



General Assembly 2016



Ettore Scola

Dear Felice,

It is with deep dismay that we learn that Ettore Scola has left us.

We remember our last being together, last April in Bari, at the occasion of the Festival and of FIPRESCI's 90th anniversary. How inspiring he was ! How open-minded towards us critics ! How supportive ! What a wonderful attitude he had: to offer his advice and his cinema experience and knowledge to the festival, as its president.

That he's no longer with us leaves a big void.

The 41 films he made from the 60s until our days were in the center of Italian cinema and in the center of film-making itself. Films like »A Special Day« (Una giornata particolare), »What Time Is It ?« (Che ora è ?) or »The Dinner« (La cena) embedded an Italian condition in individual stories. His films taught us how difficult, how complex, but also how beautiful and heart-warming everyday life can be. His films were masterpieces not only of Italian but also of European cinema. They are classics of the history of cinema.

A great filmmaker, a wonderful personality left us. His films will stay.

Please forward our deepest sympathy to his wife and his family.

KLAUS EDER

(Letter, sent to Felice Laudadio, on January 20, 2016.)

Welcome to Bari !

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Alin Tasciyan (president)
Isabelle Danel (vice-president)
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General Assembly 2016

Sunday, April 3, 9:30 h – 13:00 h, 14:00 – 18:00 h
and Monday, April 4, 9:30 h - 13 h.
Palace Hotel, Bari, Italy

Agenda

1. Opening

Presentation of the delegates
Confirmation of the minutes of the 2015 assembly.

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. Elections of a new board

President and two vice-presidents need to be elected.
Candidates:
Alin Tasciyan, Turkey (president)
Isabelle Danel, France (vice-president)
Barbara Hollender, Poland (vice-president)

4. Statement of the General Secretary

The General Secretary will make a statement
on the state of film criticism
and on the situation and future of FIPRESCI.

5. Projects 2015/2016: Juries, Special Events

The work and condition of our juries
need to be re-discussed.
This concerns in particular the question
how we should react on the growing limitations
of festival budgets which unavoidably affect
(and even endanger) the composition of our juries.
As well, the requirements for jury members
should be brought into question,
especially in regard of languages and publications.

6. Any other business

The assembly will also be asked to discuss and advise
the question of a regular sponsorship,
and to decide on a request of our Dutch colleagues
who propose better financial resources f
or the operative colleagues in the board of the Federation.

Participants

Delegates

Dominik Kamalzadeh, Austria
Ahmed Musztaba Zamal, Bangladesh
Jacques Mener, Belgium
Bojidar Manov, Bulgaria
Bruno Kragic, Croatia
Martin Horyna, Czech Republic
Nanna Frank Rasmussen, Denmark
Matti Rämö, Finland
Anne Brishoual, France
Isabelle Danel, France
Barbara Lorey, France
Philippe Maarek, France
Ingrid Beerbaum, Germany
Klaus Eder, Germany
Frédéric Jaeger, Germany
György Kárpáti, Hungary
Pablo Utin, Israel
Atsuko Saito, Japan
Blagoja Kunovski, Macedonia
Hassouna Mansouri, The Netherlands
Barbara Hollender, Poland
Francisco Ferreira, Portugal
Dana Duma, Romania
Alexei Gusev, Russia
Violeta Kovacsics, Spain
Eva af Geijerstam, Sweden
(Tul Akbal Sualp, Turkey)
Alin Tasciyan, Turkey
Derek Malcolm, UK
Alik Shpilyuk, Ukraine

Board

Alin Tasciyan, President
György Kárpáti, Vice-president
Klaus Eder, General Secretary

Departments

Barbara Lorey, Department
Philippe Maarek, Department
Hassouna Mansouri, Department

Anne Brishoual, Office

Activities of the Federation Resumed by the General Secretary

Two events dominated our work over the last year. It's FIPRESCI's 90th anniversary. The opening of all festivities took place one year ago in Bari, at Bif&st – thanks to Felice Laudadio, our friend and host from over 20 years. He composed a retrospective of 41 Italian films which from 1946 and over the years won our prize. And we cooperated in the organization of eight masterclasses in the Petruzzelli theater. Our guests were Alan Parker, Jean-Jacques Annaud, Costa-Gavras, Ettore Scola, Andrzej Wajda, Edgar Reitz, Margarethe von Trotta and Nanni Moretti. They all received, in the evenings in the Petruzzelli theater, a special award, the "FIPRESCI 90 Award" (offered by the festival). It wasn't easy to put this series of masterclasses together. At the end, however, we had never such a big attention and representation.

Another masterclass has recently been organized with Hungarian Béla Tarr at the Sofia Film Festival (moderated by Klaus Eder), Béla Tarr was also awarded a "FIPRESCI 90 Award" (designed by our Bulgarian colleagues).

The festival of Murcia in Spain, a young event organized by young enthusiasts presented FIPRESCI its "Honorific Award" (March 2015). The Istanbul Film Festival honored (in April) FIPRESCI with a special award presented to Klaus Eder.

On the other hand, we could completely relaunch our website. Arranged by our president, Alin Tasciyan, the Turkish webdesign company Mingus had offered to create a completely new site – new in terms of layout, and new in technical terms. We had invited the Mingus head Berk Özler to Bari, to present the site. We've also to thank György Kárpáti, our vice-president, who indefatigably uploaded texts – together with a group of students.

This goes together with activities on Facebook (where we entertain a public page and an internal group) and on Twitter. Our British colleague Michael Pattison takes care of both platforms, as editor.

Members. We've 48 national sections. The Chilean national section doesn't exist anymore. The German National Section is now composed of two associations, the "Verband der deutschen Filmkritik" and the "Association of German Media Journalists". Individual members (mainly in countries where national associations don't exist): 40. The tendency is increasing. Following national sections are composed of two associations: Canada (Montreal and Toronto), France (Paris and Paris), Serbia-Montenegro (Belgrade and Belgrade), Australia (Sydney and Melbourne), Spain (Barcelona and Madrid), Brazil (Rio de Janeiro and Sao Paulo), Peru (Lima and Lima), and Germany (Berlin and Berlin).

Membership Fees. With Leo Bankersen taking care of the membership fees, the situation started to return to normality.

Juries. Still the biggest part of the Federation's work. In 2015 we established 73 regular juries (same number as in the previous year). The festival of Abu Dhabi stopped definitely. We lost our jury at the Flahertiana Documentary Film Festival of Perm (Russia). New Juries: at the Greek documentary film festival of Drama and in Prishtina, Kosovo.

Most of the juries could be completed without problems worth mentioning. An overview on jury participations in 2015 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. *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 (2014)" to "Leviathan" by Andrey Zvyagintsev (Russia).

San Sebastian, September 2015. George Miller's "Mad Max: Fury Road" was the disputable winner of the FIPRESCI Grand Prix for the Best Film of the Year at San Sebastian International Film Festival. The poll among our members and all talks with the San Sebastian Festival have reliably and engaged done by our Chilean, Paris-based colleague Pamela Biénzobas.

Rio de Janeiro, October 2015. We dedicated a Special Homage / Lifetime Achievement Award to Fernando Solanas in 2005, to Nelson Pereira dos Santos in 2006, to Fernanda Montenegro in 2007, to Arturo Ripstein in 2008, to Pablo Trapero and Martina Gusman in 2010, to the Chilean documentary filmmaker Patricio Guzmán in 2011, to Brazilian producers Luiz Carlos Barreto and Lucy Barreto in 2012. 2013, for the first time a critic was honored: our Brazilian colleague José Carlos Avellar. 2014: Guillermo Arriaga. 2015: Walter Lima Jr. The trophy was created by Brazilian artist Rodrigo Cardoso.

Riga, December 2015. At the European Film Awards Ceremony the "European Discovery 2013 — Prix FIPRESCI" went to "Mustang" by Deniz Gamze Ergüven.

Talent Press. Was for the 13th time organized in the framework of the Berlinale Talent Campus (now: Berlinale Talents), in February 2015, 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 2015) and Buenos Aires (BAFICI, April 2015). Under discussion: Durban, South Africa; Sarajevo; and, maybe, Beirut. We supported the Rotterdam "Trainee Project" (January 2015) and the Warsaw Workshop (October 2015) for young critics from eastern European countries, and organized a workshop in Tallinn (Black Nights Film Festival, December 2015). In preparation: Rio de Janeiro (2016).

