



# General Assembly 2015



90

From the history of FIPRESCI: "In 1925, some film journalists from Paris and Brussels founded a Professional Association of the Film Press." Cinema had not yet left its childhood behind. And we were already there. It would be nice to know who our ancestors and predecessors were, the critics at the very beginning. Unfortunately, there's not much of an archive of our Federation. What we know, however, is that we are 90 years old. A good reason to celebrate. Fortunately, there's a colleague and friend who combines a vivid enthusiasm for cinema with a Mediterranean passion for feasting, a wonderful partner for commemorating our birthday: Felice Laudadio, our host from almost a quarter of a century. He carefully curated a retrospective of Italian films which have one our prize over the years. He offered us the Petruzzelli Theater for a series of masterclasses. Our guests will be Alan Parker, Jean-Jacques Annaud, Costa-Gavras, Ettore Scola, Andrzej Wajda, Edgar Reitz, Margarethe von Trotta and Nanni Moretti. For the cinema masters, he prepared a "FIPRESCI 90 Platinum Award". He put the Bari International Film Festival of 2015 under the banner of FIPRESCI.

Thanks, Felice. Thanks to Ettore Scola who, as president of Bif&st, has always welcomed us with open arms. Thanks to the whole festival team, who make our stay so agreeable and pleasant.

The arrival of the delegates is scheduled for Saturday, March 21st. Bif&st, the Bari International Film Festival, takes place from March 21–28. The masterclasses will run every morning in the Theater Petruzzelli – "compulsive reading" for all members of FIPRESCI, it's finally our birthday presentation.

At the opening ceremony of the festival, on Saturday evening, Derek Malcolm and I will present the "FIPRESCI 90 Platinum Award" to Alan Parker. Join us, or enjoy a common dinner.

The festival evening dedicated to FIPRESCI will be the soirée of Sunday, March 22nd (again in the Petruzzelli Theater). Please be there. We will officially be welcomed. We'll have a small ceremony: Jean Roy, our former president, will be appointed "Chevalier de la Légion d'Honneur". Then, we will present the "FIPRESCI 90 Platinum Award" to Jean-Jacques Annaud. If you want to see his "Le dernier loup" (Wolf Totem), stay in the theater.

The general assembly of 2015 will take place on Sunday, March 22nd, and Monday, March 23rd, on both days from 14h to 18:30h. Location: the Palace Hotel (where all delegates will stay, as in former years).

A special welcome to four Honorary Presidents of FIPRESCI: Derek Malcolm, Michel Ciment, Jean Roy and Andrei Plakhov.

KLAUS EDER

## Welcome to Bari !

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#### Statutes

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



## General Assembly 2015

Sunday, March 22, 14 h to 18:30 h,  
and Monday, March 23, 14 h to 18:30 h.  
Palace Hotel, Bari, Italy

### Agenda

#### 1. Opening

Presentation of the delegates, presence of a quorum;  
confirmation of the minutes of the 2014 assembly

#### 2. 90 Years of FIPRESCI

President and General Secretary inform about the  
ceremonies organized in the framework of Bif&st – Bari  
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#### 3. Activities of the Federation

The General Secretary presents the report of activities  
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The members of the board report about their activities.

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The state of film criticism, the integration of young critics,  
the role of national sections,  
the organization of the Federation's work

#### 6. Any other business

#### 7. Statement of the General Secretary

## Participants

### Delegates

Bangladesh: Ahmed Muztaba Zamal  
Belgium: Jack Mener  
Brazil: Myrna Brandao  
Bulgaria: Bojidar Manov  
Croatia: Diana Nenadic  
Czech Republic: Eva Zaoralová  
Denmark: Nanna Frank Rasmussen  
Estonia: Tristan Priimägi  
Finland: Matti Rämö  
France: Jean Roy, Isabelle Danel  
Germany: Frédéric Jaeger  
Hungary: György Kárpáti  
Israel: Yael Shuv  
Italy: Umberto Rossi  
Japan: Atsuko Saito  
Macedonia: Blagoja Kunovski  
Netherlands: Leo Bankersen  
Norway: Öyvor Vik  
Poland: Barbara Hollender  
Romania: Dana Duma  
Russia: Alexey Gusev  
Spain: Oscar Peyrou  
Sweden: Eva af Geijerstam  
Switzerland: Walter Vian  
Turkey: Alin Tasciyan  
UK: Derek Malcolm  
Ukraine: Natalia Moussienko

### Individual members

Pamela Biénzobas, Chile  
Salome Kikaleishvili, Georgia  
Maja Bogojevic, Montenegro

