countries. Thanks to this survey we have got a kind of photograph of our Association, of our fears and our hopes.

The results of the survey you can find on our web www.fipresci.org. If you need more detailed data, you can always write me:

b.hollender@rp.pl or b.hollender2@gmail.com.

I can send you both: full results and analysis of open questions.

I hope that reliable diagnosis of the condition of FIPRESCI members will be helpful in making some important decisions that are still ahead of us. We can't change the trends in contemporary culture, especially in contemporary pop-culture, but maybe we can try to redefine our position, to find even a modest solution to our problems. Our main goal is obvious: we have to remain an association of people who are looking for values in the cinema; who, together with the filmmakers, are trying to describe the world, who co-create the film culture, who discover and promote new talents and who open the public onto art.

What can we do now for ourselves, as an Association? I believe that we can support each other. For example, we could set up a database providing links to good, not very popular, unknown sources of information about films and directors. I can already recommend the first project of this type, prepared in my country. Directors' Guild of Poland has recently launched bilingual Internet site in Polish and English (polishdirectors.com). Maybe we could inform on our Website or on our Facebook about such initiatives as well as about new books on film. I think that today such cooperation could be very useful. And that in difficult times our friendship and our mutual support are very important. BARBARA HOLLENDER

Reports of Activity The Departments

The reports of our departments are here printed for the information of the delegates. They don't need to be approved by the assembly.

Leo Bankersen

Membership Administration and Fees

The main activity of this department is the invoicing and administration of the membership fees, and, when necessary, encouraging the members to pay their dues. Acceptance of new members is on the desk of the General Secretary.

FIPRESCI now has associations in 50 countries as its members. In 8 of these countries the national section consists of two associations. Also there are a number of individual members. The list of individuals is in need of a clean-up. Right now I assume we have 20 active individual members.

At the end of 2017 46 of the 58 associations had paid their dues in time, which I consider a good score. Sadly, there are also 7 members with debts of 600 euros or even much more. The General Secretary sent out some serious reminders here. In a few cases discontinuation of the membership is probably the only solution.

Now a few figures.

Fees received:

The total of received fees from members and individuals, basic fee plus participation fee, is

- in 2016: 17.725 euros

- in 2017: 19.365 euros

(The actual received amount is slightly less, due to approximate 100 euros bank costs and Paypal fees.)

Debts:

The income of 19.365 euros in 2017 is even slightly more than the 18.025 euros that were invoiced for that year. This shows that members are catching up by paying older debts.

This is also illustrated by the fact that the total outstanding debt is decreasing.

Total amount of unpaid fees:

- by 31 Dec 2016: 14.495 euros

- by 31 Dec 2017: 11.544 euros

By the end of 2017 the 7 members with debts of 600 euros or more together account for 8.855 euros of the total debt.

The General Assembly of 2017 decided about new (higher) membership fees. These become effective from 1 January 2018. So next year a raise in income can be expected.

Next to the handling of membership fees, I was also the manager of the email-group fipresci-l. As in the years before, little activity here.

After having taken care of the fees and their administration since 2012, I'm now happy having found a successor. In March 2018 I handed over this task to my Dutch colleague Joost Broeren. I'm sure he will take good care of it.

LEO BANKERSEN

Philippe J. Maarek
Legal Advisor

Depuis l'Assemblée Générale qui a eu lieu à Bari en 2017, en tant que Directeur de Département en charge des affaires juridiques, j'ai travaillé principalement en coordination avec le Secrétaire Général et avec Anne Brishoual pour aider à régler les problèmes juridiques concernant les activités de la Fipresci.

Les principaux problèmes ont été les suivants :

- 1/ nombreuses vérifications du respect des statuts lors de l'enregistrement de nouveaux membres. Ce ne sont souvent pas des "critiques" au sens traditionnel du terme, uniquement employés comme journalistes dans un média "classique"
- 2/ consultations sur diverses demandes statutaires ou juridiques par le Secrétaire Général de la FIPRESCI,
- 3/ rédaction des propositions de modification des statuts et du règlement des prix à soumettre à l'Assemblée Générale,
- 4/ aide juridique demandée ponctuellement par des collègues membres de la Fipresci... etc.

Since the General Assembly in Bari in 2017, as Director of Department in charge of legal affairs, I have mainly worked in coordination with the General Secretary and with Anne Brishoual, to settle legal matters concerning Fipresci activities.

The main problems were the following:

- 1/ many certifications for the acceptance of new members according to the statutes during the registration process. Many are not "traditional" critics with a job as such as journalists in a "classical" media,
- 2/ consultations on requests about the Statutes or other legalities by FIPRESCI General Secretary,
- 3/ elaboration of changes of the statutes and of the prize regulations to be submitted to the General Assembly,
- 4/ legal help sometimes asked by some Fipresci members ... etc.

PHILIPPE J. MAAREK

Pamela Biénzobas
Grand Prix / Fénix Awards

Dear colleagues gathered at the General Assembly, Here is a brief summary of 2017 regarding the activities I take care of.

Grand Prix: As the two-phase online voting (with an open nominating phase and then the choice among the finalists) has proven to encourage participation in the poll, we continued with this system. After verifying and cleaning out the possible double votes or votes that were not validated, the total number of colleagues who voted in either one or both of the phases jumped to 576, choosing *Toivon tuolla puolen (The Other Side of Hope)* by Aki Kaurismäki. Our President Alin Tasciyan kindly (and patiently) presented the award to Kaurismäki at the opening ceremony of the San Sebastián Film Festival, with whom the collaboration regarding our Grand Prix remains excellent. The award is also attracting great media coverage.

Fénix Awards: Since the creation of these Ibero-American awards by Cinema 23 in 2014, we have had the opportunity to appoint the winner of the special award acknowledging the contribution to criticism in the region. Although it is not necessarily for a person (it could also be for an institution, a publication or collection, etc.), for the fourth edition that took

place in December in Mexico City we once again saluted the work of a colleague who has been tirelessly writing and spreading knowledge and cinephilia: Isaac León Frías from Peru, with over 50 years of uninterrupted criticism, publishing countless books and teaching (please see <http://premiosfenix.com/en/reconocimiento/isaac-leon-frias/>). Since I believe these awards should represent a wide view, it was once again decided by a committee of colleagues from different Ibero-American countries, and I invited national sections and individual members –and active colleagues in general– from the region to submit proposals.