Website. Without any doubt, this is the most visible (and most successful) part of our work. For details, see György Kárpáti's report.

Group "fipresci-1". Seems not to be used too much and might lose importance, in favor of other social networks.

Circulars. Five circulars have been published in 2015 (and three, by now, in 2016). 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: 2.723. Members: 1.399.

Sponsoring. Our British colleague Steven Yates had offered to look for companies which might sponsor FIPRESCI. See his report.

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 Biénzobas who organized the "Best Film of the Year" initiative and coordinated the work of our Cannes jury. Thanks to Katharina Dockhorn 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 2014 (1)	-12.138,70 €
Income	
Membership fees (2)	14.178,05 €
Expenditure	
Phone, Fax, Internet (3)	3.000,18 €
Office costs (4)	2.852,90 €
Travels (5)	3.036,37 €
Other (6)	547,09 €
Secretary (7)	6.300,00 €
Sum expenditure	15.736,54 €
Balance 2015	-1.558,49 €
Balance 2014	-12.138,70 €
Balance total (8)	-13.697,19 €

Notes. The period of statement corresponds to the calendar year (2015).

(1) See financial reports 2014 and earlier. The debts are the result of missing membership fees in previous years, in particular before and in 2010, 2011 and 2012. The debts have been assumed by the General Secretary personally.

(2) This is a decrease of around 8.000 €, compared to the previous year. For some of the reasons, see Leo Bankersen's report.

(3) Basic fee for a broadband Internet access (at German Telekom)(proportionate costs), fee for domains, calls via Skype and Premium Skype (for conference calls), cell phone costs (proportionate costs). As well Internet costs while travelling (hotels). This is around 500 € more than last year. The increase was mainly caused by a change to a new email provider and a new web server (for the new website).

(4) This includes the maintenance of three computers (desk GS, laptop GS, laptop secretary). It includes costs of meetings (in particular at the major events of Berlin and Cannes, meetings with our festival-partners). It includes also postage, bank fees, copies and other incidental expenses. The sum is around 1.800 € less than the year before.

(5) Travel of General Secretary and Secretary to the Bari assembly of 2015; of the GS to Berlin, for the European Film Awards, to Murcia/Spain and Istanbul to receive special awards for the General Secretary as representative of FIPRESCI (only additional costs). Included are also travels to Berlinale, which is essential for our work (proportionate costs). The sum is around 600 € smaller than in 2014.

(6) Proportionate costs of our Berlinale award ceremony, invitation of Berk Özler (who created our new website) to Bari, a few minor items. Same as last year.

(7) Our secretary, Anne Brishoual, has in 2015 been paid for nine months only; the other three months have been paid in 2016.

(8) The income and the expenditures are (like last year) in the same dimensions. This is a welcome state of affairs – even if it does not help to reduce debt. Faced with this debt of the Federation, the General Secretary did not demand an expense and representation allowance (and no daily allowance at travels).

See also Leo Bankersen's report.

Report
Alin Tasciyan, President

Dear Friends,

I have now reached the end of my term as the President of FIPRESCI. I hope that I have been worthy of your trust.

I had two goals at the beginning of my term: To celebrate our 90th anniversary and to launch a new website. Our board has reached these goals last year. We have realized a chain of screenings and masterclasses as our 90th anniversary celebrations in collaboration with the Bifest. I hope you have all appreciated them.

After the excitement and stress of these events, I tried to keep up the spirit. I did my best to represent our Federation appropriately. I again hosted our award ceremony at the Cannes Film Festival thanks to the efforts of our dear colleagues Isabelle Danel and Pamela Bienzobas. The director of the festival Mr. Thierry Fremaux was present and he mentioned our anniversary.

I have also attended the European Film Awards. Once again The Discovery Award - Prix FIPRESCI was very well presented on the stage and on live broadcast. It was mentioned at every document.

I represented our Federation at the Film Critics Lab of the Braunschweig International Film Festival upon their invitation and gave a speech on film criticism from a feminist approach. Our Vice President György Kárpáti was also present in Braunschweig.

2015 proceeded calmly in general. I have been present at every board meeting. Our board has been busy as usual with correspondences about members, festivals, juries, conflicts, requests etc. I am very happy that the conflict between our Greek colleagues and the Thessaloniki International Film Festival was solved in 2015.

I thank you all for your attention.

ALIN TASCIYAN

Report
György Kárpáti,
Vice-President

As the editor-in-chief of FIPRESCI I coordinated the completion of the uploads on the new website. I'm proud that we completed everything we planned for 2015.

1, Anybody can now reach our awards archive covering 1946 up to today. The completed list, however, could still contain some errors so all feedback is welcomed. Please note that in some cases we have a lack of information about the winners and/or the festivals a FIPRESCI jury participated in (e.g. 1967). Our history thus is visible and available for the first time in 90 years.

2, We finished publishing all the texts we collected in the past years that had remained unedited and unpublished. Especially thanks for the engaged job to Birgit Beumers, Lesley Chow, Yael Shuv and Steven Yates our regular language editors for

helping me to finish this duty in the last weeks. Connected to this job we continuously double-check the old site and the new site since there are some texts which somehow couldn't be transferred to the new database.

3, In the meantime we continuously extend and update our database of our members. The updated profiles now include portraits and updated CVs. Any feedback or additional information is welcomed from and about our members.

All this job couldn't be possible without our language editor team and interns. We now have 10 language editors from all around the world - from Australia through to Israel, the UK and USA - who are flexible as much as it is possible and give an unimaginable amount of help to do this job. They are namely in alphabetical order: Birgit Beumers, Lesley Chow, Alison Frank, Carmen Gray, Tara Judah, Yael Shuv, Christina Stojanova, José Teodoro, Amber Wilkinson, Steven Yates. I also don't forget about the ones who help with our editing job less regularly but are also very engaged with FIPRESCI. We still need one or two native speaker language editors on a more or less regular basis. All help is welcomed.

The most difficult job was done by the interns uploading the mass of information in the past few months. Thanks go to all the volunteers from Israel, Finland and The Netherlands. I just made a video manual on how to edit for the website. This video helps us to show the process easily now. I will look forward to all the help from all around the world and after showing this manual anybody can decide whether to join the internship program or the editorial team.

Regarding the reports of 2015 we had a less difficult year. It looks like our colleagues mostly understood their duties and not just joined a FIPRESCI jury but also wrote their reports. Some communication and technical errors happened but they were occasional situations. I had to follow the jury work more closely, to get as many reports as possible from the jury members. You see that in the first year, 2012, we had a long list of jury members who didn't provide a text, or didn't provide a text of adequate enough quality to publish on fipresci.org. In 2013 we had a strong improvement then in 2014 we actually became even better. 2015 was the best year so far. The problems in 2015 mostly came from two countries - with Slovakia I unfortunately hardly had any communication. In Germany it looks like there are still some internal communication problems about how to participate in a jury. We had some bad experiences especially in Cottbus. The latter one shows that it is still a common responsibility with the national sections to inform our candidates about their duties. There was such feedback as: "I didn't know that I have to write a report (in English)," and: "I don't speak English fluently enough to write a report," and: "We thought it is enough to write a common report per jury," and: "I have no time to write a report because I'm too busy." This is unacceptable. Not communicating and responding to the reminders is not a solution either. To participate in a jury is not just having a holiday or fun but also an engaging job at FIPRESCI. We really don't ask too much in return and writing a report on the website is really appreciated by the festivals and our readers.

We still have a problem regarding asking one of the members of 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 with the request of writing an additional text. It's frustrating because the editorial letters are clear and it's very annoying when somebody is refusing 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.

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 2015 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.

Thanks to the new layout it is more and more prestigious to publish or to be published at fipresci.org. We have feedback more and more frequently from filmmakers asking to add the detail of some winning films or correct some data. Let's share this pride without the feeling of being pushed to write a report!

