



General Assembly 2017



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. The world premiere of Gianni Amelio's »La tenerezza /The Tenderness« will open the festival on Saturday evening. On Sunday evening: »Tutto quello che vuoi« by Francesco Bruni (Italy, 2017), with Giuliano Montaldo as actor. Montaldo, the Italian master ("Sacco and Vanzetti", 1971) will be our guest at the assembly on Monday morning.

Felice Laudadio has recently been appointed president of the Taormina Film Festival; and president of the Rome-based »Centro Sperimentale di Cinematografia« (Center of Experimental Cinematography, it includes among others the »Cine-teca Nazionale« and the National Film School). The other news is that Margarethe von Trotta succeeds Ettore Scola as President of the Bari Festival

Welcome 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

PS: In case you need to reach me, please phone or sms to +49 (172) 850 53 02, or send an email to klauseder01@gmail.com (arrives on my cell, which understands also WhatsApp etc).

FIPRESCI
International Federation of Film Critics
Schleissheimer Str. 83
D 80797 Munich
T +49 (89) 18 23 03
Cell +49 (172) 850 53 02
info@fipresci.org, www.fipresci.org



Welcome to Bari !

Contents

Welcome to Bari	1
Schedule	1
Agenda	2
Participants	3
Activities of the Federation	3
Financial Report	4
Report of Activities: The Board	4
Reports Departments	7
Jury Participations 2015/2016	10
All Juries	12
Special Events	15
Membership Fee – Adaptation	15

Schedule

Saturday, April 22: Arrival of the delegates. Pick-up service at the Bari-Palese international airport. In the evening, at 20:15 h (Teatro Petruzzelli): Opening Ceremony, »La tenerezza / The Tenderness« by Gianni Amelio (world premiere). Places for the delegates are reserved. As film and ceremony will end presumably towards 23:30 h, it is advisable to have dinner before.

Sunday, April 23: 9:30 – 13:00, 14:00 – 18:00 general assembly. At the beginning, we will welcome Gianni Amelio and Felice Laudadio. Place: Bari, Hotel Palace (that's the hotel where the delegates will stay). 18:30 h: Film »Tutto quello che vuoi« by Francesco Bruni (Italy, 2017), with Giuliano Montaldo (»Sacco and Vanzetti«, 1971) as actor.

Monday, April 24: Continuation of the assembly at 9:30 h. At 11 h meeting and discussion with Giuliano Montaldo and Francesco Bruni on Italian cinema. The official duties for the delegates end on Monday, April 24, around 13 h.

General Assembly 2017

Sunday, April 23, 9:30 h – 13:00 h, 14:00 – 18:00 h
and Monday, April 24, 9:30 h - 13 h.
Palace Hotel, Bari, Italy

Agenda

Sunday, 9:30 h: Greetings from Gianni Amelio
(»La tenerezza / The Tenderness«)
and from Felice Laudadio,
the Bari Festival's artistic director and our host.

To the memory of Gideon Bachmann, Samir Farid,
Jan Ruus

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.
Reports of the departments.

3

3. Projects 2015/2016
Juries, Special Events

4

Membership fees:
State of affairs

Discussion and decision of how the fees can be adapted
to the requirements of a modern international organization

5

Any other business

6

Monday 11 h

Italian cinema: Seen from abroad

Reports given by delegates; Meeting with Giuliano
Montaldo and Francesco Bruni

Participants

Delegates

Djia Mambu; Belgium
Bojidar Manov, Bulgaria
Hrvoje Puksec, Croatia
Eva Novrup Redvall, Denmark
Ahmed Shawky; Egypt
Taneli Topelius; Finland
Philippe J. Maarek, France
Jean Roy, France, Honorary President
Ingrid Beerbaum, Germany
Carolyn Weidner, Germany
Umberto Rossi, Italy
Laura Delli Colli, Italy
Atsuko Saito, Japan
Blagoja Kunovski, Macedonia
Khalil Damoun; Morocco
Leo Bankersen, The Netherlands
Dana Duma, Romania
Alexey Gusev, Russia
Eva Peydró, Spain
Marta Armengou; Spain
Jon Asp, Sweden
Walter Vian, Switzerland
Lotfi Ben Khelifa, Tunisia
Nadiia Zavarova; Ukraine
Derek Malcolm, UK, Honorary President

Board

Alin Tasciyan, Turkey, President
Isabelle Danel, France, Vice-President
Barbara Hollender, Poland, Vice-President
Klaus Eder, Germany, General Secretary
György Kárpáti, Hungary, Deputy General Secretary

Departments

Barbara Lorey de Lacharrière, France
FIPRESCI-awarded Films

Office

Anne Brishoual, France
FIPRESCI secretary



Activities of the Federation Resumed by the General Secretary

Special Events (1). FIPRESCI's 90th anniversary, celebrated two years ago in Bari, still seems to afterglow. At the Sofia Film Festival, we presented in 2016 (and 2017) the "FIPRESCI 90 Award", in 2016 to Béla Tarr, in 2017 to Goran Paskaljevic. Klaus Eder moderated masterclasses with both filmmakers. Thanks to our Bulgarian colleagues who offered the award trophies. – At the Festival of Rio de Janeiro, the Lifetime Achievement Award / LatinAmerica was presented to Carlos Diegues. In Rio, we also co-organized an evening in the memory of José Carlos Avellar, our Brazilian colleague who had passed away last year. Speakers were Ilda Santiago (FestRio), Wieland Speck (Berlinale) and Klaus Eder. – At the Fénix Awards of Latin American Cinema, we awarded "our Fénix" of FIPRESCI to the Spanish critic Miguel Mariás (Pamela Biéznobas 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: Maren Ade's "Toni Erdmann". Another award which made FIPRESCI visible to a larger audience: The "European Discovery Award – Prix FIPRESCI", part of the "European Film Awards", went to "The Happiest Day In The Life Of Olli Mäki" (Hymylievä mies) by Juho Kuosmanen.

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): 31. 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), 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.

Discussions started with our colleagues in Belorussia (Minsk), to apply for membership.

Thanks to a poll initiated by György Kárpáti, the database of members (sections and individuals) is just about being re-organized. This will for sure take some more time, but

Membership Fees. They need to be re-discussed, see the financial report and the special issue on the agenda

Juries. Still the biggest part of the Federation's work. In 2016 we established 78 regular juries. New requests are in discussion, among them at the Minsk Film Festival. Most of the juries could be completed without problems worth mentioning. An overview on jury participations in 2016 is published in this circular, and is part of this report.

Montreal. The traditional World Film Festival (run by Serge Losique) had obvious financial problems and could be realized in a very downsized version only. We had canceled our jury in time.

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 2015. 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 (2015)" to "The Assassin" (Nie yin niang) by Hou Hsiao-hsien (Taiwan, China, Hong Kong, 2015).

Talent Press. Was for the 14th time organized in the framework of the Berlinale Talents, in February 2016, 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 2016) and Buenos Aires (BAFICI, April 2016), and, from 2016, 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 2016) and the Warsaw Workshop (October 2016) for young critics from eastern European countries, and organized a workshop in Tallinn (Black Nights Film Festival, December 2016).

Website. Without any doubt, this is the most visible (and most successful) part of our work. For details, see György Kárpáti's report. This activity should go together with activities on Facebook (where we entertain a public page and an internal group) and on Twitter, only there's no editor doing the job.

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

Circulars. Five circulars have been published in 2016 (and three, by now, in 2017). 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: 2.846. Members: 1.453.