Cannes jury. Things went fine this year with the jury and the ceremony, once again held together with the Ecumenical jury. And as we have been seeing since some time now, our decision is eagerly awaited and commented, either as an indicator or as a "better alternative" to the official awards, and I would dare to say it is the parallel award that receives the most attention and coverage in the festival.

My best regards for a productive and pleasant Assembly,
 PAMELA BIÉNZOBAS

Barbara Lorey de Lacharriere
FIPRESCI-Awarded Film Series

My activities focused on three strands :

1. Conceiving, curating and organizing FIPRESCI film programs and events at:
 - Prifest, Pristina /Kosovo (13 – 20.7.2017) with a selection of 3 films by women directors
 - East & West Film Festival, Orenburg, Russia (25 – 31.08.2017) with a selection of 4 films
 - Bengaluru Intl.Film Festival, Bangalore,India (22.03 – 01.04 2018) with a selection of 6 films
2. Organizing the FNE – FIPRESCI critics poll. In collaboration with Film New Europe we continued in 2017 (with an increasing number of actively participating colleagues!) our critics poll in the following four festivals: Cannes // Karlovy Vary// Venice //Berlin

The results are still available on the FNE website (just tape FNE FIPRESCI critics poll and the name of the festival)

- 3 Contacts with festivals
 - after several years of discussions, the Listapad Film Festival in Minsk (which I attended in 2011 for the first time) established in 2017 its first FIPRESCI jury
 - the Bangalore Film Festival which is hosting my FIPRESCI award programs since 2011, has been in negotiation with our General Secretary to invite a FIPRESCI jury but for some reason it didn't happen this year, and the observer who was supposed to attend instead cancelled his participation in the very last minute. So meanwhile the festival established for the second year a FIPRESCI India Critics jury with the participation of the president and the secretary of the Indian national section.

- During the Berlinale 2018 I organized another meeting between the head of international relations of the FAJR Intl Film Festival in Tehran, Iran and our General Secretary in order to continue the discussions about the possibility of a FIPRESCI Jury in Iran. It has been decided to send an observer to the upcoming festival. I will also attend the festival and follow-up some of the questions that are still pending.

Last but not the least, I have been invited by our Russian colleagues to join the international jury board of the new cinematic award East–West. Golden Arc, established by the Confederation of Cinematographers Union and under the artistic direction of our FIPRESCI colleague Andrey Plakhov.

BARBARA LOREY DE LACHARRIERE

Amber Wilkinson Talent Press Initiatives

We'd like to augment our role in selecting mentors for the various mentoring programmes. We also feel that mentors should receive some sort of payment for the work - perhaps equivalent to whatever the festival would pay a journalist for doing a film introduction/Q&A. This will make it much easier to get mentors, plus put the whole thing on a more professional footing.

Regarding the application system. We propose to have one central page which will contain the basic details of all the mentorship schemes which we run in conjunction of festivals. This will include a brief indication of who is eligible to apply and what month the festival takes place/recruits members for the programme, plus a link to the individual webpage where a person can see the full terms and conditions and apply to join.

We'd also like to streamline the way that the young journalists' work is presented. Each festival should have a named person who is responsible for looking after the mentorship programme on the festival's side. They will have responsibility for publishing the journalists' articles on a dedicated area of the individual festival website. They will then submit a short article, outlining who the participants and mentors were on this occasion and include the titles of articles written with hyperlinks. This article will then run on the FIPRESCI website alongside the usual festival reports from our senior colleagues.

AMBER WILKINSON

Hassouna Mansouri Arab and African Affairs

Dear colleagues, The African continent and the Arab World, as everybody can imagine, are going through difficult times. This makes our efforts to establish whatever activities in these parts of the world rather complicated.

Nevertheless, we still run two juries in two non-stable countries which is not easy; an international film festival in Cairo-Egypt and a festival focusing especially on films from the two regions and I mean Carthage film festival in Tunis-Tunisia. Besides we are, since few years, represented in three north African countries after Morocco joined the General Assembly of last year.

From time to time some colleagues express their will to join FIPRESCI. Unfortunately, these individual initiatives are not strong enough to build constructive partnerships as we try to push, as far as possible, towards a sort of a dynamic around a group of colleagues with the hope to establish national sections. We tried with a colleague from Kenya a couple of years ago (Mwenda wa Misheni). We are now in touch with colleagues from Senegal (Bassirou Niang and Thierno Ibra-

hima Dia) who are working on a revival of an old national association of film critics. We hope to welcome them when they will be ready.

Recently a colleague from Ivory Coast contacted the General Secretary wishing to attend the General Assembly but for many reasons, one of them are the statutes of the General Assembly, this could not be possible.

Far from these two regions, we started a discussion with a Chinese colleague (Jia Xu) and a group of colleagues who seem seriously willing to create a national section. (to be followed...)

HASSOUNA MANSOURI

Elections Statements of the Candidates

Isabelle Danel Candidate for President

After two years as Vice President, I'm applying this year as President of FIPRECI. The first and true reason is that nobody had applied when the deadline fell. I already have plenty to do and don't need extra work, specially pro bono. But the second reason is I think that together with the board we tried to make things change at the head of FIPRESCI, but it takes a lot of time and there is still a lot of work to achieve. So, to continue, and try to draw the future of our federation and our works as cinema journalists and critics, let's go on giving our time and strength, as a board and a team.

ISABELLE DANIEL

Rita di Santo Candidate for Vice-president

As an active critic for the UK press, a member of the UK Critics' Circle, and a member of FIPRESCI for more than a decade, I believe I could bring energy and a broad professional perspective to the role, and create opportunities to collaborate on editorial projects.

Having been a member of the Awards Committee for the London Critics Awards for several years, I also have experience in the practicalities of organising critics events and raising the profile of our organization to outside media.

I have also served on several FIPRESCI juries and helped with the UK FIPRESCI section for some time. I am very concerned that FIPRESCI continues to progress internationally and that members who serve on juries for FIPRESCI conduct themselves with the utmost professional integrity. The organization must be regarded, not as a travel facility, but rather, a chance to honour films which may well have been missed by the main international juries at Festivals.