2015	2014	2013	2012
Schwerin - Germany	Karlovy Vary - Czech Republic	Berlin - Greece, The Netherlands	Tromsø - Norway
Ankara - Turkey	Yerevan - Armenia	Wiesbaden - Germany	Rotterdam - The Netherlands, USA, Hong Kong
Toronto - Canada, Portugal	Locarno - Switzerland	Buenos Aires - Argentina, Portugal	Berlin - USA, Egypt
San Sebastian - Slovakia	St. Petersburg - Russia	Cannes - Germany, Germany/France, USA	Cartagena - Colombia
Rio - Brazil	Perm - Egypt*	Yerevan - Armenia	Guadalajara - Mexico
Leipzig - Germany	Rio - Brazil	Venice - Italy	Thessaloniki DOC - Turkey
Cottbus - Germany	Abu Dhabi - UK	Rio - Brazil	Hong Kong - Hong Kong
Bratislava - Slovakia	Vienna - Austria	Cottbus - Poland	Frøburg - Switzerland, Lebanon
	Cairo - Egypt	Stockholm - The Netherlands	Istanbul - Tunisia
	Taipei - India*	Ljubljana - Slovenia	Krakow - Poland
			Yerevan - Armenia, Spain
			Locarno - Switzerland
			Almaty - Bulgaria
			San Sebastian - Argentina, France
			Reykjavik - Denmark
			Rio - Brazil
			Abu Dhabi - Germany/France, Egypt, India, Lebanon
			Kiev - Germany
			Thessaloniki - Egypt
			Mannheim-Heidelberg - Denmark
			Carthage - Germany/France
			Mar del Plata - Argentina, Peru
			Cairo - Tunisia

Regarding 2016 I would like to publish an anniversary edition of Undercurrent celebrating 90 years of FIPRESCI. This edition would contain texts connected to the anniversary. Writings on any festivals which hosted our jury, on a FIPRESCI prize-winning film, director or any special event which was a milestone in the history of FIPRESCI or should be placed on the golden pages of our association are welcomed! I especially ask the heads of the national sections to promote this call. All the texts will be edited by our language editors before publishing but fluent English is still a must to fulfil this task to the highest level. The deadline of sending texts is 1 June. Considering all the texts we keep the

right not to publish a text in Undercurrent if it doesn't have value or relevance. For this an editorial team will be asked to judge.

I have already spent five years at FIPRESCI working on a daily basis and did this of course pro bono. We have to continue what we started. There's always a next step to move forward. In the past years we really did our best to give prestige to FIPRESCI to make the body more transparent and open for younger generations. I think we did our job - looking back to the FIPRESCI of five years ago the result is more than visible. We shouldn't however stop this work. And though we always need ideas and new spirits it's even more important to have more team workers who are engaged on a regular job. Not just in words but more importantly in acts. The work at FIPRESCI is continuous: to participate for a month or some weeks a year is also helpful, but to be involved we need energy on a daily basis. We should and I believe we are for and not against each other.

Budapest, 16/03/2016

GYÖRGY KÁRPÁTI

Report Dana Linssen, Vice-President

Dear colleagues,

Please accept this as my activity report as a board member for 2015.

As we all know observing, watching, seeing (and using our other senses) are the main activities of a film critic.

Besides helping our honoured General Secretary Klaus Eder with some tasks concerning the organisation of the different Talent Press Projects for young and emerging colleagues, this act-of-seeing has been my main activity in the two years I served on the board.

My report therefore consists of 3 parts: 1. My activities on the board; 2. General observations 3. A proposal for a bylaw arranging the possibility to attend the General Assembly through in a conference/web call. Since this is no official point on the agenda it can be discussed as part of my report, if, according to the statutes, a majority of the representatives agrees. If there is no majority willing to put this point on the agenda for this year, I kindly request that it be brought up in the "any other business" questions before the closure of the meeting and put on the agenda for next year.

1. Activities

Like last year I assisted Klaus Eder with the Talent Press Projects that FIPRESCI partakes in, some organized in cooperation with the Berlinale Talents, some organized by other individual film festivals. As far as I know there are three projects in conjunction with the Berlinale Talents: Berlin (February), Guadalajara (March) and Buenos Aires (April). For Berlin I was involved in the selection procedure of the participants, in association with the Berlinale Talents en the Goethe Institut. In 2015 FIPRESCI-members Alin Tasciyan

and Kevin B. Lee served as mentors. The other mentors were Oliver Baumgarten, Aily Nash and Giovanni Vimercati.

How the selection procedure and the mentors for the other two festivals operates is not clear to me. It seems that the national sections are in some way involved in consultation with the festivals, and as a General Secretary Klaus is the contact for this. The FIPRESCI-website usually published the articles produced during the workshops.

Besides these workshops FIPRESCI is also involved in workshops in Warsaw (October) and Tallinn (November). The Warsaw workshop is for Polish critics only, and seems mostly organised by the festival itself. We have offered help on many occasions, but they rather organize the workshop themselves. It could be discussed to what extent this workshop deserved the FIPRESCI label.

The collaboration with Tallinn runs smooth and pleasantly. Mentors were: Laurence Boyce, Carmen Gray and Michael Pattison. The texts of these workshops are usually published on the FIPRESCI website. Just like those of the Trainees of the International Film Festival Rotterdam.

Suggestions:

- The mentors of the FIPRESCI workshops work on a pro bono basis, whereas at other festivals mentors are being paid for their activities. I propose that from now on FIPRESCI negotiates some kind of fee or at least expenses for the mentors to maintain a certain level of professionalism

- The Berlinale hosts Berlinale Talent programs in Beirut, Durban, Sarajevo en Durban. I suggest we re-open negotiations with new director Florian Weghorn to see if we can hitch on to these already existing projects. They will provide better geographical spreading and representation.

2. Observations

Being on the board of FIPRESCI is a very special kind of activity. Unlike my other administrative experiences (for instance on the board of similar non-profit organisations like the board of the Circle of Dutch Film Critics, theatre company Moeremans&Sons and publishing house Stichting Fuurland) the activities, duties and responsibilities of the board of FIPRESCI are not explained, laid down or secured in bylaws to the statutes. There is no description of the tasks, duties and responsibilities of the General Secretary, the back-office, the board members and the so-called Directors of Department. This results in a situation where everybody is responsible and nobody is accountable. There is no annual planning and schedule for meetings, no annual goals and objectives are set, and if an occasional meeting is held, no meeting minutes are taken and/or distributed. Being a board member is mainly being a “soundboard” for the General Secretary. This is a situation that seems to be pretty self-sustainable. Except for the fact that our General Secretary justly so complains every now and then that his workload is too heavy for one person to bear. A formal streamlining of the tasks and responsibilities of the board members and the Directors of Department in bylaws to the statutes could be a welcome way out of this Gordian Knot and vicious circle.

As announced both in the 2014 board meeting in Berlin and last year’s General Assembly our General Secretary will have composed a reasoned description of the tasks of the federation in general and the General Secretary in particular, as a starting point for the discussion about and the redistribution of the

duties and activities of the federation in order to come to a more balanced workload and share of responsibilities. Also he promised to announce the opening of the position and the election of a Deputy General Secretary. I hope that these two objectives will be met during the General Assembly.

Besides that, like any other organisation FIPRESCI should solidify itself on a managerial level and:

- do a key risk management exercise to make an inventory of questions like: what if the responsible parties all of a sudden left the organisation? Who will/can quickly step in? What activities are the people involved really doing to carry out programs? What is the cash flow situation? Where are the files/records? Are the task-descriptions up to date?

- write a strategic plan for the upcoming year. Establish clear goals, strategies, objectives, and timelines. The board should meet consistently and make decisions based on mission, planning, and affordability, not on urgency (‘trouble shooting’).

3. Proposal for a By Law

According to the Statutes the General Assembly:

1.6.2. The General Assembly should take place every year. It is called by the Board. Its agenda is made known one month in advance to the members. During the course of the Assembly no matter, not being already included on the agenda, can be discussed except in case of consent by a majority of the representatives.

3. a. The General Assembly is composed of the President, the Vice-presidents, the General Secretary, the Directors of Departments and the delegates of the National Sections as well as the delegates of the "Section of individual members". A delegation of votes is not possible. The names of the delegates attending the Assembly must be given written to the General Secretary in advance and by a date published in the circular of the Federation.

4. The resolutions made by the Assembly are obtained by a majority of the votes of members of the Assembly being present at the time.

This does not express explicitly that the members need to be present physically.

Technical progress has made it possible to create other forms of live presence, e.g. in conference or web calls.

Since many sections have expressed difficulties regarding their financial means to travel to the General Assembly, I propose a bylaw that arranges the possibility for a representative of each national section to attend the General Assembly by means of a conference or web call (via Skype or other means). This could also be a possibility for all members interested in the discussion to witness the General Assembly as an auditor via a live stream.