### Board

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

### Departments

Leo Bankersen, Membership Affairs  
Carlos Brandao, Film History  
Barbara Lorey de Lacharrière, FIPRESCI-Awarded Films  
Philippe J. Maarek, Legal Department

### Office

Anne Brishoual

### Guests in Bari

Michel Ciment, Honorary President  
Andrei Plakov, Honorary President  
Berk Özler, Turkey, Mingus-Design

## Activities of the Federation Resumed by the General Secretary

Two events have dominated our work since last autumn and even before. One is, the complete relaunch of our website. Arranged by our president, Alin Tasciyan, the Turkish web design company Mingus offered to create a completely new site – in terms of layout and technical terms. This winter, in particular, it was time-consuming, with hundreds of emails and Skype calls between Munich and Istanbul. At the beginning of Berlinale the site could be put online. We've now a "new face". There's still a lot of fine-tuning to be done, still a lot of texts have to be transferred to the new site. Nonetheless, the new site is functional. We owe lots of thanks to Berk Özler, the head of Mingus, who made this possible, together with his team. We have also to thank György Kárpáti, our vice-president, who indefatigably uploads texts – more recently, together with a group of students. Soon the site's database will be completed.

By the way, 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 is ready to take care of both platforms, as editor.

The other project which kept us busy is FIPRESCI's 90<sup>th</sup> anniversary. The opening of all festivities will take place in Bari, at Bif&st – thanks to Felice Laudadio, our friend and host for more than 20 years. He composed a retrospective of 41 Italian films which, from 1946 onwards, were winners of our prize. And we cooperated in the organization of eight masterclasses in the Petruzzelli theater. Our guests will be Alan Parker, Jean-Jacques Annaud, Costa-Gavras, Ettore Scola, Andrzej Wajda, Edgar Reitz, Margarethe von Trotta and Nanni Moretti. It wasn't easy to put this series of masterclasses together. In the end, however, have never found ourselves more in the spotlight. It is intended to arrange similar events of FIPRESCI-awarded films at other festivals later this year.

The festival of Murcia in Spain, a young event organized by young enthusiasts presented FIPRESCI its "Honorary Award" (March 2015).

**Members.** We've 48 national sections (new: Morocco). The Chilean national section doesn't exist any more. Negotiations with a second Brazilian, and a second Peruvian association of film critics have not been finalized yet. Individual members (mainly in countries where national associations don't exist): 40. The tendency is increasing. There are also more requests from colleagues in countries where a national section exists – a tendency which needs to be observed. The 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). With regard to juries, the coordination between these multiple associations forming our national sections seems to work more or less smoothly.

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

**Juries.** Still the biggest part of the Federation's work. In 2014, we established 73 regular juries (five more than the previous year). The festival of Delhi (CineFan) stopped definitely (followed by FesTroia which had its last edition in 2014). In 2014, we also lost our juries at Mumbai (documentary) and San Francisco. On the other hand, negotiations for three new juries (in 2014 and following years) were finalized: Jerusalem, Vladivostok, Saint Petersburg (and, in 2015, we'll be back to IndieLisboa in Lisbon).

Most of the juries could be completed without problems worth mentioning. An overview on jury participations in 2014 is published in this circular, and is part of this report.

One jury deserves a special attention. In Rotterdam, our Dutch colleagues wish the jury to decide two prizes instead of one ("Bright Future" and "Tiger Awards").

As well, 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-evaluated: It gets every year more difficult to find jurors for the parallel sections.

For several years, Anne Brishoual has prepared all our juries: she gets the requests ([jury@fipresci.org](mailto: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. The form for jury requests turned out to be helpful. However, it is obviously a constant task to convince our colleagues that they should address participation requests not to us directly but to their national sections first, which have to confirm the request and should then send it to us, together with the form.

**Special events.** *Palm Springs*, January 2014. Our jury saw the 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 (2013)" to "The Broken Circle Breakdown" directed by Felix Van Groeningen. *San Sebastian*, September 2014. Richard Linklater's "Boyhood" was the indisputable 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 were reliably and engagingly completed by our Chilean, Paris-based colleague Pamela Biénzobas. *Rio de Janeiro*, October 2014. 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. The trophy was created by Brazilian artist Rodrigo Cardoso. *Riga*, December 2014. At the European Film Awards Ceremony the "European Discovery 2013 – Prix FIPRESCI" went to "The Tribe" (Plemya) by Myroslav Slaboshpytskiy.