RITA DI SANTO

Changes Of Statutes And Regulations

Change Of The Statutes

Our statutes don't propose any solution in the case of a vacancy in the board. An addition to Article 15 should therefore be introduced:

Article 15. 4. In case of a vacancy in the Board for any reason, the remaining members of the Board appoint another member of the Board to take its tasks and/or position until the next General Assembly. If this is not possible, the Board may appoint any member of FIPRESCI to fill the vacancy until the next General Assembly.

Change of the Jury Regulations

By now, our prize at festivals is strictly dedicated to film directors. If we want to be a bit more flexible, for example in the case of the "CamerImage" Festival, we need to carefully adapt our regulations.

By now, article 5 of the regulations says: "5. The prize consists of a diploma which contains the title and name of the director of the winning film." This should be changed to: "5. The prize consists of a diploma which contains the name of the award recipient with any necessary precision (title of the film, director or other film contributor's name and quality, etc).

Correction Of The Membership Fees

Leo Bankersen writes:

At the General Assembly of 2017 new membership fees were decided upon. But after having another look at this decision I feel it might be proper to make a small adjustment.

These were the old fees (all in Euros):

(Reduced fees apply to 'low income' and 'lower middle income economies')

National Sections, Basic Fee: Normal 200, Reduced 100

Individuals, Basic Fee: Normal 50, Reduced 40

Participation fee (per jury): Normal 25, Reduced 15

And these are the new fees:

National Sections, Basic Fee: Normal 300, Reduced 225

Individuals, Basic Fee: Normal 50, Reduced 50

Participation fee (per jury): Normal 50, Reduced 30

Here again, the low income economies get a reduction. Only the Basic Fee for individuals from low income countries is not reduced. Individuals from low income countries pay the same basic fee as the others, which doesn't seem very logical.

So I would suggest to also give individuals from low income economies a reduction on their Basic Fee, for example 40 euros, as it was before.

Jury Participations 2016/2017

Argentina. 2016 Buenos Aires (Federico Karstulovich), Mar del Plata (Roger Koza). 2017 Rotterdam (Paula Félix-Didier), Buenos Aires (Ezequiel Boetti), Yerevan (Roger Koza), Mar del Plata (Diego Brodersen).

Armenia. 2016 Yerevan (Davit Muradyan). 2017 Yerevan (Artavazd Yeghiazaryan), Cottbus (Artavazd Yeghiazaryan)

Australia. 2016 Berlin (Tara Judah), Cairo (Tara Judah). 2018 Rotterdam (Tara Judah).

Austria. 2016 Lisbon (Alexandra Zawia), Schwerin (HC Leitich), Seattle (Marietta Steinhart), Vienna (Petra Erdmann). 2017 Schwerin (Sabine Zeithammer), 2017 Toronto (Marietta Steinhart).

Bangla Desh. 2016 Dhaka (Mofidul Hoque), Dhaka (Rabiul Husain). 2018 Dhaka (Sadia Khalid), Berlin (Ahmet Musztaba Zamal).

Belgium. 2016 Fribourg (Dija Mambu). 2017 Toulouse (Frédérique Morin), Annecy (Luk Menten), Wrocław (Ruben Demasure), St. Petersburg (Elli Mastorou).

Belarus. 2017 Minsk (Natalia Ahafonava).

Brazil. 2016 Rio de Janeiro (Ivonete Pinto, Filippo Pitanga). 2017 Cannes (Rodrigo Fonseca), Toronto (Ivonete Pinto), Rio de Janeiro (Ana Rodriguez, Francisco Russo, Chico Fireman).

Bulgaria. 2016 Sofia (Penka Monova), Yerevan (Alexander Grozev). 2017 Sofia (Boryana Mateeva), Toulouse (Bojidar Manov), Wiesbaden (Mariana Hristova), Minsk (Dimitar Kabaivanov).

Canada. 2016 Palm Springs (José Antonio Teodoro), Seattle (Anne Brodie), Haugesund (Brian Johnson), Toronto (Louis-Paul Rioux, Jack Howell), Mar del Plata (André Roy). 2017 Palm Springs (Kiva Reardon), Rotterdam (Maxime Labrecque), Sofia (Christina Stojanova), Guadalajara (André Roy), Saguenay (Jack Howell), Cannes (Pierre Pageau), 2017 Toronto (Robert Daudelin, James Slotek), Cairo (Kiva Reardon).

Croatia. 2016 Rotterdam (Dragan Jurak), Thessaloniki Doc (Silvestar Mileta), Jerusalem (Nino Kovacic), Motovun (Vladimir Seput), Locarno (Dragan Rubesa), Cairo (Tonci Valentic). 2017 Motovun (Mario Slugan), Drama (Tonci Valentic), Stockholm (Hrvoje Puksec), Gijón (Silvestar Mileta).

Cuba. 2016 Berlin (Alberto Ramos), Havana (Juan Ramón Ferrera Vaillant). 2017 Havana (Antonio Gonzales Rojas).

Czech Republic. 2016 Cannes (Tereza Brdeckova), Karlovy Vary (Martina Vackova). 2017 Jerusalem (Simon Safranek), Venice (Viktor Palák), Toronto (Martin Horyna).

Denmark. 2016 Toronto (Steffen Moestrup), Venice (Nanna Frank Rasmussen).

Egypt. 2016 Locarno (Ahmed Shawky), Tunis (Ossama Abdel-Fattah Rezk), Cairo (Soheir Fahmi). 2017 Berlin (Rasha Hosny), Tunis (Ayman Youssef), Cairo (Salah Hashem Moustafa).

Estonia. 2016 Göteborg (Maria Ulfsak), Wiesbaden (Maria Ulfsak), Tallinn (Andrei Liimets). 2017 Tallinn (Emilie Toomela).

Finland. 2016 Istanbul (Harri Römpötti). 2017 Krakow Short (Antti Selkokari), Stockholm (Marita Nyrhinen), Torino (Marta Balaga), Kerala (Harri Römpötti).