I wish you all a good and inspiring meeting and a wonderful time in Bari. Please pass on my best regards to Felice Laudadio, who once again is so generous to host the General Assembly.

I would like to thank you all for the trust you put in me the last two years as a member of the board. I will not renew my availability for a new term in the board. I will however be available to continue to help out on the Talent Press Projects wherever necessary. I could even do more, if there is a possibility for Klaus to delegate his tasks and share the contact details of the concerned festivals and organisers.

Departments, Reports

Leo Bankersen (Membership Affairs)

In general the invoicing and payment runs quite smoothly. Most members pay their debt in time, although one should notice that the total debt at the end of 2015 is higher than at the end of 2014. Maybe I should send reminders sooner and more often.

Quite worrisome though is the fact that 10 members have debts larger than 500 euros; 5 of them owe FIPRESCI more than 1000 euros. Serious reminders were sent out, with few results.

In four cases this serious reminder was accompanied by the warning that the longstanding debt might force FIPRESCI to apply the statutes and exclude the member from activities of the Federation. As this did not lead to any reaction or payment, I discussed this with Klaus Eder in December. It was decided that Klaus should contact them about it.

The GA of 2015 decided that (I'm quoting the minutes): "a member-country which did not pay should not be excluded automatically (example Argentina) but could send jurors in national juries only – regulation valid until the national section settles the membership fees. This resolution is valid one year until the next assembly in 2016."

The German section noticed that the invoices of FIPRESCI do not mention a tax number or any other reference to the legal status of FIPRESCI.

Fees received (including participation fees)

- in 2014: 22.007 euro

- in 2015: 14.455 euro

Debts (from 2010 and later)

- by 31 Dec 2014: 12.460 euro

- by 31 Dec 2015: 14.245 euro (a few bad debts were written off, otherwise the total debt would have been approx. 1.200 euro higher)

The lower amount of fees received in 2015 is the result of:

- the comparatively high income in 2014, caused by payment of older debts;

- some members being more slow with their payment in 2015, lowering the amount of fees received in 2015 and raising the debt at the end of that year.

As usual little traffic in the email-discussion group fipresci-l, although members know how to find it when they want to contact others. In March it was put to good use collecting suggestions regarding the future of FIPRESCI.

Pamela Biénzobas (Grand Prix)

Dear colleagues,

I would quickly like to report on my activities in 2015:

- Last year's **Grand Prix** process went smoothly. I once again used the two-phase on-line voting system successfully initiated in 2014. Nearly 500 members voted in one or both phases. The winner was George Miller's *Mad Max: Fury Road*. I was personally expecting a huge controversy, but although some people complained against it (no more than with any award), it actually caused an amazingly widespread positive

reaction. Miller's presence in San Sebastián to collect it, and his speech stressing the role of film criticism, also gave our award a lot of visibility (it was the highlight of the opening ceremony).

- For the second year of Cinema 23's Ibero-American **Fenix Awards**, we continued our collaboration by appointing, with absolute independence, the winner of the award for outstanding contribution to film criticism in the region. Together with Diego Lerer, we formed a committee of colleagues from different countries in the region (which was validated by the board of FIPRESCI), and invited them as well as all national sections and individual members of the region to suggest candidates. The committee then considered the suggestions and arguments, and quickly decided on the Mexican critic Jorge Ayala Blanco, who collected the prize at the ceremony (please see: <http://premiosfenix.com/premio-fenix-al-trabajo-critico/>).

- Regarding our jury in **Cannes** and our ceremony (held together with the Oecumenical jury), everything went as planned. I have the impression that our awards are attracting more and more attention from the media, and are usually the main news in Cannes on the day before the closing ceremony.

I wish you a pleasant and productive assembly.

Philippe J. Maarek (Legal Affairs)

Depuis l'Assemblée Générale qui a eu lieu à Bari en 2015, 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

2/ vérification de l'admissibilité d'une nouvelle association à la Fipresci

3/ consultations sur diverses demandes statutaires ou juridiques par le Secrétaire Général de la FIPRESCI,

4/ aide juridique demandée ponctuellement par des collègues membres de la Fipresci

... etc.

Since the General Assembly in Bari in 2015, 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 verifications about the acceptance of some new members according to the statutes during the registration process

2/ checking on the acceptance of a new association as Fipresci member

3/ consultations on requests about the Statutes or other legalities by FIPRESCI General Secretary

4/ legal help sometimes asked by some Fipresci members

... etc.

Barbara Lorey de Lacharriere (Promotion of FIPRESCI-awarded Films)

As in the previous years, my activities focussed essentially on

1 the organisation of film programs and events with FIPRESCI awarded films,

- at the 13th Pacific Meridian International Film Festival in Vladivostok (September 12-18, 2015) a FIPRESCI PROGRAM offered three films of the current festival season. Additionally, the festival also organized a ROUND-TABLE DISCUSSION about « The Voice of Critic amid the Clatter of Opinions », where Russian film critics and international Fipresci members explored the nature of interaction between professional critics and the heterogeneous community of cinephiles, as well as the ways the authors strategies inside the critical discourse are changing under the influence of the modern media.

- at the 8th Bengaluru Film Festival in India (January 28, 2016 - February 4, 2016) in Karnataka, India,) a FIPRESCI program with altogether 5 films marked not only the celebration of the 90 years of FIPRESCI but also the 20 years of FIPRESCI India., organized by our Indian colleagues with debates and round table discussions, In the Documentary program section, we invited the Armenian filmmaker and Fipresci winner Harutyun Khachatryan for a workshop and a master-class.

- Unfortunately, a certain number of other programs were cancelled in the last minute :

after discussions with Klaus and Karel Och about a small Fipresci homage during the Karlovy Vary Film Festival I researched and prepared a list of 14 films from former Czechoslovakia from the 50ies and 60ies. The idea was to select one or two landmark films from this list under the condition that the festival had the copies of these films in its archives.

- after discussions with Klaus and the programmer of the Jerusalem Film Festival I researched and prepared a list of 10 Israeli films awarded by Fipresci that were suitable for public outdoor screenings. Alas, after having submitted the list, the festival never got back to me .

- after discussions with the Zagreb Film Festival I submitted a Fipresci Discovery Program (debut films of famous filmmakers) with 11 titles from which the festival was supposed to select five films. It was unclear to me if the project was cancelled or just postponed for 2016.

2. the organisation of the FNE – FIPRESCI critics poll

In collaboration with Anna Franklin from FNE we continued to establish successfully our critics poll in the following festivals:

- Cannes 2015
- Karlovy Vary 2015
- Venice 2015
- Berlin 2016

3 Negotiations with new festival venues :

- Our collaboration with PRIFEST, Pristina/Kosovo (April 22 – 29th) will continue this year with a special Fipresci program focussing on films from the Arab World. After

meetings with Klaus in Berlin, we established a for the first time a Fipresci jury with a special focus on Balkan cinema.

- the LISTAPAD Film festival in Minsk (November 4th – 11th 2016) will feature for the first time a FIPRESCI program in it's upcoming festival

4 In April 2015 , on the request of the newly established International Film festival in Teheran I was asked to evaluate as an observer the possibilities of establishing a Fipresci jury. Unfortunately, the entire managing team of the Festival was dismissed right after the end of the festival making for the time being any further discussions impossible.

Carlos Brandão (Film History)

Dear Colleagues,

We're forwarding some information about the activities of The Department of Film History and Contact with Film Museums.

1 – Mostra CINEOP of Ouro Preto.

Panel at the CINEOP, Mostra of Ouro Preto, Minas Gerais, dedicated to Preservation and Restoration of films. with the participation of Davide Pozzi, Chief Restorer of the Bologna Cineteca.

In this panel were presented the results of a consultation about “Digital Restoration challenges and New Techniques”, with the participation and/or hearing of: Davide Pozzi; Francisco Moreira (Brazilian Restorer); David Walsh (Head of the FIAF Technical Commission) Carlo Montanaro (Director of “Le Giornate Del Cinema Muto di Pordenone”); Alejandro Pelayo (Director of Cineteca Nacional México).

2 – Event in October 11 at the Instituto Moreira Salles, organized by this Department of Film History and José Carlos Avellar, IMS's curator. This year, it was shown the restored version of Menino de Engenho (1965), first film of director Walter Lima Jr., celebrating the 50th anniversary of that Brazilian cinema classic.