The process of outsourcing tasks from the desk of the General Secretary is progressing. Thanks to György Kárpáti who took over the website. Thanks to Leo Bankersen who took care of membership fees. Thanks to Pamela Biéznobas who organized the "Best Film of the Year" initiative and coordinated the work of our Cannes jury. Thanks to Franziska Schuster who did the same work for our Berlinale jury. Thanks to Philippe Maarek, for his legal advises. Thanks to Barbara Lorey for her work with FIPRESCI-awarded films. Thanks to our website team, in particular the language editors.

Last, but not least the General Secretary wishes to particularly thank Anne Brishoual, our secretary, for her engaged and reliable work.

KLAUS EDER

Financial Report

Balance 2015 (1)	-13.697,19 €
<i>Income</i>	
Membership Fees (2)	17.579,43 €
<i>Expenditure</i>	
Phone, Internet (3)	2.778,59 €
Office Costs (4)	583,21 €
Travels (5)	1.809,59 €
Other costs (6)	1.111,45 €
Secretary (7)	7.500,00 €
CICT, EFA fees (8)	800,00 €
<i>Sum Expenditure</i>	14.582,84 €
Balance	2.996,59 €
Balance (9) 2016	-10.700,60 €

Notes

The period of statement corresponds to the calendar year (2016).

(1) See financial reports 2015 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 an increase of around 3.000 €, compared to last year (a better payment morale), but is still a decrease of around 5.000 €, compared to earlier years. See Leo Bankersen's report.

(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. 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 and Secretary to the Bari assembly of 2016; of the GS to Berlin, to prepare the Talent Press of 2017. 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).

(7) Our secretary, Anne Brishoual, has in 2016 been paid for debts from 2015 and for a part of her work of 2016 only. At the end of the year, we owed her still 3.000 €. For January, February and March 2017 the debts could be downsized, but we still need to pay her 900 €.

(8) Fees for our membership in the CICT/UNESCO and in the European Film Academy.

(9) 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, 2016: 1.608,98 €. Remaining debts: 9.091,62 €.

Reports of Activity 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 contributed in planning our General Assembly by advising to organize a meeting with the Italian cinema in order to be more integrated in the Bif&st that is very generously hosting us.

Representation. Cannes Film Festival. I chaired our Cannes jury and hosted our award ceremony at the Cannes Film Festival thanks to the efforts of our dear colleagues Isabelle Danel and Pamela Bienzobas. I also presented an honorary plaque to the director of the festival Mr. Thierry Fremaux for 70 years of the collaboration between FIPRESCI and the Cannes Film Festival. *Farrebique*, a film submitted by critics to the first edition in 1946 and which shared the first International Critic's Prize with *Brief Encounter* by David Lean, was screened in Cannes Classics section thanks to the efforts of Isabelle Danel. I had the honour to present the film to the public with the director's son who was only one year old at the film.

Panorama of European Cinema Athens. When we had a last minute cancellation in our jury at the Panorama of European Cinema Athens, I filled in on my own account.

Berlin Film Festival. I chaired our Berlin jury and presented our main competition prize.

Special projects. I have collaborated with the Dhaka International Film Festival once again and when the director, our dear colleague Ahmed Muztaba Zamal generously offered to host FIPRESCI for a project, I came up with the idea of organizing an Asian film critics assembly since the festival has an Asian cinema competition in which FIPRESCI gives a prize. Both the festival and our board have accepted the project. I shall be the supervisor as requested by our board and by the Dhaka IFF. FIPRESCI Asian Region Conference will take place on 15 - 16 January 2018. 15 - 20 FIPRESCI members from Asian countries and from the board will be invited. The invitation will cover travel expenses and accommodation 12-17 January 2018. The project is still under development but we will try to invite representatives from all our Asian associations and our individual members. We will try to bring critics from Asian countries that are not FIPRESCI members, as well. We will try to find out what are the main issues concerning film criticism in Asia and we will create a network of Asian film critics through this conference that we hope to continue in the following years.

I thank you all for your attention.

ALIN TASCİYAN

Isabelle Danel, Vice-President

As a fresh vice president I tried and go on with relationships with Thierry Fremaux and the Cannes Film Festival to get that our FIPRESCI Jury (the only jury not to climb the red steps and have their name claimed out loud... Why ? We don't know) is considered like the other juries. For the moment what we got is the jury to be mentioned at one Un Certain Regard Screening. That's a beginning... I did not say my last word.

2016 was our 90th anniversary and we succeeded in having a screening in the Cannes Classics section of Farrebique by Georges Rouquier, the very first FIPRESCI Prize in Cannes in 1946. The SFCC helped with the printing of a communiqué I built in French and English (thanks to Derek Malcolm who wrote a beautiful text); this communiqué was distributed in all the press boxes. Alin Tasciyan helped to mark both this screening and anniversary with a nice speech.

We officially sent a letter to Thierry Frémaux and Pierre Lescure to enhance the fact that we would appreciate to see again international critics in major juries in Cannes.

For the rest: a lot of email exchanges and talks on skype with the General Secretary and the Deputy General Secretary, a (nearly) monthly board meeting by Skype (I'm sure you all greedily read the minutes on our site)... Last but not least, a constant and big concern about our work as critics and our existence as FIPRESCI. And the need to say that if colleagues don't help more (in representing FIPRESCI in jury, behaving accordingly and writing their reports), things will go on being heavy and sometimes impossible for the persons in charge.

ISABELLE DANIEL

Barbara Hollender Vice-President

Dear Colleagues, when you voted for me and elected me vice-president of our association a year ago, the members of our Board 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.

Majority of film critics today are freelancers who work for several newspapers and magazines and combine film criticism with television journalism. More and more people, especially from the younger generations, are tied to Internet portals. Numerous renowned critics are replaced by journalists of little competence, who offer cheap services. Magazines reduce their cultural divisions and space assigned for film journalism. Publishers, even publishers of important titles, more and more often no longer demand essays about the cinema, but brief and laconic reviews, preferably illustrated by a number of stars assigned to individual films.

We know this. But how does it look in different countries? Is it global tendency? Who are we? Whom should we be? What do we think about current situation of film critics? And how do we see the future of film criticism? We wanted to have an objective look at these problems.

In such a situation I arranged the sociological survey. It was possible to do it fully professionally thanks to Polish Filmmakers Association, who helped us financially.

The project was managed in Poland by persons who are familiar with the on-line research technology and have experience with professionally looking web-based questionnaires, data processing and reporting the results. So we could use the computer-assisted web interviewing (CAWI). The respondent got a link and then followed a script provided in a website. This link was on our Facebook and on our website www.fipresci.org. It was also sent to our members in e-mails. We tried to design the questionnaire in friendly way, so it could be easily answered. Completion of a questionnaire took max. 10 minutes and could be conducted in the comfort of respondent's home. The records were automatically sent to the server managing the study and added to the answers of other participants. The survey was administered in a secure environment to protect information provided by the participants.

Our survey generated a lot of interest. We closed it on the 6th of April. Finally we obtained more than 900 answers from our members, about 750 were fully completed. These answers came from 60 countries: 107 from Germany, 76 from France, 56 from Canada, 43 from Italy, 40 from Poland, 35 from India.

Thanks to everyone who took part in our survey and filled out the questionnaire. I will present the results during our General Assembly in Bari. Then the full report will be available for all the members of Fipresci.

I hope that reliable diagnosis of the condition of FIPRESCI members will be helpful in making some important decisions that are ahead of us. We can't change the trends in contemporary culture, especially in contemporary pop-culture, but maybe we can try to support each other, 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, who are a partner to talk, who open the public onto art.