France. 2016 Cartagena (Barbara Lorey), Sofia (Gideon Kouts), Fribourg (Eithne O'Neill), Lecce (René Marx), Cannes (Noémie Luciani, Leo Soesanto), Istanbul Documentarist (Colette de Castro), Annecy (Bernard Genin), Moscow (Jean-Max Mejean), Jerusalem (Pierre-Simon Gutman), Odessa (Gideon Kouts), Vladivostok (Bernard Besserglik), Valladolid (René Marx), Mannheim (Eithne O'Neill), Gijón (Jean-Max Mejean). 2017 Lecce (Colette de Castro), Krakow OffPlus (Pierre-Yves Roger), Cannes (Thomas Aidan, Barbara Lorey), Annecy (Eithne O'Neill), Prishtina (Shahla Nahid), Jerusalem (Frédéric Ponsard), Miskolc (Pierre-Simon Gutman), San Sebastian (Jean-Max Mejean), Warsaw (Pierre-Yves Roger), Minsk (Bernard Besserglik), Taipei (Chih-Yuan Liang).

Germany. 2016 Berlin (Bettina Schuler, Thomas Abeltshausen), Wiesbaden (Arthur Werner), Cannes (Michael Kienzl), Schwerin (Reinhard Kleber), Krakow Short (Ingrid Beerbaum), Locarno (Fabian Tietke), Kiev (Katharina Dockhorn), Saint Petersburg (Claus Loeser), Almaty (Carolin Weidner), Chemnitz (Rolf Rüdiger Hamacher), Rio de Janeiro (Klaus Eder), Warsaw (Jan Schulz-Ojala), Leipzig (Peter Kremiski), Mannheim (Alexandra Puetter), Taipei (Holger Roemers), Stockholm (Bettina Hirsch), Bratislava (Ulrich Wimmeroth), Tallinn (Florian Vollmers), Torino (Frédéric Jaeger). 2017 Göteborg (Bodo Schönfelder), Berlin (Jennifer Borrmann, Rüdiger Suchsland), Thessaloniki Doc (Bettina Hirsch), Saguenay (Dennis Vetter), Istanbul (Klaus Eder), Wiesbaden (Malik Berkati), Schwerin (Andreas Wirwalski), Moscow (Jennifer Zylka), Karlovy Vary (Peter Kremiski), Almaty (Klaus Eder), Haugesund (Kira Tazsman), Chemnitz ((Bettina Hirsch), Leipzig (Ricardo Brunn), Thessaloniki (Thomas Abeltshausen), Cottbus (Alexandra Puetter), Los Cabos (Klaus Eder), Mannheim (Isabella Heller), Camerimage (Karsten Kastelan).

Great Britain. 2016 Palm Springs (Derek Malcolm), Dhaka (Steven Yates), Tromso (Demetrios Matheou), Berlin (Mohammed Rouda), Lisbon (Michael Pattison), Cannes (Rita di Santo), Karlovy Vary (Demetrios Matheou), Moscow (Mo Abdi), Miskolc (Amber Wilkinson), Sevilla (James Evans). 2017 Yerevan (Gareth Evans), Locarno (Rita di Santo), Venice (Neil Young), Valladolid (James Evans).

Greece. 2016 Thessaloniki Doc (Georgios Papadimitriou), Drama (Ninos Feneck Mikelides, Dimosthenis Xifilinos), Thessaloniki (Iphigenia Kalantzi). 2017 Tromso (Robenson Eksiel), Thessaloniki Doc (Christos Skyllakos), Cluj (Stratos Kersanidis), Drama (Stratos Kersanidis), Athens (Christos Skyllakos), Thessaloniki (Theodoros Giachoustidis).

Hong Kong. 2016 Berlin (Clarence Tsui), Hong Kong (Stephen Teo, Lam Kam-po). 2017 Hong Kong (William Lau).

Hungary. 2016 Ankara (Janka Barkóczi), Moscow (Anna Gereb), Haugesund (György Kárpáti), Miskolc (Csaba Tóth), Drama (István Szathmáry), Taipei (Teréz Vincze). 2017 Prishtina (Janka Barkóczi), Miskolc (Rita Boronyák), Sevilla (György Báron), Mannheim (Kata Gyürke), Camerimage (István Szathmáry), Tallinn (Kata Orsolya Molnar).

India. 2016 Vladivostok (Nirmal Dhar), Busan (Manoj Barpujari), Kerala (Shoma A. Chatterji). 2017 Dhaka (Manoj Barpujari), 2017 Cannes (Vidyashankar Jois), Busan (Premendra Mazumder), Cairo (Bitopan Borborah), Kerala (Madhu Eravankara).

Israel. 2016 Rotterdam (Yael Shuv), Prishtina (Nachum Mochiach), Karlovy Vary (Ohad Landesman), Jerusalem (Yishai Kiczales), Toronto (Neta Alexander), Leipzig (Ohad

Landesman), Mannheim (Ofer Liebergall), Cottbus (Nachum Mochiach), Torino (Yael Shuv). 2017 Palm Springs (Yael Shuv), Istanbul (Ofer Liebergall), Tel Aviv (Ohad Landesman), Seattle (Nachum Mochiach), Annecy (Yael Shuv), Jerusalem (Rak Naama), Minsk (Albert Gabay), Taipei (Nachum Mochiach), Cottbus (Ofer Liebergall).

Italy. 2016 Dhaka (Massimo Lechi), Berlin (Carlo Gentile), Toulouse (Giovanni Ottone), Istanbul (Patrizia Pistagnesi), Lecce (Giuseppe Sedia), Prishtina (Massimo Lechi), Munich (Luca Pellegrini), Seattle (Marco Lombardi), Venice (Paola Casella), Venice (Massimo Lechi), Valladolid (Salvatore Marfella), Saint Petersburg (Andrea Martini), Warsaw (Alberto Castellano), Torino ((Gianlorenzo Franzini). 2017 Cartagena (Marco Lombardi), Thessaloniki Doc (Roberto Tirapelle), Sofia (Massimo Lechi), Lecce (Alberto Tristano), Istanbul (Alberto Castellano), Cannes (Silvana Silvestri), Prishtina (Alberto Castellano), Venice (Massimo Lechi, Gianlorenzo Franzini), Miskolc (Giuseppe Sedia), Vladivostok (Giovanni Ottone), Drama ((Roberto Tirapelle), Leipzig (Massimo Lechi), Los Cabos (Andrea Martini), Ljubljana (Salvatore Marfella), Torino (Giovanni Ottone).