3 – Articulated with the Universidade Federal Fluminense, Fipresci participated of the event in commemoration of the World Day of the Audiovisual Heritage (October 27th), created by Unesco.

New Board: The Candidates

Alin Tasciyan

Dear Friends,

It has been an honour to serve you for the last six years... And I am here to continue to work for you for my last term. Since there aren't any other nominees for the presidency I assume that most of you are contented with the way I completed my duties. I am grateful for this. Therefore I should try and be worthy of your trust for the next two years. I truly hope to hear your comments and criticism during our General Assembly. Regardless of any title, I am always ready to devote my time and efforts to FIPRESCI.

For a personal reason, I have hesitated a lot, at one point even decided not to be nominated for a second term as the president of our Federation. But our General Secretary and some of our friends encouraged me to continue...

I am looking forward to developing new projects and make collaborations that will increase the visibility of FIPRESCI with our new board.

ALIN TASCIYAN

Isabelle Danel

Born in 1962, I began to work as a journalist and cinema critic at the age of 20. In *Télérama*, *Rolling Stone*, *L'Événement* and other french magazines. I wrote books on different topics as the Cannes Film Festival, actors (Marilyn Monroe) and directors (Robert Guédiguian, Marcel Bluwal), and have been part of the writing teams on french dictionaries and annual reviews of films.

I'm writing at the moment in *Première*, *Version Fémina*, *Bande-à-Part* (magazine for tablets) and *Bandeapart.fr*, *Les Fiches du Cinéma* and *fichesducinema.com*.

I'm also for the third year in a row the president of the SFCC, french union of critics, and a member of the Board of the Cannes Film Festival.

I'm very concerned by the future of our profession worldwide, the disappearance of the print, and the new ways we'll have to discover and develop to go on doing what we do, differently but with the same amount of sharpness, profoundness, seriousness, and love for cinema. The FIPRESCI must be more than ever the place where to think of our future, join our forces and knowledge, and reaffirm the presence and the necessity of film critics.

Since last year, I've been trying and give more visibility for the FIPRESCI Juries in the Cannes Film Festival, and I hope new opportunities will appear during the next edition of the Festival in May 2016.

I'm proud (and a little afraid, I must confess) to apply as a vice president to join the board of FIPRESCI and make my best to give help where it's needed.

ISABELLE DANIEL

Barbara Hollender

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.

Almost every month brings information about restructuring and layoffs in media concerns, even the most powerful ones. German "*Der Spiegel*" already announced reduction of 150 employees. British "*Guardian Media Group*" plans to dismiss 250 people, including 100 journalists. The very first victims of such policy are often cultural section journalists. The position of film critics is also changing. The times of Pauline Kael and other giants of film criticism are only a memory. In the United States, almost 60 top film critics working for important magazines lost their jobs between 2006 and 2009. The situation in Europe is similar. It would be a cliché to say that the status of people practicing our profession is aggravating. Studies conducted in some countries confirm facts that we are all aware of: film critics suffer from increasing lack of financial satisfaction, work stability, and even professional and social position.

Majority of film critics today are freelancers who work for several newspapers and magazines or 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.

60 – 70% film critics today live of other activities, most often scientific and didactic work. Critics work for specific film festivals and are also hired by PR agencies, and even distributors or film producers which practically excludes them from their profession.

I do believe that this situation sets a number of questions and challenges with respect to our profession. Who are we? Whom should we be? How can we protect our profession from devaluation? How to protect the position of FIPRESCI so that our prize, which is still considered one of the most prestigious prizes in the world, retains this position?

I am convinced that a reliable diagnosis of the condition of FIPRESCI members is absolutely necessary. We have to know the detailed answer to the basic question formulated above: Who are we? I believe that with the help of heads of national divisions, we should try to distribute a questionnaire among our members which would allow for preparing a report. Where and how do we work? Is film criticism the basic source of our livelihood? Which media do we represent? How do we see our perspectives for the future? Such report should provide a picture of our profession.

Contrary to appearances, these are important determinations. They are related to our vision of FIPRESCI and our reactions to changes in the media market. FIPRESCI faces a number of problems. We have to answer the question about the role of film criticism in the future. What is it going to be? How do we see our position in the times of Facebook and Twitter? How should our federation open up to the new media (primarily the Internet and blogs) without losing its position? How can we remain an elite organisation, bringing together competent people, who are responsible for their words and who maintain high standards of writing about the cinema? We cannot become an agency offering trips to film festivals; 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. As I already mentioned above, today filmmakers are proud to include the FIPRESCI prize in their CVs. This should not change.

A year ago, we celebrated the ninetieth anniversary of FIPRESCI. Who are we going to be in ten years' time, on the one hundredth anniversary of our organisation? I think that a lot depends on the decisions that we are going to make today, in times that are breakthrough and difficult for film criticism.

Barbara Hollender, film critic based in Warsaw. President of Polish section of Fipresci. Member of European Film Academy.

From 1992 a film critic of „Rzeczpospolita” — the second biggest Polish serious daily. Author of reviews as well as essays, articles on the film market and interviews with actors and directors (among them Robert Altman, David Lynch, Pedro Almodovar, Martin Scorsese, David Fincher, Bernardo Bertolucci, Jodie Foster, Robert Redford, Meryl Streep and many other). She also covers for "Rzeczpospolita" the film festivals in Berlin, Cannes, Venice, Karlovy Vary and the European Film Awards as well as Polish festivals in Gdynia, Cracow etc.

Polish correspondent of „Variety” in the years 2000-2005. Author of stories about Polish cinema in the „International Film Guide” published by British Wallflower Press. Co-author of books: „Stars in zoom” and (with Zofia Turowska) „Studio Tor”. Author of books about Polish film directors: „Od Wajdy do Komasy” (2014) and „Od Kutza do Czekaja” (2016)

BARBARA HOLLENDER

Jury Participations 2014/2015

Argentina. 2014 Mar del Plata (Eduardo Antin - Quintin), Buenos Aires (Marina Yuszczuk), Seattle (Juan M. Dominguez), San Sebastian (Horacio Bernades). 2015 Mar del Plata (Federico Karstulovich), Rotterdam (Roger Koza), Cartagena (Roger Koza), San Sebastian (Diego Brodersen), Mar del Plata (Juan Pablo Cinelli).

Armenia. 2015 Yerevan (Siranush Galstyan).

Australia. 2014 Berlin (Lesley Chow – Melbourne), Karlovy Vary (Cerise Howard – Melbourne), Stockholm (Glenn Dunks – Melbourne), Taipei (Russell Edwards - Sydney). 2015 Rotterdam (Tara Judah – Melbourne), Odessa (Cerise Howard – Melbourne), Wroclav (Rebecca Harkins-Cross – Melbourne), Venice (Lesley Chow – Melbourne).

Austria. 2014 Locarno (Alexandra Zawia), Vienna (HC Leitich). 2015 Schwerin (Christine Deriaz), Vienna (Stefan Grisseemann), Los Cabos (Marietta Steinhart).

Bangla Desh. 2015 Kerala (Ershad Komal).

Belgium. 2015 Toulouse (Sarah Skoric), Jerusalem (Jacques Mener).

Brazil. 2014 Rio de Janeiro (Luiz Zanin – BR II), Rio de Janeiro (Roni Filgueiras). 2015 Cartagena (Ivone Pinto – BR II), Cannes (Mario Abbade, president), Rio de Janeiro (Ricardo Cota), Rio de Janeiro (Christian Petermann), Rio de Janeiro (Flavia Guerra).

Bulgaria. 2014 Tromsø (Alexander Yanakiev), Sofia (Maja Dimitrova), Istanbul (Olga Markova). 2015 Sofia (Lyudmila Dyakova), Istanbul (Alexander Grozev), Istanbul Documentarist (Bojidar Manov), Gijón (Bojidar Manov).

Canada. 2014 Palm Springs (Guilhem Caillard – Montreal, canceled), Rotterdam (Guilhem Caillard – Montreal), Guadalajara (Jorge Gutman - Montreal), Hong Kong (Peter Rist, Montreal), Cannes (Pierre Pageau – Montreal), Montreal (Jack Howell – Toronto), Toronto (Jorge Gutman - Montreal), Toronto (Thom Ernst – Toronto), Thessaloniki (José Antonio Teodoro – Toronto). 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).