BARBARA HOLLENDER

György Kárpáti, Deputy General Secretary

One of my major activities in 2016 was to continue editing the website. Sending out editorial letters, collecting the reports, sending out reminders, sharing the job with language editors and interns, then checking the uploaded texts. Some of the most efficient help came, once again, from the interns uploading the mass of information. I had to renew the team but since we have now only the day-to-day uploads, this is possible with a smaller team as well. We lost a volunteer (Michael Pattison) who looked after the social networks (Twitter, Facebook), we urgently need a replacement and, if possible, a native-speaking colleague should do this job

regularly. The problem is, as yet, unsolved. A great amount of help came from the language editors. I extended the native speaker editorial team as well and fortunately there were only some minor changes to the team. Thanks again for all the efforts of the regular editors, namely Birgit Beumers, Lesley Chow, Tara Judah, Michael Sicinski, Yael Shuv, Christina Stojanova, José Teodoro, Amber Wilkinson and Steven Yates. Their flexible pro bono job is essential to keeping the website more or less updated (though we received some criticism last year not being fast enough).

Last year, I had the hardest time in terms of getting the reports during my six years at FIPRESCI. I have to tell you, it is exhausting and we need some changes in this field. More and more people feel they just simply don't have to read, answer or react to our editorial e-mails, because there will not be consequences. Some colleagues became trolls of the FIPRESCI juries last year, not sending any reports and not even communicating with me. There are also some who feel they are above any rules. It looks as though I have some major communication problems with some national sections, who communicate only with the General Secretary. Some members around the Board do the same. We have an increasing problem that the delegates of the national sections on local juries are unable to fulfill the duties because either they're not told to write a text or just simply ignore the request and reminders. Countries and festivals in 2016 where the national delegates didn't send reports: Buenos Aires (Argentina), Lisbon (Portugal), Yerevan (Armenia), Drama (Greece), Vienna (Austria), Cairo (Egypt), Ljubljana (Slovenia), Tirana (Albania), Seville (Spain), Bratislava (Slovakia), Tallinn (Estonia). For the first time in years, there were juries (Buenos Aires, San Sebastian) from whom we didn't get any texts, so the festival editions are "empty". For the first time from a major festival (Berlinale) 4 out of 9 jury members didn't send a report. A colleague from Toulouse sent us a report in French to say it is our problem to solve the language issues, adding it was a French language jury.

It sounds weird but more and more film critics who write about films don't want to contribute with regard to the films at festivals, only spending the time as a full-board holiday.

I once again want to remind you that it is the obligatory part of the jury work to write a report after the festival, which we publish on the website. For some years now we can say: if you can't find a report under a name at a festival that means the jury member didn't send us any reports.

Apart from these issues we still have the same problems as in previous years.

1. We still have a problem regarding asking one of the members from each jury to also write a short introduction for FIPRESCI about the recent edition of the festival in which they are participating as a jury member. The ones who are asked mostly naturally accept this additional request and write their second - shorter - texts. Sometimes they accept it without understanding the real request and later they don't understand why they should write two texts for FIPRESCI. Sometimes the one we ask to do this feels unfairly punished by the request to write an additional text. It's frustrating because the editorial letters are clear and it's very annoying when somebody refuses to write the introduction text weeks after the end of the festival when it's already very hard to ask anybody else to do it.

2. We still have plenty of problems getting the texts on time. I'd like to remind our members that this deadline is made by

the General Assembly (GA) representing all the member countries of FIPRESCI. In 2016, once again it happened that in some cases we got the report after 5-7 months. In some cases, I had to beg several times to finally get a report.

2014 No reports

Berlin - Greece, The Netherlands
 Wiesbaden - Germany
 Buenos Aires - Argentina, Portugal
 Cannes - Germany, Germany/France, USA
 Yerevan - Armenia
 Venice - Italy
 Rio - Brazil
 Cottbus - Poland
 Stockholm - The Netherlands
 Ljubljana - Slovenia

2015 No reports

Karlovy Vary - Czech Republic
 Yerevan - Armenia
 Locarno - Switzerland
 St. Petersburg - Russia
 Perm - Egypt
 Rio - Brazil
 Abu Dhabi - UK
 Vienna - Austria
 Cairo - Egypt
 Taipei - India
 Schwerin - Germany
 Ankara - Turkey
 Toronto - Canada, Portugal
 San Sebastian - Slovakia
 Rio - Brazil
 Leipzig - Germany
 Cottbus - Germany
 Bratislava - Slovakia

2016 No reports

Los Cabos - Arroyo, Chiara, Spain
 Krakow Doc/Short - Beerbaum, Ingrid, Germany
 Havana - Biénzobas, Pamela, Chile
 Athens - Blathras, Konstatintos, Greece
 Motovun - Cerovsek, Peter, Slovenia
 Karlovy Vary - Chirilov, Mihai, Romania
 Tirana - Demo, Elsa, Albania
 Viennale - Erdmann, Petra, Austria
 Busan - Ertan, Engin, Turkey
 Cairo - Fahmi, Soheir, Egypt
 Lisbon - Ferreira, Francisco, Portugal
 Berlinale - Gentile, Carlo, Italy
 Ljubljana - Jurc, Ana, Slovenia
 Buenos Aires - Karstulovich, Federico, Argentina
 Jerusalem - Kovacic, Nino, Croatia
 Sofia - Kúćktepepinar, Esin, Turkey
 Bratislava - Kvasnicka, Matus, Slovakia
 Tallinn - Liimets, Andrei, Estonia
 Drama - Mikelides, Ninos Feneck, Greece
 Yerevan - Muradyan, David, Armenia
 Venice - Rasmussen, Nanna Frank, Denmark
 Seville - Roko, José, Romero, Spain
 Berlinale - Romero, José, Peru
 Tunis - Sönmez, Necati, Turkey
 Berlinale - Tsui, Clarence, Hong Kong
 Kyev - Zavarova, Nadiya, Ukraine
 Buenos Aires - Mosegui, Carlota, Spain
 Buenos Aires - Ortiz-Mory, Raúl, Perú
 Hong Kong - Lang Kam-po, Hong Kong

As Deputy General Secretary with the help of our treasurer Leo Bankersen we prepared a proposal to reconsider the membership fees. Everybody has to understand that it is not possible to run a worldwide Association with the current conditions while we're operating a website, organizing 70+ juries and talent campuses all around the world and keeping

together a team of dozens of people. The current membership fees were introduced more than a decade ago and there is no need to remind everybody how the world changed during those years.

I also prepared the reconfiguration of the website and the fixing of the errors we collected during the past 15 months. To move forward, we still need some technical information and finally we can start the process with the help of a Hungarian company.

I prepared an e-survey to update our database. This update became necessary because there have been lots of changes to the Association's data of which FIPRESCI might not be aware. According our Statute, each Association must provide the Federation regularly with updated information on its members and its national board, on changes to its statutes and other essential items. In particular, each Association must inform the Federation biannually about its main activities (Article 10). This was the first major update in the FIPRESCI database in 15 years. As of the January 30 deadline, we got answers from 22 national sections. We sent out reminders and tried to collect the information from the individual members. This is also a time-consuming process since we 1. don't get the filled survey back 2. don't get all the requested information 3. don't get the national statute since we asked for it as an attachment.

I attended the Board Meeting in February during the Berlinale and again in Berlin in December during the European Awards Weekend. We regularly had a Virtual Board Meeting during the year.

The General Secretary shared all the FIPRESCI-based data and information with me. I'm on every e-mail concerning jury composition problems and special situations and affairs.

GYÖRGY KÁRPÁTI

Reports - The Departments

Leo Bankersen

(Membership Affairs)

Since 2012 I'm taking care of the financial side of memberships – sending out invoices and keeping record of payments. Acceptance of new members is on the desk of the General Secretary. Also, I'm the manager of the email-group fipresci-l.

These are some figures from 2016.