Japan. No participations.

Korea. 2016 Busan (Seok Yong Changpau). 2017 Dhaka (Seok Yong Changpau), Busan (Minah JEONG).

Latvia. No participations.

Macedonia. 2016 Göteborg (Blagoja Kunovski), Vienna (Suncica Unevska), Chemnitz (Marina Kostova). 2017 Munich (Blagoja Kunovski).

Morocco. No participations.

Netherlands. 2016 Rotterdam (Jost Broeren), Thessaloniki Doc (Sasja Koetsier), Krakow Off Camera (Hugo Emmerzael), Istanbul Documentarist (Kaj van Zoelen), Karlovy Vary (Clementine Van Wijngaarden), Miskolc (Mike Naafs), Tirana (Kaj van Zoelen). 2017 Rotterdam (Sandra Heerma van Voss), Berlin (Sasja Koetsier), Toulouse (Renate Habets), Krakow Short (Kaj van Zoelen) Ankata (Renata Habets), Cluj (Clementine Van Wijngaarden), Munich (Luuk Imhann), Minsk (Mike Naafs).

Norway. 2016 Tromso (Peter Stuart Robinson), Haugesund (Nils Saeveras), Thessaloniki (Aleksander Huser). 2017 Cannes (Mode Steinkjer), Moscow (Kristin Aalen), Odessa (Einar Staalesen), Haugesund (Thor Joachim Haga), Bratislava (Aksel Kielland), Mannheim (Geir Kamsvåg), Tallinn (Kristin Aalen).

Peru. 2016 Buenos Aires (Raúl Ortiz-Mory). 2017 Cartagena (José Romero).

Poland. 2016 Thessaloniki Doc (Anna Bielak), Hong Kong (Anita Piotrowska), Krakow Off Camera (Rafal Marszalek), Krakow Short (Janusz Kolodziej), Annecy (Hanna Margolis), Wrocław (Anna Maria Osmólska-Metrak), Warsaw (Marcin Adamczak), Sevilla (Mariola Wiktor), Bratislava (Andrzej Fogler). 2017 Wiesbaden (Andrzej Gwozdz), Krakow OffPlus (Anita Skwara), Oberhausen (Marcin Adamczak), Krakow Short (Barbara Giza), Ankara (Bartosz Zurawiecki), Cluj (Michal Oleszczyk), Moscow (Wieslaw Godzic), Motovun (Tadeusz Szczepanski), Wrocław (Pawel Mossakowski), San Sebastian (Krzysztof Kwiatkowski), Warsaw (Kuba Armata), Thessaloniki (Ola Salwa), 2017 Camerimage (Mateusz Werner).

Portugal. 2016 Lisbon (Francisco Ferreira). 2017 Venice (Paulo Portugal).

Romania. 2016 Berlin (Dana Duma), Toulouse (Marilena Iliesiu), Cannes (Bujor Jan Ripeanu), Krakow Short (Luminita Boerescu), Karlovy Vary (Mihai Chirilov, chair), Chemnitz (Dinu-Ioan Nicula), Stockholm (Mihai Fulger), Athens (Angelo Mitchievici). 2017 Locarno (Catalin Olaru), Leipzig (Dinu-Ioan Nicula), Ljubljana (Angelo Mitchievici), Gijón (Giulia Dobre).

Russia. 2016 Krakow Off Camera (Alexei Gusev), Moscow (Evgeny Mayzel), Odessa (Alexei Gusev), Venice (Alexei Gusev), Vladivostok (Anjelica Artyukh), Saint Petersburg (Maksim Kaziuchits), Leipzig (Iryna Marholina), Tirana (Evgeny Mayzel). 2017 Rotterdam (Victoria Smirnova), Göteborg (Anjelica Artyukh), Oberhausen (Victoria Smirnova), Munich (Victoria Smirnova), Moscow (Iryna Marholina), Locarno (Alexei Gusev), Vladivostok (Alena Sycheva), St. Petersburg (Nina Sputnitskaya), Chemnitz (Iryna Marholina), Busan (Kirill Razlogov), Stockholm (Alexei Gusev), Bratislava (Evgeny Mayzel).

Serbia. 2016 Wroclaw (Dejan Petrovic), San Sebastian (Dubravka Lakic). 2017 Berlin (Dubravka Lakic).

Slovakia. 2016 Istanbul (Viera Langerova), Lecce (Martin Kanuch), Bratislava (Matus Kvasnicka). 2017 Istanbul (Ladislav Volko), Hong Kong (Viera Langerova), Krakow OffPlus (Ladislav Volko), St. Petersburg (Martin Kanuch), Chemnitz (Viera Langerova), Valladolid (Ladislav Volko), Bratislava (Martin Cernicky).

Slovenia. 2016 Motovun (Peter Cerovsek). 2017 Motovun (Petra Meterc), Warsaw (Petra Meterc), Athens (Ziva Emersic Mali), Ljubljana (Ana Sturm).

Spain. 2016 Tromso (Covadonga de la Cuesta González), Rotterdam (Toni Junyent), Toulouse (Pere Alberó), Buenos Aires (Carlota Mosegui), Annecy (Bruno Hachero Hernández), Yerevan (Pablo Garcia Conde), Wroclaw (Margarita Chapatte), Motovun (Jesús González Notario), Locarno (Marta Armengou), San Sebastian (Endika Rey), Valladolid (Oscar Peyrou), Sevilla (José Otero Roko), Cottbus (Victor Lopez Gonzales), Gijón (Pablo Garcia Conde). 2017 Rotterdam (Eduardo Guillot), Göteborg (Victor Lopez Gonzales), Guadalajara ((Xavier-Daniel), Cannes (Eva Peydro), Odessa (Jesús González Notario), San Sebastian (Laura Pérez Gómez), Valladolid (Margarita Chapatte), Sevilla (Toni Junyent), Gijón (Pablo de Vita), Havana (Margarita Chapatte).