Chile. 2014 Buenos Aires (Jorge Morales Fariás), Istanbul Dokumentarist (Pamela Biénzobas), Moscow (Andrés Nazarala). 2015 Guadalajara (Joel Poblete), Montreal (Andrés Nazarala, president).

Croatia. 2014 Sofia (Dragan Jurak), Krakow Short/Doc (Tonci Valentic), Troia (Nino Kovacic), Annecy (Midhat Ajanovic), Motovun (Dean Kotiga), Athens (Dragan Jurak), Cairo (Daniel Rafaelic), Ljubljana (Ivana Milos). 2015 Cluj-Napoca (Tonci Valentic), Motovun (Josip Grozdanic).

Cuba. 2014 Havana (Zaira Zarza Blanco). 2015 Havana (Berta Carricarte Melgarez).

Czech Republic. 2014 Wiesbaden (Radovan Holub), Cannes (Tereza Brdeckova), Troia (André Johan Crous), Karlovy Vary (Darina Krivankova), Leipzig (Martin Horyna). 2015 Karlovy Vary (Radovan Holub).

Denmark. 2014 Istanbul Dokumentarist (Steffen Moestrup). 2015 Cannes (Steffen Moestrup), Annecy (Nanna Frank Rasmussen).

Egypt. 2014 Istanbul (Amal Al Gamal – canceled), Perm (Yakout El-Deeb), Abu Dhabi (Tarek Elshenawy), Cairo

(Fathy Hassan). 2015 Cannes (Ramy Razek), Istanbul Documentarist (Arabia Shafik Lotfy), Busan (Ayman Youssef), Cairo (Seham Mohammed).

Estonia. 2014 Tallinn (Kaarel Kressa). 2015 Tallinn (Tristan Priimägi).

Finland. 2014 Oberhausen (Antti Selkokari), Karlovy Vary (Marita Nyrhinen). 2015 Istanbul (Antti Selkokari), Valladolid (Antti Selkokari).

France. 2014 Göteborg (Marie-Pauline Mollaret – SFCC), Berlin (Michel Ciment, president - SFCC), Fribourg (Elham Tahmasebihamid – UJC), Thessaloniki Doc (Frédéric Ponsard - Syndicat), Cannes (Jean-Michel Frodon, UJC), Cannes (Olivier Péliisson, Syndicat), Krakow Short/Doc (Pierre-Simon Gutman, Syndicat), Moscow (Gideon Kouts - UJC), Jerusalem (Eithne O'Neill - Syndicat), Odessa (Bernard Besserglik – UJC), Montreal (Leo Soesanto – Syndicat), Miskolc Pierre-Yves Roger – Syndicat), Vladivostok (Shahla Nahid - UJC), Reykjavik (Pamela Pianezza – Syndicat), San Sebastian (Barbara Lorey, UJC), Chemnitz (Madelyn Most, UJC), Leipzig (Madelyn Most, UJC), Stockholm (Dieter Wieczorek – UJC), Sevilla (Julien Camy, Syndicat), Torino (Eithne O'Neill - Syndicat), Tunis (Frédéric Ponsard - Syndicat), Guadalajara (Barbara Lorey - UJC). 2015 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, president), Motovun (Dieter Wieczorek – UJC), Locarno (René Marx – Syndicat), Venice (Michel Ciment, president – 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).

Germany. 2014 Palm Springs (Karsten Kastelan), Berlin (Sophie Charlotte Rieger), Berlin (Bettina Schuler), Toulouse (Andreas Günther), Istanbul (Heike-Melba Fendel), Wiesbaden (David Ciprian), Lecce (Tatiana Rosenstein), Oberhausen (Pamela Cohn), Ankara (Sophie Charlotte Rieger), Cannes (Frédéric Jaeger), Annecy (Claus Loeser), Moscow (Caroline Weidner), Motovun (Alexandra Puetter), Locarno (Peter Kremski), Montreal (Kirsten Liese), Perm (Kirsten Kieninger), Busan (Dennis Vetter), Warsaw (Pamela Cohn), Chemnitz (Gabriele Grunwald), Leipzig (Thomas Rothschild), Germany (Frank Blum), Mannheim (Sabine Könnner), Bratislava (Katharina Dockhorn). 2015 Rotterdam (Caroline Weidner), Göteborg (Ulrich Wimmeroth), Berlin (Bettina Hirsch), Berlin (Julia Teichmann), Thessaloniki Doc (Kirsten Kieninger), Wiesbaden (Ingrid Beerbaum), Lisbon (Klaus Eder), Oberhausen (Caroline 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 Tazsman), Chemnitz (Bettina Hirsch), Mannheim (Peter Kremski), Vienna (Dunja Bialas), Leipzig (Dennis Vetter), Cottbus (Holger Twele), Sevilla (Holger Roemers), Cairo (Karsten Kastelan).

Great Britain. 2014 Tromsø (Carmen Gray), Toulouse (Richard Mowe, canceled), Thessaloniki Doc (Michael Pattison), Cannes (Richard Mowe), Seattle (Amber Wilkinson), Cluj (Sheila Johnston), Moscow (Rita di Santo), Odessa (Neil

Young), Locarno (Alison Frank), Venice (Derek Malcolm, president), Almaty (Birgit Beumers), Saint Petersburg (Carmen Gray), Reykjavik (James Evans), Warsaw (Michael Pattison), Abu Dhabi (Rich Cline), Vienna (Demetrios Matheou), Gijón (Amber Wilkinson). *2015* Tromso (David Jenkins), Berlin (Neil Young, president), 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).

Greece. *2014* Athens (Konstantinos Blathras), *2014* Thessaloniki (Ninos Feneck Mikelides). *2015* Thessaloniki Doc (Gia Giovanni), Venice (Ninos Feneck Mikelides), Drama (Nikos Tsagarakis), Theaasloniki (Joseph Proimakis), Athens (Iphigenia Kalantzi).

Hong Kong. *2014* Hong Kong (Matthew Ching Hang CHENG), Vladivostok (Clarence Tsui). *2015* Hong Kong (Joyce YANG), Cannes (Clarence Tsui), Busan (Freddy Wong).

Hungary. *2014* Palm Springs (György Kárpáti), Kraków OFF PLUS (Gyözö Mátyás), Kraków Short/Doc (István Szathmáry), Miskolc (Judit Anna Molnar), Busan (György Kárpáti, president), Cottbus (Janka Barkóczi), Tallinn (György Báron). *2015* Berlin (Zsolt Gyenge), Krakow Off Plus (István Szathmáry), Miskolc (Anna Gereb), Thessaloniki (Janka Barkóczi), Torino (Gyözö Mátyás).

India. *2014* Wrocław (Bhaichand Patel), Busan (Ashok Rane), Abu Dhabi (Subrahmanyam Viswanath), Mannheim (VK Joseph), Taipei (Nirmal Dhar), Kerala (Lalit Rao). *2015* Cannes (Bitopan Borborah), Karlovy Vary (Swapam Gosh), Locarno (Bhaichand Patel, president), Taipei (Madhu Eravankara), Kerala (Latika Padgaongkar).

Israel. *2014* Karlovy Vary (Yael Shuv, president), Jerusalem (Pablo Utin), Athens (Shy K Segev). *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).

Italy. *2014* Rotterdam (Alberto Castellano - Critics), Toulouse (Gaetano d'Elia – Critics), Sofia (Marco Lombardi – Critics), Lecce (Gianlorenzo Franzi – Critics), Cannes (Paola Casella – Critics), Troia (Roberto Tirapelle – Critics), Locarno (Alberto Castellano – Critics, president), Montreal (Marco Spagnoli, critics – canceled), Venice (Chiara Tognolotti), Venice (Sergio di Giorgi), Toronto (Marco Lombardi), Almaty (Andrea Martini), Kiev (Gaetano d'Elia – Critics), Mannheim (Massimo Lechi, Critics, president), Torino (Alberto Castellano), Mar del Plata (Andrea Martini), Havana (Furio Fossati). *2015* Thessaloniki Doc (Massimo Lechi, Critics, president), Istanbul (Giovanni Ottone), Lecce (Gemma Lanzo), Ankara (Massimo Lechi, Critics), Montreal (Andrea Crozzoli, Critics), Venice (Gianlorenzo Franzi – Critics), Venice (Ezio Leoni – Critics), Drama (Massimo Lechi, Critics), Chemnitz (Massimo Lechi, Critics), Bratislava (Luca Pellegrini), Gijón (Furio Fossati), Torino (Luca Pellegrini), Tunis (Roberto Tirapelle), Havana (Furio Fossati).