**Talent Press.** Was for the 12th time organized in the framework of the Berlinale Talent Campus (now: Berlinale Talents), in February 2014, in a cooperation between Berlinale, Goethe Institute and FIPRESCI. The texts written by the talents were published on our website. Other cooperation with Berlinale and Goethe-Institute: Talent Press

workshops at the festivals of Guadalajara (March 2014) and Buenos Aires (BAFICI, April 2014). Under discussion: Durban, South Africa; Sarajevo; and, maybe, Beirut. We supported the Rotterdam "Trainee Project" (January 2014) and the Warsaw Workshop (October 2014) for young critics from eastern European countries, and organized a workshop in Tallinn (Black Nights Film Festival, December 2014). In preparation: Rio de Janeiro (2015).

**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.** Four circulars have been published in 2014 (and three, already, in 2015). 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: 2,652. Members: 1,302.

**Sponsorship.** 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 advice. 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

## Work to be Assigned

Whatever job you offer to undertake – it will be time-consuming. A flexible time-budget is therefore a basic condition for every engagement in our work. Also, a fluent knowledge of English (both spoken and written) is advisable; to know French would also do no harm. To have patience and diplomatic skills can be advantageous. To master modern communication (computer, Internet, smart phone) is, of course, indispensable.

**Website.** We've around 80 juries = around 350 texts per year (English). They need to be copy-edited, photos need to be found, then uploaded. Not to talk about the correspondence to get the texts. As we have now a "content management system", a special knowledge of web technics isn't necessary. Familiarity with general editing practices is however required.

**Events.** To arrange events like the series of masterclasses at the occasion of the Bari Festival, it would be useful to take the enormous organizational work off the desk of the General Secretary and to delegate it to an "event manager". Colleagues being involved in film festivals would be ideal to do this job.

**Talent Press Initiatives.** To take care of all initiatives fostering young professionals is a task which can be "outsourced" to a colleague who has experience in teaching and some organizational skills.

**Administration.** The membership administration takes quite some time: to keep contacts up to date (of members and of national sections, and of the subscribers to our mailing list), and to do the regular correspondence. A colleague who's professionally not anymore much challenged could perfectly do this job.

**Publicity.** With our website, the mailing list and the social networks, we have powerful possibilities to promote ourselves and the world of festivals and film criticism. These need, however, a colleague (excellent knowledge of English, preferably a native speaker) who can supervise all press releases.

## Financial Report

Balance 2013 (1) - 13.530,67 €

### Income

Membership fees (2) 22,133.81 €

### Expenditure

Phone, Fax, Internet (3) 2.478,70 €

Office costs (4) 4.679,48 €

Travels (5) 3.686,37 €

Other (6) 684,87 €

Secretary 8.612,42 €

Fees to CICT, EFA 600,00 €

Sum expenditure 20.741,84 €

Balance 2014 (7) 1.391,97 €

Balance 2013 -13.530,67 €

Balance total (8) -12.138,70 €

### Notes

The period of statement corresponds to the calendar year (2014).

(1) See financial reports 2013 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

(2) This is an increase of 4.657 €, compared to the previous year.

(3) Basic fee for a broadband Internet access (at German Telekom) (proportionate costs), fee for domains and traffic (website) at our Internet provider, calls via Skype and Premium Skype (for conference calls), Cell phone costs (proportional costs). As well Internet costs while travelling (hotels).

(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. Unfortunately we had in 2014 two major computer incidents which almost tripled the regular sum. In spring, a virus had blocked the access to the hard disk on the computer of Anne Brishoual, including the risk of a complete data loss. The laptop had been sent to Munich, the data had been restored, the laptop had been sent back to Bretagne. The other incident happened shortly before Christmas on the computer of the General Secretary. All data had been copied (stolen), the access to hard disks, USB sticks, DVDs had been blocked. This needed an almost new installation and an extensive work of restoring data. There's a reason, at least to be guessed. We have a rather big amount of mail traffic all over the world, including some countries which might taken as 'suspicious' in the eyes of some secret service agencies. Already under normal circumstances we have a high potential of attacks (of different kind). After these incidents, we intensified our security measures.

(5) Travel of General Secretary and Secretary to the Bari assembly of 2014; of the GS to Berlin, for the preparations of the Berlinale Talent Press 2015 and the European Film Awards. To prepare the Bari anniversary, the General Secretary went already last summer to Bari, to discuss the project with Felice Laudadio. Included are also travels to Berlinale, which is essential for our work (proportionate costs). The sum is smaller than in 2013: Because the General Secretary could not make it to Cannes.

(6) Proportionate costs of our Berlinale award ceremony, travel of Leo Bankersen to Munich to check all financial documents of the Federation, a few minor items.