Sri Lanka. No participations.

Sweden. 2016 Palm Springs (Jon Asp), Göteborg (Jon Asp), Kerala (Anders Larsson). 2017 Tel Aviv (Sanjin Pejkoivic), Karlovy Vary (Karin Svensson), San Sebastian (Annika Gustafsson), Athens (Anders Larsson), Tunis (Eva af Geijerstam).

Switzerland. 2016 Guadalajara (Geri Krebs), Fribourg (Irene Genhart), Schwerin (Georges Wyrsh), Locarno (Andreas Scheiner), San Sebastian (Geri Krebs), Vienna (Beat Glur). 2017 Berlin (Denise Bucher), Schwerin (Peter Holdener), Oberhausen (Andy Eglin), Seattle (Beat Glur), Locarno (Tereza Fischer).

Tunisia. 2016 Tunis (Lotfi Ben Khalifa). 2017 Tunis (Ikbal Zalila).

Turkey. 2016 Sofia (Esin Küçüktepepinar), Thessaloniki Doc (Melis Behlil), Istanbul (Ai Deniz Sensoz, Senem Erdine), Cannes (Alin Tasciyan, Vecdi Sayar), Ankara (Seray Genc), Munich (Kaan Karsan), Istanbul Documentarist (Janet Baris), Venice (Nil Kural), San Sebastian (Esin

Küçüktepepinar), Kiev (Selin Gürel), Busan (Engin Ertan), Tunis (Necati Sönmez), Thessaloniki (Ahmet Gürata), Stockholm (Murat Emir Eren), Tallinn (Senem Aytac), Athens (Alin Tasciyan), Gijón (Abbas Bozkurt). 2017 Berlin (Alin Tasciyan, Kerem Akca), Istanbul (Abbas Bozkurt, Evrim Kaya), Ankara (Sevin Okyay), Istanbul Documentarist (Yesim Tabak, Senay Aydemir, Yesim Burul), Karlovy Vary (Kaan Karsan), Locarno (Melis Behlil), Haugesund (Cüneyt Cebenoyan), San Sebastian (Alin Tasciyan), Sevilla (Talip Ertürk), Kerala (Senem Aytac), Havana (Esin Küçüktepepinar).

Ukraine. 2016 Wiesbaden (Elena Rubashevskaya), Odessa (Dariia Badior), Kiev (Nadiya Zavarova), Almaty (Oleh Baturin), Cottbus (Elena Rubashevskaya). 2017 Lecce (Natalia Moussienko), Tel Aviv (Iryna Gordiichuk), Wroclaw (Iryna Gordiichuk), Odessa (Anton Filatov).

Uruguay. 2016 Guadalajara (Mariangel Solomita), Toronto (Diego Faraone), Mar del Plata (Mariangel Solomita), Havana (Gonzalo Palermo). 2017 Berlin (Alejandra Trelles), Guadalajara (Pablo Starrico), Buenos Aires (Rodolfo Santullo), Mar del Plata (Guilherme de Alencar Pinto).

U.S.A. 2016 Cartagena (Gerald Peary), Istanbul (Chris Fujiwara), Venice (Gerald Peary), Toronto (Michael Sicinski), Los Cabos (Gerald Peary). 2017 Palm Springs (David Sterritt), Cartagena (Godfrey Cheshire), Saguenay (Gerald Peary), Seattle (Gerald Peary), Moscow (Amy Nicholson), Venice (Joshua Rothkopf), Toronto (Jonathan Rosenbaum).

All Juries

This is an overview on all juries where we're present with a jury (state of affairs April 2018). Changes of festivals and dates are possible. All juries are in detail announced in circulars, with an information on the conditions of participation, on the exact dates, on a jury period which might be introduced, and of course on the deadlines (which are normally around two to three months before the event). For changes, see our website, the members area.

Palm Springs (USA, January). The jury (three members, international) awards the "International Critics' Prize for the Best Official Foreign Language Film of the Year". Condition for serving on the jury: to have already seen a maximum of submissions to the Foreign Language Oscar.

Dhaka (Bangladesh, January). The festival won prestige as a meeting point of Asian film critics. Our jury focuses on films from Asia and Australia.

Tromsø (Norway, January). International festival high up in the North. Three jury members (Europe).

Rotterdam (The Netherlands, January/February). World-wide independent cinema. Five jurors, worldwide.

Göteborg-Gothenburg (Sweden, January/February). International festival, with a large section of Nordic films. Three jurors (Europe), focus: Nordic Cinema.

Berlin (Germany, February). Three prizes (Competition, Panorama, Forum), nine jury members. For the Panorama and Forum sections a few hotel invitations are available. Colleagues already invited by the festival can get an extension of their hotel invitation to the whole period.

Zagreb. The Documentary Film Festival (ZagrebDox, February/March) invites our jury again (after a successful premiere in 2018) (three members, Europe). Focus: the regional competition.

Cartagena (Colombia, March). One of the longest-running film festivals in Latin America, with a focus on Ibero-American movies and on movies from the Caribbean area. Three jurors, worldwide. The invitations are offered by a tourist institution, an early request is therefore required.

Thessaloniki - Thessalonica (Greece, March). Documentary film festival ("Images of the 21st Century"). Two prizes (international and competitions), three jury members.

Sofia (Bulgaria, March). International festival with a special interest in Balkan cinema (including Bulgaria). Three jury members (Europe). Focus: first and second feature-length fiction films.

Guadalajara (Mexico, March). Ibero-American cinematographies (Latin America plus Spain and Portugal), new Mexican films. Three jury members (the Americas, Europe). The prize is dedicated to a Mexican film in the "Mezcal Award" series.

Saguenay (Canada, Short Film Festival, March). Our Canadian colleagues form a jury which focuses on the international competition, while our jury will follow the national competition. Three jurors (Europe, the Americas).

Vilnius (Lithuania, March). After the success of our first jury at the "Vilnius Film Festival – Kino Pavasaris" in 2018, we will continue this cooperation. Three jury members (Europe). Focus: the cinemas of the Baltics.

Toulouse (France, March/April). "Rencontres Cinémas d'Amérique Latine" - Festival of Latin American Cinemas. Three jurors (Europe), preferably with a special interest in / knowledge of Latin American cinemas. Language: French.