Japan. *2014* Cartagena (Hiroaki Saito). *2015* Busan (Hiroaki Saito).

Korea. *2014* Busan (PARK, Taesik John). *2015* Busan (Youngmee Hwang).

Latvia. -

Macedonia. *2014* Rotterdam (Blagoja Kunovski, president), Venice (Blagoja Kunovski).

Netherlands. *2014* Rotterdam (Sasja Koetsier), Berlin (Luuk Imhann), Thessaloniki Doc (Fritz de Jong), Kraków OFF PLUS (Clementine Van Wijngaarden), Toronto (Dana Linssen, president), Saint Petersburg (Mike Naafs), Stockholm (Quirijn Foeken). *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).

Norway. *2014* Tromsø (Roger Grosvold), Rotterdam (Maria Fosheim Lund), Chemnitz (Jan Erik Holst). *2015* Tromsø (Atli Bjarnason), Berlin (Mode Steinkjer), Warsaw (Aleksander Huser), Stockholm (Kristin Aalen).

Peru. *2015* Berlin (José Romero).

Poland. *2014* Göteborg (Tadeusz Szczepanski), Cartagena (Michal Oleszczyk), Wiesbaden (Anna Bielak), Kraków Off Plus (Pawel Mossakowski), Jerusalem (Andrzej Kolodynski), Wrocław (Bartosz Zurawiecki), Toronto (Ola Salwa), Miskolc (Andrzej Fogler), Warsaw (Hanna Margolis), Kiev (Janusz Gazda), Kerala (Tadeusz Lubelski). *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).

Portugal. *2014* Berlin (Paulo Portugal), Yerevan (Paulo Portugal, president), San Sebastian (Paulo Portugal), Havana (Rui Tendencia). *2015* Tromsø (Paulo Portugal), Lisbon (Manuel Halpern), Toronto (Francisco Ferreira).

Romania. *2014* Berlin (Mihai Fulger), Istanbul (Angelo Mitchievici), Ankara (Marilena Iliesiu), Cluj (Catalin Oлару), Anney (Bujur-Jon Ripeanu), Motovun (Luminita Boerescu), Cottbus (Dinu-Ioan Nicula). *2015* Cluj-Napoca (Laurentiu Bratan), Yerevan (Elena Dulgheru), Motovun (Mihai Fulger).

Russia. *2014* Toulouse (Julia Khomiakova), Thessaloniki Doc (Alexei Gusev), Moscow (Olga Surkova), Yerevan (Viktor Matizen), Vladivostok (Victoria Mayzel-Smirnova), Saint Petersburg (Andrei Shemiakin), Perm (Julia Khomiakova), Abu Dhabi (Kirill Razlogov, president), Gijón (Victoria Mayzel-Smirnova). *2015* Berlin (Alexei Gusev), Wiesbaden (Andrei Plakhov), Moscow (Victoria Mayzel-Smirnova), Vladivostok (Alexei Gusev), St. Petersburg (Evgeny Mayzel), Athens (Vic Smirnova).

Serbia. "014 Berlin (Dubravka Lacic - YU II). *2015* Moscow (Bojidar Zecevic – YU II), Karlovy Vary (Srdan Vucinic – YU II).

Slovakia. *2014* Karlovy Vary (Viliam Jablonický), Montreal (Kristina Kudelova), Bratislava (Martin Kanuch), Ljubljana (Miroslav Lanik). *2015* Oberhausen (Martin Kanuch), San Sebastian (Kristina Kudelova), Taipei (Viera Langerova), Bratislava (Roberto Pospis).

Slovenia. 2014 Ljubljana (Maja Krajnc). 2015 Valladolid (Ziva Emersic), Ljubljana (Tina Poglajen).

Spain. 2014 Guadalajara (José Otero Roko – Madrid), Cartagena (Carlos Heredero – Barcelona), Istanbul (Fernando Salvá Grimalt – Barcelona), Buenos Aires (Jaime Pena – Barcelona), Lecce ((Margarita Chapatte – Barcelona), Venice (Eva Peydró – Madrid), San Sebastian (José Luis Losa Garcia – Barcelona), Valladolid (Eva Peydro – Madrid), Sevilla (Oscar Peyrou – Madrid), Tallinn (Fernando Salvá – Barcelona), Gijón (Eduardo Guillot – Barcelona), Torino (Gerard Casau – Barcelona). 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). 2015 San Sebastian (Alberto Lechuga Gonzales), Valladolid (Margarita Chapatte, Barcelona), Sevilla (Bruno Hachero Hernández), Ljubljana (Margarita Chapatte, Barcelona), Gijón (José Otero Roko – Madrid), Havana (Augusto Cruz – Barcelona).

Sri Lanka -

Sweden. 2014 Thessaloniki Doc ((Annika Gustafsson, president), Venice (Jon Asp), Reykjavik (Marten Blomkvist), Valladolid (Anders Larsson), Tunis (Eva af Geijerstam). 2015 Cluj-Napoca (Sanjin Pejkovic), Toronto (Kerstin Gezelius), Sevilla (Sanjin Pejkovic).

Switzerland. 2014 Fribourg (Thomas Gerber), Locarno (Monika Schärer), Bratislava (Tereza Fischer), Cairo (Beat Glur, president). 2015 Berlin (Beat Glur), Fribourg (Silvia Suess), Schwerin (Achim Hättich), Munich (Beat Glur), Locarno (Raphaële Bouchet), Tunis (Beat Glur).

Tunisia. 2014 Tunis (Ahmed Bouhrem).

Turkey. 2014 Toulouse (Fatih Özgüven, canceled), Istanbul (Janet Baris), Istanbul (Murat Emir Eren), Ankara (Selin Gürel), Cannes (Esin Küçüktepepinar), Istanbul Dokumentarist (Özge Özdüven), Wrocław (Engin Ertan), Montreal (Cüneyt Cebenoyan), San Sebastian (Esin Küçüktepepinar, no fee), Valladolid (Senem Erdine), Vienna (Nil Kural), Thessaloniki (Müge Turan), Sevilla (Senem Aytac), Kerala (Aylin Sayin Gonenc). 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, president), St. Petersburg (Cüneyt Cebenoyan), Leipzig (Ahmet Gürata), Torino (Kerem Akca).

Ukraine. 2014 Cluj (Oleksii Pershko), Odessa (Oksana Voloshenijuk), Yerevan (Iryna Gordiichuk), Kiev (Natalia Moussienko). Odessa (Oleksandr Gusev), Montreal (Dmytro Desiateryk), Kiev (Alik Shpilyuk), Stockholm (Dariia Badior).

Uruguay. 2014 Mar del Plata (Diego Faraone). 2015 Mannheim (Agustin Acevedo Kanopa), Mar del Plata (Diego Faraone).

U.S.A. 2014 Palm Springs (Steven Rea), Seattle (Gerald Peary). 2015 Palm Springs (Ella Taylor), Guadalajara (Godfrey Cheshire).

Special Events 2016 / 2017

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 Biénozobas' report.

Warsaw. We support the festival's workshop for young critics (coming from Eastern Europe).

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.

Tallinn. Sequel of "Tallinnits", 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).

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.

All Juries

This is an overview on all juries where we're present with a jury (state of affairs March 2015). 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). In 2014, the festival could not invite our jury (problem of air tickets). In 2016 we could 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 (preferably 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.

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.

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).

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.

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

Fribourg (Switzerland, March/April). Films from "three continents": Africa, Asia, Latin America. Three jurors (preferably but not exclusively from Europe). Focus: The competition.

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

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

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

Wiesbaden (Germany, April). go-East Film Festival, dedicated to Central and Eastern European cinematographies. Three jurors (Europe). Focus: The competition.

Lisbon (Portugal, April/May). IndieLisboa, the "International Independent Film Festival", offers a courageous selection of independent world cinema. Three members (preferably from Europe), focus: the festival's main competition.

Prishtina (Kosovo, April). The festival, with an interesting selection of films from the Balkans, is new for us. Our first jury (three members, Europe, preferably not from the Balkans) will be established in 2016.