Members, jury participations and fees

FIPRESCI now has 42 national sections in countries with 1 section, and another 16 in the 8 countries with 2 sections. Total 58 sections.

Individual members. Many individuals on the list are not active and/or not paying membership fee anymore. For practical purposes I assume we have 14 active individual members.

In 2016 we had 240 jury participations.

From these figures follows FIPRESCI should have a total income (basic fees plus participation fees) of 17.500 euros per year.

In reality, 6 or 7 members seem unable to pay their dues. This means a loss of income of about 1.600 euros per year.

Fees received (basic plus participation fees)

in 2015: 14.455 euros

in 2016: 15.985 euros

The total of received fees is about what could be expected (the invoiced amount of 17.500 minus the 1.600 from members that are not (or almost not) paying their dues.

Debts

Only unpaid fees from 2010 and later are taken into account.

Total amount of unpaid fees (basic plus participation):

by 31 Dec 2015: 14.245 euros

by 31 Dec 2016: 14.495 euros

This is slightly more than the year before, but it should be noted that about 2/3 of this debt belongs to only 7 members (who's total debt increased with 1300 euros last year).

Most of the members pay their dues in time.

As I mentioned already last year, the fact that 6 or 7 members seem unable to pay their membership fees is something to worry about and cannot last forever. Some action, one way or another, has to be taken.

In general, the yearly amount of fees received more or less covers the current expenses of FIPRESCI. However, this leaves no room for paying back the still considerable debt to Klaus Eder, nor is it possible to have a small budget to cover travel expenses of members (for example directors of departments) doing work for FIPRESCI (as was put forward by the Dutch section last year). Time for a reconsideration of the highth of the membership fees – or other possible sources of income?

LEO BANKERSEN

Carlos Brandao, in charge of our connections with the history of cinema, sends greetings, and regrets that because of "a delicate health process" he cannot join us. – Birgit Beumers just started her work on improving our representation in Asia, by preparing a list of possible contacts.

Pamela Biénzobas (Grand Prix, Fénix)

Dear colleagues, I cannot be with you at the General Assembly, but I would like to send a quick report on my activities in charge of special awards in 2016:

- For the third year in a row, the Grand Prix was chosen through a two-phase on-line voting process, with 475 colleagues participating in one or both phases. Maren Ade's Toni Erdmann was the winner. The award was, as usual, handed out during the opening ceremony of the San Sebastián Film Festival. As Maren Ade had to cancel her trip at the last minute, it was Peter Simonischek ("Toni Erdmann" himself) and producer Janine Jackowski who collected the trophy from our Honorary President Andrei Plakhov.

- The third edition of Cinema 23's Ibero-American Fénix Awards once again included a special acknowledgement for the contribution to criticism in the region, appointed by FIPRESCI. The national sections and individual members in the region were invited to submit proposals, though as in previous years these only came from the most enthusiastic individuals (such as the Brandãos, as usual!) and not from associations. A committee of colleagues from different Ibero-American countries considered the suggestions and decided to award Spanish critic Miguel Mariás. Following an idea that had come up from a conversation between Klaus Eder and Cinema23's Ricardo Giraldo, Mariás was not only invited to collect his trophy at the gala in Mexico City in December, but to also propose one of his favourite scenes in Ibero-American cinema, and comment on it on stage. Please see <http://premiosfenix.com/en/reconocimiento/miguel-marias/>.

- Our jury in Cannes, as well as our joint ceremony with the Ecumenical jury, went smoothly. In a year in which the official awards generated reactions from disbelief to outrage, our choices, especially in the Official Competition for Maren Ade's Toni Erdmann (which eventually received no other award but ours despite its extraordinary reception), were once again greeted with enthusiasm and received important media attention.

I hope you all enjoy a very productive and fun assembly!
Kind regards, PAMELA BIÉNZOBAS

Barbara Lorey de Lacharriere (Promotion of FIPRESCI Awarded Films)

My activities focused on three strands :

1 Conceiving, curating and organizing FIPRESCI film programs and events such as

- Prifest, Pristina / Kosovo (22–29.4.2016)

This year's selection presented three films from the Arab world, aiming at a wider audience for outdoor screenings.

- Minsk Intl. Filmfestival Listapad/Bielorussia (4-11.11.2016) the FIPRESCI program, presented for the first time in Minsk under the theme 'Towards Inspiration: the 90th

anniversary of FIPRESCI, included five first or second films of world famous filmmakers.

- Cairo Intl. Film Festival (15–24.11.2016)

Hommage to Christian Petzold, president of the international jury and multiple FIPRESCI award winner, with the three films that had been awarded by our juries.

- Kinoforum St. Petersburg (1–3.12.2016)

collaboration with our Russian FIPRESCI colleague regarding the FIPRESCI program of the Kinoforum. Due to health reasons, I had to cancel in the last minute my conference participation and the presentation of one of the FIPRESCI winner films (Kairat, by D.Omirbaiev)

- Bengaluru Intl.Film Festival, Bangalore and Mysore, India (28.01 – 04.02 2017). This year's festival theme was «Women power» and therefore the FIPRESCI program presented five recent winner films by women directors (out of a list of ten proposals)-

- Together with Stefan Kitanov/Sofia Intl Film Festival I worked on the presentation of a Special FIPRESCI Award for Kim Ki-Duk, in connection with the 90 years of FIPRESCI.

Unfortunately, Kim Ki-Duk cancelled his presence one month before the festival ...The Special FIPRESCI Award was therefore presented by Klaus Eder to the wonderful filmmaker Goran Paskaljevic adding still another distinction to his four FIPRESCI awards

2. Organising the FNE – FIPRESCI critics poll

In collaboration with Film New Europe we continued in 2016 (with an increasing number of actively participating colleagues!) our critics poll in the following four festivals: Cannes // Karlovy Vary// Venice //Berlin. The results are available on the FNE website (just tape FNE FIPRESCI critics poll and the name of the festival)

3 Contacts with festivals

- PRIFEST, in Pristina/Kosovo – a longstanding partner with an annual FIPRESCI film program since 2012 – hosted in 2016 for the first time its long awaited Fipresci jury, which will focus on Balkan cinema

- The Listapad Film Festival in Minsk (which I attended in 2011 for the first time), is also very much interested in inviting a FIPRESCI jury and I managed to connect the artistic director with our General Secretary, who attended the festival last November as a member of the international jury. Which was a good occasion to discuss on site the terms and conditions for a fipresci jury in the upcoming festival....

- The Indian FIPRESCI section established this year for the Bangalore Film Festival, (which is hosting a Fipresci award program since 2011,) a FIPRESCI India Critics jury, creating some confusion, especially for the winner of the Indian FIPRESCI award – which, alas, is not an official FIPRESCI award! We'll try to sort this out in Cannes with the representatives of the festival and FIPRESCI India.

- During the Berlinale 2017 I organized a meeting between the head of international relations of the FAJR Intl Film Festival in Tehran and our General Secretary .in order to discuss their request to establish a FIPRESCI jury in 2018. Further discussions will also include the thorny question about the Iranian film critics who so far don't have an own distinctiv organisation. I will attend the festival and follow-up some of these questions.

BARBARA LOREY

Philippe J. Maarek (Legal Affairs)

Depuis l'Assemblée Générale qui a eu lieu à Bari en 2016, 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/ vérifications de plus en plus nombreuses 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/ aide juridique demandée ponctuellement par des collègues membres de la Fipresci

... etc.

Since the General Assembly in Bari in 2016, 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/ more and more checking 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/ legal help sometimes asked by some Fipresci members

... etc.

PHILIPPE J. MAAREK

Hassouna Mansouri (African Affairs)

Dear Colleagues, Working on Arab and African countries is not easy. It is even more difficult if you look at how these regions are changing socially and politically like moving sand dunes. It's so difficult that the challenge is no more to think about how to get more from this part of the world but how to keep what we already have.