Hong Kong (April). One of the major Asian events. Our jury focuses on young international films and has three members (Europe/The Americas, Asia, Hong Kong). The festival offers hotel accommodation and a contribution to the travel costs.

Panama (April). The "Panama International Film Festival" invites our jury (three jurors). Focus: Films from Central America and the Caribbean.

Lecce (Italy, April). Festival of European films. Three jurors (Europe).

Istanbul (Turkey, April). International festival, with a worth seeing focus on Turkish films. Two prizes (international/national competitions), six members (preferably but not exclusively from Europe).

Buenos Aires (Argentina, April – BAFICI, Buenos Aires International Festival of Independent Cinema). Independent world cinema, with a diverse selection of Latin American and Argentinean films. Three jurors (not too expensive air tickets), who will follow the Latin American selection.

Wiesbaden (Germany, April). go-East Film Festival, dedicated to Central and Eastern European cinematographies. Three jurors (Europe). Two prizes, to a fiction film and to a documentary in the international competition.

Moscow (Russia, regular date: June, in 2018 advanced to April). International Film Festival. Five jurors (preferably from Europe). Focus: the international competition. Interesting side-bars.

Krakow (Poland, April/May). Netia OFF CAMERA - International Festival of Independent Cinema. Three jury members (Europe). Focus: the main competition of around 12 first and second films.

Schwerin (Germany, May, "FilmKunstFest"). We'll establish a jury of three German-language critics (Austria, Germany, Switzerland) or of critics speaking German fluently. They focus on the competitive section.

Oberhausen (Germany, May). Traditional short film festival. Three jury members (worldwide).

Cannes (France, May). Three prizes (Competition, Un Certain Regard, Quinzaine/Semaine), nine jurors (worldwide). The festival does not offer invitations, but offers a special jury badge with priority access to screenings. Language: English or French.

Ankara (Turkey, May). "Flying Broom International Women's Film Festival". Focus on films made by women directors. Three jury members (Europe, also male).

Tel Aviv (Israel, Docaviv – the Tel Aviv International Documentary Film Festival, May). After a good experience with our first jury in 2017, we'll continue our cooperation. Three jurors, focus on the Israeli competition.

Seattle (USA, May/June). International Festival. Our winner is selected from the films in the New American Cinema section that are without US distribution. Three jurors (in principle worldwide).

Cluj (Romania, June). Transilvania International Festival, with a focus on cinemas of the region (including "Romanian Days"). Three jurors (Europe), focus on films following a special theme.

Kiev - Kiyv (Ukraine, advanced from October to May/June). "Molodist" International Film Festival, focusing on young cinema. A good selection from Eastern European countries. Three jurors (Europe).

Krakow (Poland, May/June). Traditional short film festival, which included a few years ago documentaries which are now in the center of the festival. Our jury (three members, Europe) sees the long docs competition.

Istanbul Dokumentarist (Turkey, June). Documentary Film Festival. For specialists of the genre. Three jury members (Europe). We hope to be back.

Annecy (France, June). Animation film festival. Three jurors (worldwide, the festival offers hotel accommodation).

Munich (Germany, FilmFest, end of June). International program like a "festival of festivals". Our jury will focus on a series of young and new German cinema – a good occasion to get better acquainted with the national scene. Three jury members (not necessarily from Europe only).

Karlovy Vary (Czech Republic, June/July). International Film Festival, with a special interest in eastern European cinemas. Three jury members (preferably but not exclusively from Europe), contribution to the travel costs.

Astana (Kazakhstan, July). Eurasia International Film Festival. It seems to definitely move from Almaty to Astana. Focus on Central Asian Cinemas. Three jury members (Europe, Asia).

Yerevan (Armenia, July). International festival, with a focus on regional films (Caucasus, Turkey, Iran, Russia, Central Asia and Armenia). Three jury members (preferably Europe and Asia).

Palic (Serbia, July). The "European Film Festival" headed by our colleague Nenad Dukic, invites our jury of three members (Europe). First jury: 2018.

Prishtina (Kosovo, July). The festival offers an interesting selection of films from the Balkans. Three jurors, Europe, preferably not from the Balkans.

Odessa (Ukraine, July). International event, with a good possibility to get acquainted with new Ukrainian films – which will be the focus for our prize (to a long fiction, optionally to a short film). Three jurors (Europe).

Motovun (Croatia, July). Regional film festival. Offers an overview on international cinema and includes in particular films from the region. Three jurors (Europe, preferably the Balkans).

Jerusalem (Israel, July). Our jury will see a selection of films made by new directors, and will present two prizes: for the best international debut and for the best Israeli debut. Three jury members.

Locarno (Switzerland, August). Independent world cinema. Five jury members (invited with hotel accommodation). The jury sees the competitive section.

Haugesund (Norway, International Film Festival, August). A wonderful place to get better acquainted with Nordic Cinemas. Our jury (three members, preferably from Europe) sees the "Nordic Focus" program.

Venice (Italy, August/September). International film festival. Two prizes (competition and parallel sections), five jurors (worldwide, the festival offers hotel accommodation).

Toronto (Canada, September). Major event. Two prizes: for a film in the "Special Presentations" series; and for a film in the "Discovery" section. Six jurors (worldwide, among them two Canadians).

Miskolc (Hungary, Jameson Cinefest, September). Annual showcase for international cinema. Extra: "CineClassics", a day dedicated to the history of cinema (of Hungarian origins). Three jurors (Europe).

Vladivostok (Russia, September, Vladivostok International Film Festival of Asian-Pacific countries). Focus: Asia-Pacific cinemas. Three jurors (with a special interest in films from the region).

Saint Petersburg (Russia, Message to Man International Film Festival, September). Our jury focuses on full-length documentaries. Three jury members (preferably Europe).

Drama (Greece, September). Short film festival, with an international and a national competition. For the time being, our jury (three members, Europe) will focus on the international competition.

San Sebastian (Spain, September). International film festival, one of the major European events. Marvelous retrospectives. Five jurors (the festival asks us always to compose the jury from colleagues already invited). Focus: the international competition.