Krakow (Poland, 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"). Following an earlier initiative of our German National Section, we'll establish a jury of three German-language critics (Austria, Germany, Switzerland) or critics speaking German fluently. They focus on the competitive section.

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

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

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 (worldwide).

Cluj (Romania, May/June). Transilvania International Festival, with a focus on cinemas of the region (including "Romanian Days"). Focus: The competition. Three jurors (Europe).

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

Istanbul (Turkey, June). Documentary Film Festival. For specialists of the genre. Three jury members (Europe).

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

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

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, July). International Film Festival, with a special interest in Eastern European cinemas. Five jury members (preferably but not exclusively from Europe).

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.

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).

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

Wroclaw (Poland, July/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).

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

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

Montreal (Canada, August/September). World Film Festival. In 2015, the festival suffered from heavy financial restrictions; we will establish our jury only if sufficient conditions can be expected. Two prizes, for a film each in the international competition and the first feature film competition. Five or more jurors (worldwide with flights on Air Canada). Condition: Coverage in a national daily or weekly newspaper.

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.

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.

Almaty (Kazakhstan, September). Eurasia International Film Festival. Focus on Central Asian Cinemas. Three jury members (Europe, Asia).

San Sebastian (Spain, September). International film festival, one of the major European events. Marvelous retrospectives. Five jurors (the festival asks us to compose the jury

from colleagues already invited). Focus: 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).

Perm (Russia, September/October). Flahertiana – Documentary Film Festival. It's not sure if the festival can invite us. If yes: 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).

Reykjavik (Iceland, September/October). Festival of independent world cinema. Three jurors (Europe, air tickets probably limited to Icelandic Airlines).

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

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).

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

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

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

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).

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.

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

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

Thessaloniki (Greece, October/November). Independent world cinema. Two prizes (national, international), five jury members (world wide).

Cottbus (Germany, November). Festival of east European Cinema. Three jury members (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".

Taipei (Taiwan, November). Golden Horse Film Festival. Competition of Chinese-language films. Three jurors (from Europe, Asia, Taiwan).

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.

Los Cabos (Mexico, November). New festival which tries 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.

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

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

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

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

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

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

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.

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

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 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).

Materials

Netherlands: Budget Proposal

The Board of the Association of Dutch Film Critics (KNF) proposes to add the following item to the agenda of the General Assembly:

Who bears the costs of those working for FIPRESCI? The Dutch section feels this could be arranged better, and would appreciate to hear opinions from other members. More about this in the materials for the meeting.

Note for the materials:

Who bears the costs of those working for FIPRESCI? The Board of the Association of Dutch Film Critics (KNF) was surprised to learn that colleagues who hold a position or fulfill a task for FIPRESCI (e.g. board member, director of department) and want to come to Bari cannot claim their travel expenses at FIPRESCI. Instead, it's their own association that has to pay for it.

Maybe this is okay for the wealthier members, but it may prevent colleagues from less fortunate sections, or sections whose functionaries would have to cross a greater travel distance to attend the General Assembly, to contribute to the activities of the Federation. Wouldn't it be better if all members share these costs?

We would like to see that it's FIPRESCI itself that pays for the expenses of colleagues that fulfill a task for the Federation. However, we realise that this would require a higher budget. When we would limit this to the cases in which a section is obliged to send more than one person to Bari (taking into consideration that all national sections are requested to send one delegate), our rough estimate is that this requires an extra budget of 2000 to 2500 euros per year.

How can this higher budget be raised? There are a few possibilities:

- Higher membership fee for everyone (in that case the basic fee should be raised from 200 to 250 euros). The members from low-income economies will probably object.

- Higher budget only for members from richer countries. This can be seen as an extension of the differentiation in membership fees that already exists. Members from low-income economies pay 100 euros. (Though none of the members fall into this category anymore).

- Raising the budget by sponsoring.

We would appreciate it if this could be discussed, to see how other members think about this.

For example:

- Do other members also feel that FIPRESCI should pay for travel costs of its functionaries, to create more equal opportunities to contribute to the Federation?

- What are the thoughts about the different possibilities to raise a higher budget?

If the General Assembly agrees that the travel costs of a functionary should be paid from a shared budget rather than from the national association's budget, the KNF will be happy to take a good look at the ins and outs of it, and after consulting members and the General Secretary, come up with a more detailed proposal regarding a fair distribution of costs.

Steven Yates: Sponsorship and Advertising)

Leo Bankersen and Steven Yates have discussed ways of attracting funding in terms of sponsorship, and now advertising, for FIPRESCI awards and the website. The objective is to bring in revenue to increase the exposure of FIPRESCI while making the organization self-sufficient.

Timeline from 2015 to Present:

In 2013 Leo Bankersen spoke to Martje van Nes (Head of Fundraising & Sponsoring at Rotterdam) who believes the more money, the greater the prestige. In 2014 Derek Malcolm separately supported the idea that potential supporters would not be attracted by smaller funding.

In February 2015, Steven Yates met with Dagmar Forelle (Head of Sponsorship at the Berlinale since 2000) who said that, regardless of sponsorship level, there should be a perfect marriage between sponsor and FIPRESCI, (e.g., a Digital Film Company). So, contrary to others opinions, FIPRESCI should not be looking for a big partner as they are unlikely to find success there.

During the spring of 2015, Leo Bankersen suggested for Steven Yates to form a small Sponsorship workgroup (with two other colleagues, based in Berlin) for discussing and working together. Steven contacted a couple of Berlin-based FIPRESCI colleagues by e-mail but got no reply.

In June 2015, Steven Yates met with Pascal Edelmann (Head of Press and PR) at the European Film Academy. Pascal talked separately about Sponsorship and Advertising –

Sponsorship: Raising money for Sponsorship alone is quite an old phenomenon now. Gone are the days when companies, especially industry unrelated ones like the Automobile Industry (BMW, Audi, etc), would give money away to sponsor award ceremonies and related events as they have tightened their budgets. So Sponsorship 'payment' nowadays would be through free items at events and carrying their name as donors for the evening.

Advertising: If companies (he suggested Netflix or Getty Images) are to give money it would be in the form of Advertising. Also, if there was money to be found from a company by sponsoring an award, they would very likely expect their name to be on the Fipresci website in conjunction with this. Sponsorship and Advertising would go hand in hand, not separately.

In November 2015, Steven Yates met with Anna Milossi, the Head of Sponsorship at the Thessalonki IFF and arranged a spontaneous meeting. While agreeing with what Dagmar Forelle had said in Berlin about the perfect marriage between Sponsor and FIPRESCI, she also said to not be afraid of contacting other companies as interest could still come from unlikely sources.

Sponsorship and Advertising Plan and Package:

What do they get?

1. The Award named after them and the right to promote themselves around the award at the festival(s) and for 12 months afterwards and beyond as long as they designate the year.

2. The right to send a representative to co-present the prize with the Jury at the festival(s).

3. Big prestige globally.

4. The right to use Fipresci's name and as a partner in the context of them being a sponsor for 12 months. This also becomes free promotion for FIPRESCI.

5. A Logo on our website with link.

Suggested Prices –

€50,000 for A-List Festivals.

€40,000 for B-List Festivals.

€25-30,000 for other Festivals.

1. Sponsoring-Advertising only the website could also be an option. We should be flexible.

2. Sponsoring the yearly Grand Prix could be a separate option that might be easier to realise, especially in the first instance.

Next Steps:

I agree with the idea of Pascal Edelmann that Sponsorship and Advertising should exist as one package because sponsors would almost certainly want exposure on the website.

Regards finding companies to sponsor-advertise with FIPRESCI, Klaus Eder has proposed that to find a professional company is the right way and this was provisionally supported by Leo Bankersen. I also agree with finding a professional company but actually finding one, along with the terms and conditions, would be another matter. As FIPRESCI has a minimal budget which has struggled to keep within the limits, finding a professional company to help us could be more difficult if we propose that they work on a commission-only level. The commission percentage would therefore have to be very attractive to them.

Leo Bankersen and I still support the idea that a small team will be better if we can get other FIPRESCI members (say, two) to support me in Berlin. My influence in getting these people is undoubtedly smaller than other renowned names in the organization so help is welcome there. Once we have a team, there will be more chance of reaching a professional company. In the meantime, I will still attempt to do this once everything has been passed by the FIPRESCI Board and AGM.