We were at the point to lose the jury of Carthage Film Festival in Tunis last November when two weeks before the opening we lost all contacts with the organizers. Fortunately I was at that time in the country and could re-establish the communication and manage to get the travel and stay confirmations working together with the General Secretary.

We have three north African section (Egypt, Morocco and Tunisia) Like many other national sections there is a lack of communication mainly on membership fees and visibility. After talking to the Tunisian section, the situation is partly solved with a plan to pay the fees and after many years of absence a delegate is attending our GA this year. (this is what I know as I am writing these lines).

Our Moroccan colleagues never attended the GA since they officially become member few years ago. It is agreed that they will try to join this year. In collaboration with Anne Brishoual, we did our best to inform them and to encourage them to join. Hopefully they will do.

Contact is also re-established somehow with the newly appointed Director of the FESPACO (Ouagadougou- Burkina Faso). It is still not constructive enough to engage officially in a collaboration with this festival. It seems that it still have the same problem of air tickets issuing. The last edition, many participations were cancelled at the last moment. We need to keep an eye on this festival and wait for better days. Unfortunately it is taking place every two years and each time you need to start everything as if it is the first time.

We do our best and we keep fighting.

Enjoy Bari and if I join you I will see you with a lot of pleasure.

HASSOUNA MANSOURI

Amber Wilkinson (Talent Press Projects)

The young critics' workshop at Miskolc Cinefest was a success, certainly in terms of the positive feedback we received from the participants and the festival. That said, it was a bit of a rushed selection process last year, and I would like to ensure the call for participants goes out sooner this year, to ensure people have more time to apply and we advertise it more widely. Although we specifically drew on young journalists from neighbouring countries to Hungary, I wonder whether it might make sense to also cast the net somewhat wider in the future, although we could still, perhaps 'reserve' a number of places for local talent. In terms of Miskolc specifically, I think that at least one of the mentoring team has to be free of jury duty because somebody has to edit the work of the young critics each day, not easy for a jury member who is already watching up to four films a day in addition to teaching for two hours.

This worked last year and so I would propose to repeat the set-up.

It's worth noting that the young critics workshops at all the festivals are somewhat 'scattergun' at the moment, with each festival

- Berlinale, Tallinn, Miskolc and Warsaw, to name a handful - each making their own arrangements in terms of tutors etc. It might be worth approaching the festivals to see if we can help them more in this regard, although they may obviously already have firm systems in place.

I do think there is a strong argument for the festivals to pay the journalists who mentor the young critics a fee for their services.

These things are time consuming and taken on in addition to their regular festival work. I believe that Warsaw already do pay such a fee and it would be good to try to standardise this across all the festivals that have FIPRESCI mentors. After all, festivals benefit from the exposure that these talent workshops bring and it makes sense that they should show some support for journalists as well as filmmakers. It would also make it considerably easier to get volunteers willing to mentor if they know they will be paid for their services.

Jury Participations 2015/2016 (National Sections)

Argentina. 2015 Rotterdam (Roger Koza), Cartagena (Roger Koza), San Sebastian (Diego Brodersen), Mar del Plata (Juan Pablo Cinelli). 2016 Buenos Aires (Federico Karstulovich), Mar del Plata (Roger Koza).

Armenia. 2015 Yerevan (Siranush Galstyan). 2016 Yerevan (Davit Muradyan).

Australia. 2015 Rotterdam (Tara Judah – Melbourne), Odessa (Cerise Howard – Melbourne), Wrocław (Rebecca Harkins-Cross – Melbourne), Venice (Lesley Chow – Melbourne). 2016 Berlin (Tara Judah – Melbourne), Cairo (Tara Judah – Melbourne).

Austria. 2015 Schwerin (Christine Deriaz), Vienna (Stefan Grisseemann), Los Cabos (Marietta Steinhart). 2016 Lisbon (Alexandra Zawia), Schwerin (HC Leitich), Seattle (Marietta Steinhart), Vienna (Petra Erdmann)

Bangla Desh. 2015 Kerala (Ershad Komal), Dhaka (Mofidul Hoque).

Belgium. 2015 Toulouse (Sarah Skoric), Jerusalem (Jacques Mener). 2016 Fribourg (Dija Mambu).

Brazil. 2015 Cartagena (Ivonete Pinto – Rio Grande do Sul), Cannes (Mario Abbade, president - Rio), Rio de Janeiro (Ricardo Cota, Christian Petermann, Flavia Guerra). 2016 Rio de Janeiro (Ivonete Pinto, Rio Grande do Sul), Rio de Janeiro (Filippo Pitanga, Rio)

Bulgaria. 2015 Sofia (Lyudmila Dyakova), Istanbul (Alexander Grozev), Istanbul Documentarist (Bojidar Manov), Gijón (Bojidar Manov). 2016 Sofia (Penka Monova), Yerevan (Alexander Grozev).

Canada. 2015 Fribourg (José Antonio Teodoro – Toronto), Seattle (André Roy – Montreal), Montreal (Peter Rist – Montreal), Toronto (Chris Alexander – Toronto), Toronto (Pierre Pageau – Montreal), Reykjavik (José Antonio Teodoro – Toronto). 2016 Palm Springs (José Antonio Teodoro – Toronto), Seattle (Anne Brodie – Toronto), Haugesund (Brian Johnson), Toronto (Louis-Paul Rioux – Montreal), Toronto (Jack Howell – Toronto), Mar del Plata (André Roy).

Chile (the national section has been dissolved). 2015 Guadalajara (Joel Poblete), Montreal (Andrés Nazarala). 2016 Cannes (Pamela Biénzobas), San Sebastian (Pamela Biénzobas), Havana (Pamela Biénzobas).

Croatia. 2015 Cluj-Napoca (Tonci Valentic), Motovun (Josip Grozdanic). 2016 Rotterdam (Dragan Jurak), Thessaloniki Doc (Silvestar Mileta), Jerusalem (Nino Kovacic), Motovun (Vladimir Seput), Locarno (Dragan Rubesa, president), Cairo (Tonci Valentic).

Cuba. 2015 Havana (Berta Carricarte Melgarez). 2016 Berlin (Alberto Ramos), Havana (Juan Ramón Ferrera Vailant).

Czech Republic. 2015 Karlovy Vary (Radovan Holub). 2016 Cannes (Tereza Brdeckova), Karlovy Vary (Martina Vackova).

Denmark. 2015 Cannes (Steffen Moestrup), Annecy (Nanna Frank Rasmussen). Toronto (Steffen Moestrup), Venice (Nanna Frank Rasmussen).

Egypt. 2015 Cannes (Ramy Razek), Istanbul Documentarist (Arabia Shafik Lotfy), Busan (Ayman Youssef), Cairo (Seham Mohammed). 2016 Locarno (Ahmed Shawk), Tunis (Ossama Abdel-Fattah Rezk), Cairo (Soheir Fahmi).

Estonia. 2015 Tallinn (Tristan Priimägi). 2016 Göteborg (Maria Ulfsak), Wiesbaden (Maria Ulfsak), Tallinn (Andrei Liimets).

Finland. 2015 Istanbul (Antti Selkokari), Valladolid (Antti Selkokari). 2016 Istanbul (Harri Röpötti).