Chemnitz (Germany, October). International festival for children and a young public. For specialists of films for children. Three members (Europe).

Rio de Janeiro (Brazil, September/October). International film festival, with an interesting selection of recent Latin American films and an exhaustive selection of new Brazilian films. Three to four jury members (The Americas and Europe). In 2017 we had, from budget reasons, an "emergency jury" made up of three Brazilian colleagues, we hope however to be back, in 2018, with a real international jury.

Busan (Korea, October). International film festival, with a strong emphasis on new Asian films. Three to five jurors (worldwide). The festival offers a contribution to the travel costs.

Warsaw (Poland, October). International festival. Our prize is dedicated to first and second feature-length fiction films from Central and Eastern Europe. Three jurors (Europe).

Athens (Greece, October/November). Panorama of European Films. Three jurors (Europe).

Vienna (Austria, October/November). Viennale - independent world cinema. Three to four jurors (preferably but not exclusively from Europe). Focus: Young cinema – first and second films.

Valladolid (Spain, October). "Semana Internacional de Cine". International festival with a special interest in Latin American cinematographies. Three jury members (Europe, possibly also Latin America).

Leipzig (Germany, October/November). Documentaries and animated films. Three (to five) jurors (Europe).

Thessaloniki (Greece, November). Independent world cinema. If possible, two prizes should be presented (national and international competitions). Up to five jury members (world wide).

Minsk (November). The "Listapad International Film Festival" in Minsk will welcome our jury in 2018 for the second time. Focus: the former socialistic countries. Our jury five members) will judge debut full length films in all competitive programs.

Sevilla (Spain, November). Festival of European Cinema. Three jurors (Europe). We present the "Resistencias Award", to the best film in the section of Spanish independent films.

Taipei (Taiwan, November). Golden Horse Film Festival. Competition of Chinese-language films. Three jurors (from Europe, Asia, Taiwan). To serve on the jury needs a particular familiarity with Chinese cinema.

Tunis/Carthage - Journées Cinématographiques de Carthage (Tunisia, October/November). Promotes particularly films from Arab and African countries. Three members.

Cottbus (Germany, November). Festival of east European Cinema. Three jury members (preferably from Europe).

Los Cabos (Mexico, November). New festival which had tried to create a bridge between Mexico and the States. Our jury focuses on films by Mexican directors. The jurors should preferably come from the US and/or Canada.

Ljubljana (Slovenia, November). International Film Festival with a competition dedicated to new directors. Three jurors (preferably from Europe).

Stockholm (Sweden, November). International film festival with a special interest in Nordic films. Three jurors (preferably but not exclusively from Europe. Focus: "Open Zone").

Bratislava (Slovakia, November). Overview of recent world cinema. Three jury members (Europe).

Mannheim-Heidelberg (Germany, November). Independent world cinema, European premieres. Five jurors (worldwide). Focus: the international competition.

Camerimage (Bydgoszcz, Poland, November). The "Camerimage International Film Festival" is "a celebration of the art of cinematography and its creators – cinematographers". Our prize, presented in 2018 for the second time, goes to the film with the best cinematography. Three jury members (Europe).

Gijón (Spain, November). Independent world cinema, a good selection in particular from Latin America. Three jurors (Europe).

Mar del Plata (Argentina, November). International festival, with a strong representation of Latin American (and of course Argentinean) films. Three jurors, possibly not needing too expensive air tickets.

Tallinn (Estonia, November). Black Nights Film Festival. Jury focus on the international competition of first features. Three jurors (Europe).

Cairo (Egypt, November). Major event in the Arabic world. One prize to a film in the international competition. Three jurors (Europe, Africa, Egypt).

Torino (Italy, November). Festival of new and young cinema. Three jurors (theoretically worldwide).

Kerala - Trivandrum (India, December). International film festival with a special interest in Third World cinematographies and a focus on the local, Malayalam cinema. Two prizes: international competition, Malayalam series. Three jury members (Europe, Asia, India).

Havana (Cuba, December). "Festival Internacional del Nuevo Cine Latinoamericano - International Festival of the New Latinoamerican Cinema". Three to five jury members (Latin America, USA/Canada, Europe). The air tickets are probably bound to Cuban Airlines.)

Juries under consideration. Our jury is invited to the "Bengaluru International Film Festival" (February/March). – Athens. We got an invitation from the "Olympia Int'l Film Festival for Children and Young People" (December). – Teheran. The "Fajr International Film Festival" (April) is interested in our jury.

The following festivals cannot host our jury anymore: Lisbon, Wrocław. As well, our Montreal and Tirana juries have been canceled.

Special Events

Palm Springs. In January, just prior to the Golden Globes ceremony, we present the "International Critics' Prize (FIPRESCI Prize) for the best official foreign language film of the year".

Rotterdam. We hope to cooperate with the festival again in regard of the "Trainee Project" initiative (fostering young critics).

Berlin. We co-organize "Talent Press", an initiative in favor of young film critics, at the Berlinale Talents. We extend this activity to the Talent Press initiatives in Guadalajara, Mexico, in Buenos Aires, Argentina, and in Rio de Janeiro, Brazil. The same cooperation with the Durban International Film Festival needs to be developed and settled definitely.

San Sebastian. Presentation of our Grand Prix – Best Film of the Year (to be decided by a poll among all members).

Warsaw (Poland), Tallinn (Estonia). We support the festivals' workshops for young critics.

Mexico City. We participate in the "Fénix Ceremony" (which "recognizes and celebrates the work of those involved in film in Latin-America, Spain and Portugal"). The organizers (Cinema 23) offer that FIPRESCI participates with a prize for a film critic or film criticism, all regulations to be decided by us.

Latin America. At the Rio de Janeiro International Film Festival, we dedicate a Lifetime Achievement Award to an outstanding filmmaker,

European Film Awards. A commission (FIPRESCI/European Film Academy) selects five nominees for the "Discovery Award – Prix FIPRESCI". The General Secretary coordinates the work of the commission.

Series of FIPRESCI-awarded films. For the projects/festivals where such series may be organized, see Barbara Lorey's report.

FIPRESCI Platinum Award 90/93. This series of special awards and masterclasses will be continued, for now at the festivals of Lodz and Sofia, other festivals may follow.