France. 2015 Guadalajara (Barbara Lorey - UJC), Thessaloniki Doc (Yoana Pavlova – Syndicat), Fribourg (Dieter Wieczorek – UJC), Hong Kong (Bérénice Reynaud - Syndicat), Wiesbaden (Jean-Max Mejean - Syndicat), Cannes (Jen Roy - UJC), Cannes (Alex Masson – Syndicat), Ankara (Anne Brunswic – Syndicat), Annecy (Gérard Lenne – Syndicat), Moscow (Pierre-Simon Gutman, Syndicat), Motovun (Dieter Wieczorek – UJC), Locarno (René Marx – Syndicat), Venice (Michel Ciment – Syndicat), Almaty (Pierre-Yves Roger – Syndicat), Reykjavik (Madelyn Most, UJC), Cottbus (Moritz Pfeifer – UJC), Cairo (Frédéric Ponsard - Syndicat), Ljubljana (Eithne O'Neill - Syndicat), Athens (Jean-Max Mejean - Syndicat). 2016 Cartagena (Barbara Lorey – UJC), Sofia (Gideon Kouts - UJC), Fribourg (Eithne O'Neill - Syndicat), Lecce (René Marx – Syndicat), Cannes (Noémie Luciani – UJC), Cannes (Leo Soesanto – Syndicat), Istanbul Documentarist (Colette de Castro, UJC), Annecy (Bernard Genin – Syndicat), Moscow (Jean-Max Mejean - Syndicat), Jerusalem (Pierre-Simon Gutman, Syndicat), Odessa (Gideon Kouts - UJC), Vladivostok (Bernard Besserglik – UJC), Valladolid (René Marx – Syndicat), Mannheim (Eithne O'Neill - Syndicat), Gijón (Jean-Max Mejean - Syndicat).

Georgia. 2016 Ankara (Salome Kikaleishvili), Kerala (Salome Kikaleishvili).

Germany. 2015 Rotterdam (Caroline Weidner), Göteborg (Ulrich Wimmeroth) Berlin (Julia Teichmann), Berlin (Bettina Hirsch), Thessaloniki Doc (Kirsten Kieninger), Wiesbaden (Ingrid Beerbaum), Lisbon (Klaus Eder), Oberhausen (Carolin Weidner), Schwerin (Rolf-Rüdiger Hamacher), Seattle (Pamela Cohn), Krakow Short & Doc (Ulrich Wimmeroth), Karlovy Vary (Pamela Cohn), Odessa (Ingrid Beerbaum), Yerevan (Stephen Locke), Miskolc (Susanne Schütz), Reykjavik (Kira Taszman), Chemnitz (Bettina Hirsch), Mannheim (Peter Kremiski), Vienna (Dunja Bialas), Leipzig (Dennis Vetter), Cottbus (Holger Twele), Sevilla (Holger Roemers), Cairo (Karsten Kastelan). 2016 Berlin (Bettina Schuler – VdFK), Wiesbaden (Arthur Werner – VdFK), Cannes (Michael Kienzl – VdFK), Schwerin (Reinhard Kleber - VdFK), Krakow Short (Ingrid Beerbaum - BVMJ), Locarno (Fabian Tietke – VdFK), Kiev (Katharina Dockhorn – BVMJ), Saint Petersburg (Claus Loeser – VdFK), Almaty (Carolin Weidner – VdFK), Chemnitz (Rolf Rüdiger Hamacher - BVMJ), Rio de Janeiro (Klaus Eder - VdFK), Warsaw (Jan Schulz-Ojala - VdFK), Leipzig (Peter Kremiski - VdFK), Mannheim (Alexandra Puetter - VdFK), Taipei (Holger Roemers - VdFK), Stockholm (Bettina Hirsch - VdFK), Bratislava (Ulrich Wimmeroth - VdFK), Tallinn (Florian Vollmers - VdFK), Torino (Frédéric Jaeger - VdFK).

Great Britain. 2015 Tromsø (David Jenkins), Berlin (Neil Young), Cartagena (Michael Pattison), Thessaloniki Doc (Mo Abdi), Lecce (Michael Pattison), Lisbon (Carmen Gray), Cannes (Richard Mowe), Munich (Carmen Gray), Wrocław (Demetrios Matheou), Montreal (Phillip Bergson), Miskolc (Neil Young), Drama (Michael Pattison), San Sebastian (Amber Wilkinson), Busan (Mo Abdi), Kiev (Carmen Gray), Thessaloniki (Steven Yates, president), Bratislava (Michael

Pattison), Kerala (Derek Malcolm). *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).

Greece. *2015* Thessaloniki Doc (Gia Giovanni), Venice (Ninos Feneck Mikelides), Drama (Nikos Tsagarakis), Theasloniki (Joseph Proimakis), Athens (Iphigenia Kalantzi). *2016* Thessaloniki Doc (Georgios Papadimitriou), Drama (Ninos Feneck Mikelides), Drama (Dimosthenis Xifilinos), Thessaloniki (Iphigenia Kalantzi).

Hong Kong. *2015* Hong Kong (Joyce YANG), Cannes (Clarence Tsui), Busan (Freddy Wong). *2016* Berlin (Clarence Tsui), Hong Kong (Stephen Teo), Hong Kong (Lam Kam-po).

Hungary. *2015* Berlin (Zsolt Gyenge), Krakow Off Plus (István Szathmáry), Miskolc (Anna Gereb), Thessaloniki (Janka Barkóczi), Torino (Gyözö Mátyás). Ankara (Janka Barkóczi), Moscow (Anna Gereb), Haugesund (György Kárpáti), Miskolc (Csaba Tóth), Drama (István Szathmáry), Taipei (Teréz Vincze).

India. *2015* Cannes (Bitopan Borborah), Karlovy Vary (Swapam Gosh), Locarno (Bhaichand Patel), Taipei (Madhu Eravankara), Kerala (Latika Padgaongkar). *2016* Vladivostik (Nirmal Dhar), Busan (Manoj Barpujari), Kerala (Shoma A. Chatterji).

Israel. *2015* Krakow Short & Doc (Ohad Landesman), Munich (Nachum Mochiach), Jerusalem (Yair Raveh), Warsaw (Ohad Landesman), Kiev (Albert Gabay), Los Cabos (Nachum Mochiach), Stockholm (Yael Shuv). *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).

Italy. *2015* Thessaloniki Doc (Massimo Lechi), Istanbul (Giovanni Ottone), Lecce (Gemma Lanzo), Ankara (Massimo Lechi, Critics), Montreal (Andrea Crozzoli, Critics), Venice (Gianlorenzo Franzi), Venice (Ezio Leoni), Drama (Massimo Lechi, Critics), Chemnitz (Massimo Lechi, Critics), Bratislava (Luca Pellegrini), Gijón (Furio Fossati), Torino (Luca Pellegrini), Tunis (Roberto Tirapelle), Havana (Furio Fossati). *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 Franzi).

Japan. *2015* Busan (Hiroaki Saito)

Korea. *2015* Busan (Youngmee Hwang). *2016* Busan (Seok Yong Changpau).

Latvia. No participations in 2015 and 2016.

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

Morocco. No jury participations in 2015 and 2016.

Netherlands. *2015* Rotterdam (Jan Pieter Ekker), Göteborg (Luuk Imhann), Berlin (Belinda van de Graaf), Sofia (Maricke Nieuwdorp), Istanbul (Sasja Koetsier), Krakow Off Plus (Mike Naafs), Moscow (Sven Gerrets), Vladivostok (Nicole Santé), Venice (Quirijn Foeken), St. Petersburg (Maricke Nieuwdorp), Chemnitz (Leo Bankersen), Mannheim (Jelle

Schot), Tallinn (Mike Naafs). *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).

Norway. *2015* Tromso (Atli Bjarnason), Berlin (Mode Steinkjer), Warsaw (Aleksander Huser), Stockholm (Kristin Aalen). *2016* Tromso (Peter Stuart Robinson), Haugesund (Nils Saeveras), Thessaloniki (Aleksander Huser).

Peru. *2015* Berlin (José Romero). *2016* Buenos Aires (Raúl Ortiz-Mory).

Poland. *2015* Palm Springs (Michal Oleszczyk), Rotterdam (Anita Piotrowska), Toulouse (Maria Oleksiewicz), Lecce (Anna Maria Osmólska-Metrak), Krakow Off Plus (Tadeusz Szczepanski), Krakow Short & Doc (Maarek Hendrykowski), Wrocław (Piotr Kletowski), Locarno (Mateusz Werner), Montreal (Malwina Grochowska), Almaty (Hanna Margolis), Warsaw (Barbara Giza), Vienna (Ola Salwa), Leipzig (Marcin Gizycki), Cottbus (Anita Skwara). *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).

Portugal. *2015* Tromso (Paulo Portugal), Lisbon (Manuel Halpern), Toronto (Francisco Ferreira). *2016* Lisbon (Francisco Ferreira).

Romania. *2015* Cluj-Napoca (Laurentiu Bratan), Yerevan (Elena Dulgheru), Motovun (Mihai Fulger). *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).

Russia. *2015* Berlin (Alexei Gusev), Wiesbaden (Andrei Plakhov), Moscow (Victoria Mayzel-Smirnova), Vladivostok (Alexei Gusev), St. Petersburg (Evgeny Mayzel), Athens (Vic Smirnova). *2016* Krakow Off Camera (Alexei Gusev), Moscow (Evgeny Mayzel), Odessa (Alexei Gusev), Venice (Alexei Gusev), Vladivostok (Anjelica Artyukh), Saint Petersburg (Maksim Kazuichits), Leipzig (Iryna Marholina), Tirana (Evgeny Mayzel).

Serbia. *2015* Moscow (Bojidar Zecevic – YU II), Karlovy Vary (Srdan Vucinic – YU II). *2016* Wrocław (Dejan Petrovic – YU II), San Sebastian (Dubravka Latic).

Slovakia. *2015* Oberhausen (Martin Kanuch), San Sebastian (Kristina Kudelova), Taipei (Viera Langerova), Bratislava (Roberto Pospis). Istanbul (Viera Langerova), Lecce (Martin Kanuch), Bratislava (Matus Kvasnicka).

Slovenia. *2015* Valladolid (Ziva Emersic), Ljubljana (Tina Poglajen). *2016* Motovun (Peter Cerovsek).

Spain. *2015* Sofia ((Margarita Chapatte – Barcelona), Toulouse (José Otero Roko – Madrid), Oberhausen (Javier H. Estrada – Madrid), Annecy (Cloe Masotta – Barcelona), Moscow (Eduardo Guillot – Barcelona), Karlovy Vary (Eva Peydro – Madrid), Jerusalem (José Luis Losa Garcia – Barcelona), Montreal (Oscar Peyrou - Madrid), San Sebastian (Alberto Lechuga Gonzales), Valladolid (Margarita Chapatte, Barcelona), Sevilla (Bruno Hachero Hernández, Barcelona), Ljubljana (Margarita Chapatte, Barcelona), Gijón (José Otero Roko – Madrid), Havana (Augusto Cruz – Barcelona). *2016* Tromso (Covadonga de la Cuesta González – Barcelona), Rotterdam (Toni Junyent – Barcelona), Toulouse (Pere Alberó

– Barcelona), Buenos Aires (Carlota Mosegui, Barcelona), Annecy (Bruno Hachero Hernández, Barcelona), Yerevan (Pablo Garcia Conde, Barcelona), Wrocław (Margarita Chapatte – Barcelona), Motovun (Jesús Gonzáles Notario – Barcelona), Locarno (Marta Armengou – Barcelona), San Sebastian (Endika Rey, Barcelona), Valladolid (Oscar Peyrou – Madrid), Sevilla (José Otero Roko – Madrid), Cottbus (Victor Lopez Gonzales - Barcelona), Gijón (Pablo Garcia Conde, Barcelona).

Sri Lanka. No jury participations in 2015 and 2016.

Sweden. 2015 Cluj-Napoca (Sanjin PejkoVIC), Toronto (Kerstin Gezelius), Sevilla (Sanjin PejkoVIC). 2016 Palm Springs (Jon Asp), Göteborg (Jon Asp), Kerala (Anders Larsson).

Switzerland. 2015 Berlin (Beat Glur), Fribourg (Silvia Suess), Schwerin (Achim Hättich), Munich (Beat Glur), Locarno (Raphaële Bouchet), Tunis (Beat Glur). 2016 Guadalajara (Geri Krebs), Fribourg (Irene Genhart), Schwerin (Georges Wyrsh), Locarno (Andreas Scheiner), San Sebastian (Geri Krebs), Vienna (Beat Glur).

Tunisia. 2016 Tunis (Lotfi Ben Khalifa).

Turkey. 2015 Göteborg (Yesim Tabak), Istanbul (Senem Erdine), Istanbul (Senay Aydemir), Cannes ((Müge Turan), Ankara (Evrin Kaya), Istanbul Dokumentarist (Cagdas Günerbüyük), Locarno (Nil Kural), Toronto (Engin Ertan), St. Petersburg (Cüneyt Cebenoyan), Leipzig (Ahmet Gürata), Torino (Kerem Akca). 2016 Sofia (Esin Küçüktepepinar), Thessaloniki Doc (Melis Behlil), Istanbul (Ai Deniz Sensoz), Istanbul (Senem Erdine), Cannes (Alin Tasciyan), Cannes (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).

Ukraine. 2015 Odessa (Oleksandr Gusev), Montreal (Dmytro Desiateryk), Kiev (Alik Shpilyuk), Stockholm (Dariia Badior). 2016 Wiesbaden (Elena Rubashevskaya), Odessa (Dariia Badior), Kiev (Nadiya Zavarova), Almaty (Oleh Baturin), Cottbus (Elena Rubashevskaya).

Uruguay. 2015 Mannheim (Agustin Acevedo Kanopa), Mar del Plata (Diego Faraone). 2016 Guadalajara (Mariangel Solomita), Toronto (Diego Faraone), Mar del Plata (Mariangel Solomita), Havana (Gonzalo Palermo).

U.S.A. 2015 Palm Springs (Ella Taylor), Guadalajara (Godfrey Cheshire). 2016 Cartagena (Gerald Peary), Istanbul (Chris Fujiwara), Venice (Gerald Peary), Toronto (Michael Sicinski), Los Cabos (Gerald Peary).

All Juries

This is an overview on all juries where we're present with a jury (state of affairs April 2017). Changes of festivals and dates are possible. All juries are in detail announced in circulars, with an information on the conditions of invitations, 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, biennial). After a break (financial reasons), we could in 2016 return with sort of an improvised jury.

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) wishes to host our jury. György Báron attended the festival of 2017 and advised to accept the invitation and to focus on 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"). One prize (international competition), 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 (fiction or documentary) 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).

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.

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).

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.

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).

Krakow (Poland, April/May). OFF Plus 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.

Lisbon (Portugal, May). IndieLisboa, the "International Independent Film Festival", offers a courageous selection of independent world cinema. In 2017, we did not have a jury, but will probably return next year, with a three-members jury (preferably from Europe), focus: the festival's main competition.

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

Tel Aviv (Israel, Docaviv – the Tel Aviv International Documentary Film Festival, May). Our first jury (three members) will focus on the Israeli competition.

Prishtina (Kosovo, April). The festival offers an interesting selection of films from the Balkans. In 2017, it has been postponed to July. Three jurors, Europe, preferably not from the Balkans.

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.

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).

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

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

Cluj (Romania, June). Transilvania International Festival, with a focus on cinemas of the region (including

"Romanian Days"). Focus: The competition. Three jurors (Europe).

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

Istanbul (Turkey, June, in 2017 postponed to autumn, a new date is not yet known). Documentary Film Festival. For specialists of the genre. Three jury members (Europe).

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. Five jury members (preferably but not exclusively from Europe), contribution to the travel costs.

Moscow (Russia, June). International Film Festival. Five jurors (preferably from Europe). Focus: the international competition. Interesting side-bars.

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).

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.

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).

Wroclaw (Poland, August). T-Mobile New Horizons International Film Festival, works as an entry to the Polish market, for the industry and for new filmmakers. Three jurors (Europe).

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.

Montreal (Canada, August/September). We've no information if the World Film Festival will continue, under which conditions, in which forms, and if there will be a chance to participate with a jury. Please follow the information on the members' area of our site.

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).

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.

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.

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

Almaty (Kazakhstan, September). Eurasia International Film Festival. Will in 2017 move to Astana. Focus on Central Asian Cinemas. Three jury members (Europe, Asia).

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

Busan (Korea, October). International film festival, with a strong emphasis on new Asian films. Three to five jurors (worldwide).

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).

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).

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).

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

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

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

Tirana (Albania, Tirana International Film Festival, November). After a first, not too good experience in 2016, the conditions of a participation need to be re-discussed. See updates on the members' area of our website.

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

Thessaloniki (Greece, November). Independent world cinema. Two prizes (national, international), maybe only one

prize (national competition), to be negotiated. Five jury members (world wide).

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

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.

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 first or second film 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 (Slovak Republic, November). Overview of recent world cinema. Three jury members (Europe).

Tallinn (Estonia, November). Black Nights Film Festival. Jury focus on Baltic films (alternatively 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).

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

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

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. Focus: Latin America.

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.)

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).



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 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.

Guadalajara. At the festival, we offer, again together with Berlinale Talents and Goethe Institute, a workshop for young film critics. Same in **Buenos Aires**, at BAFICI.

San Sebastian. Presentation of our Grand Prix – Film of the Year (to be decided by a poll among all members). See Pamela Biénzobas' report.

Miskolc (Hungary), **Warsaw** (Poland). We support the festivals' workshop for young critics.

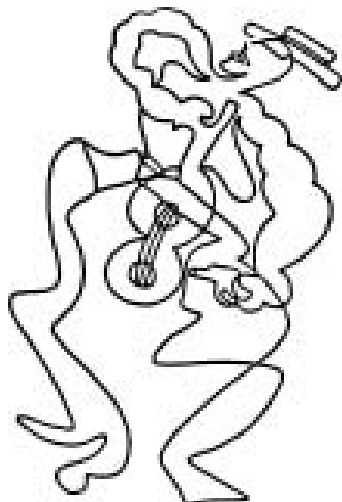
Mexico City. The first Fénix Ceremony had been launched in October 2014, to "recognize and celebrate the work of those involved in film in Latin-America, Spain and Portugal". The organizers (Cinema 23) offer that FIPRESCI participates with a prize for a film critic or film criticism, all regulations to be decided by us. The winners, 2014: José Carlos Avellar; 2015: Jorge Ayala Blanco; 2016: Miguel Marias.

Tallinn. Sequel of "Tallinnts", a workshop for young critics, established at the Black Nights Film Festival.

Latin America. At the Rio de Janeiro International Film Festival, we dedicate a Lifetime Achievement Award to an outstanding filmmaker (in previous years, it were Fernando Solanas, Nelson Pereira dos Santos, Fernanda Montenegro, Arturo Ripstein, Pablo Trapero and Martina Gusman, Patricio Guzman, José Carlos Avellar, Guillermo Arriaga, Carlos Diegues).

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.



Membership Fees, Adaptation

The last realignment of the membership fees has been done when the Euro had been introduced, 15 years ago. A lot of things changed in the meantime. Mainly: FIPRESCI became bigger – more members, more activities (juries, prizes). With the current fee, these challenges cannot be mastered anymore. To be permanently in the red is no desirable situation. The membership fee needs urgently to be adapted to the current state of affairs, of work, of tasks. (The only option would be to considerably downsize the number of juries and of special awards, as well as activities such as Talent Press workshops at a variety of festivals, and the scope of our website.)

We present a proposal discussed and developed by Leo Bankersen and György Kárpáti. Based on this proposal, Klaus Eder outlines the needs and drafts a recommendation.

Proposal (1)

For quite some time already it is clear FIPRESCI needs more income to be able to keep the organisation safe and sound for the future. With this in mind it seems unavoidable to raise the membership fee, at the moment FIPRESCI's only and only reliable source of income. Please bear in mind that for an important and well respected organisation as FIPRESCI is, even this raised fee is still not very high compared to the membership of for example the European Film Academy or similar international motion picture organisations. The extra income is not only necessary to pay back the still considerable debt to Klaus Eder, but also to be able to have more work done on a paid basis, and to have more possibilities to pay for the expenses of members fulfilling FIPRESCI tasks pro bono.

This is the proposal:

- Basic fee

A raise from 200 to 300 euros per year, but only for countries in the High Income category of the World Bank. See https://datahelpdesk.worldbank.org/knowledgebase/articles/906519#Low_income. For associations in countries with two members the fee will be 225 euros.

- Participation fee

A raise from 25 to 50 euros, for countries in the High Income category. For other countries a raise to 40 euros. No participation fee for juries in a member's own country.

- Individual membership

Basic fee remains 50 euros. Participation fee becomes 50 euros for individuals in High Income countries. For individuals in other countries the participation fee will be 40 euros.

These new membership fees will raise the yearly income of FIPRESCI from approximate 16.200 euros (as it is now) to about 21.400 euros.

Proposal (2)

Long years ago, every national section paid one and the same membership fee. To create a balance between big countries with many members (and many jury participations) and small countries with a few members (and few jury participations), the fee has been split: in a fixed basic fee (200 € for all sections, 50 € for individual members), and in a variable participation fee, which depends on the number of jury participations.

To keep the Federation running on the current standards, the following configuration is advisable (sums per year).

Phone, Internet 3.000 €

This includes a few basic costs for our domain fipresci.org, for email and for the website (hosting). Plus regular phone calls.

General Office Costs 1.000 €

The maintenance of computers, Software updates. Bank Fees. Other incidental costs.

Travels 3.000 €

Independently of his professional duties and possibilities, the General Secretary (as well as members of the board) must be able to attend events/festivals/meetings which are essential for the work of the Federation.

Other Costs 1.500 €

Costs for meetings (mostly at festivals), expenditure at the major festivals (award ceremonies), UNESCO membership etc.

Secretary: 9.600 €

Our secretary gets currently 700 €, an increase to 800 is advisable.

General Secretary 6.000 €

The General Secretary should get an expenses and representation allowance, and a daily allowance at travels.

This sums up to 24.100 €. 20 % should be added for missing fees, regular increases etc = 4.820 €. This leads to 28.920 €.

FIPRESCI has 47 national sections (individual members: 31).
Juries: 78, an average of 270 jury participations.

First Possibility. All national sections are treated equally.

Basic fee sections: 300 € -> 14.100 €

Basic fee Individual Members 50 € -> 1.550 €

Jury participations, 50 € / 270 -> 13.500 €

Sum: 29.150 €

Second possibility. The World Bank Classification (see above) is used. 27 member-countries would be of "High Income Economies"; 20 member-countries would not.

Basic fee for sections "High Income" 350 € -> 9.450 €

Basic fee for sections (others) 225 € -> 4.500 €

Basic fee individual members 50 € -> 1.550 €

Jury participations, 50 € / 270 -> 13.500 €

Sum 29.000 €