(7) We've a 2014 income of 22.133,81 € and a 2014 expenditure of 20.741,84 €. This means that for the second time since years all running charges could be paid, still with a surplus of 1.391,97 €. This surplus could even be higher, for around 2.500 €, if the two computer incidents would not have happened.

(8) Faced with these debts of the Federation, the General Secretary did not demand an expense and representation allowance.

See also Leo Bankersen's report.

## Report

### Alin Tasciyan, President

*Dear Friends,* We are proud and happy to celebrate the 90th anniversary of FIPRESCI. I consider myself very fortunate to be able to join you on this special occasion and share the glory of it.

In my first year as the president I have focused on this extraordinary event and on the redesign of our website alongside the usual work of the board concerning festivals, members, juries and awards. I shall not be entirely honest in my report, I shall spare you the details. I shall simply repeat the proverb: Patience is bitter but its fruit is sweet.

The anniversary program has been planned by our board in collaboration with our host, Bif&st. We are grateful to the generosity of our dear friend Felice Laudadio, the Director of Bif&st. He has warmly welcome us once again and given us the opportunity to celebrate our anniversary. We are also grateful to our dear friend Berk Ozler who designed our new website. He dedicated his talent, his time and his team to this mission. I hope you admire the results of both projects that I initiated.

We have been working on these projects since our last assembly. Especially the last six months have been exhausting in physical terms. We had countless meetings both online and in person, orally and in written. Our General Secretary and I spent many days at the offices of the Mingus Digital Agency to work on the website over the course of the year.

I have tried to help accomplish both of the projects in the best way possible. Since we don't have any resources other than our big-hearted friends and our enthusiasm to keep FIPRESCI going, it has been a difficult process. While planning the masterclasses in Bari, we have been disappointed several times but never discouraged. We were obliged to remain within certain limits so we had to restrain our choices and sometimes we were simply rejected by our invitee. The redesign of the website was a huge amount of work. At this point I must really, cordially thank our General Secretary Klaus Eder and our Vice President and website editor György Kárpáti for their dedication and patience. I am amazed by their efficiency.

As the president I tried to represent our federation as elegantly as possible. I had two public appearances. The first one was to present an honorary plaque to Giovanni Scognamiglio the oldest film historian and critic of Turkey on his 80th birthday. Since he is a cult figure in Turkey the ceremony which took place at the closing of the Istanbul Film Festival was the highlight of the evening.

I hosted the FIPRESCI and Ecumenical Jury Awards Ceremony in Cannes, because our General Secretary was not present. All the winners including Lisandro Alonso and Nuri Bilge Ceylan came in person to receive their prizes.

I also attended the ceremony of the European Film Awards. Discovery Award – Prix FIPRESCI has been announced on stage in live broadcast and it was mentioned in every document and newsletter.

I thank you all for your attention.

Many happy returns!

ALIN TASCİYAN

**Report**  
**György Kárpáti,**  
**Vice-President**

When I started my duty as the editor-in-chief of FIPRESCI in 2011, I had a clear idea of what we should achieve. I wanted a new website with all the available texts published including all relevant information about our jury members. I hoped to publish our history, with all the previous FIPRESCI-awarded films in a timeline from the beginning. I didn't know how long it would take, but I knew it would be possible just to build a team. It is a time-consuming venture, especially when we are dealing simultaneously with the present, looking toward the future, and seeking to record and evaluate the past.

The first part took the first two years: finding reliable native speakers who will do the regular language editing work and also help to correct the not yet published texts from the recent or further past (back until 2007 at least). We now have 13 language editors from around the world – from Australia to Israel, the UK and USA – who are flexible as much as it is possible, and giving an unimaginable amount of help to do this job. They are namely in alphabetical order: Birgit Beumers, Laurence Boyce, Lesley Chow, Glenn Dunks, Alison Frank, Carmen Gray, Tara Judah, Yael Shuv, Christina Stojanova, José Teodoro, Amber Wilkinson, Steven Yates and Neil Young.

Secondly, we 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](http://fipresci.org). In 2013 we had a strong improvement, and in 2014 we actually became even better.

2012

Tromsø – Norway  
 Rotterdam - The Netherlands, USA, Hong Kong  
 Berlin - USA, Egypt  
 Cartagena - Colombia  
 Guadalajara - Mexico  
 Thessaloniki DOC - Turkey  
 Hong Kong - Hong Kong  
 Fribourg - Switzerland, Lebanon  
 Istanbul - Tunisia  
 Krakow - Poland  
 Yerevan - Armenia, Spain  
 Locarno - Switzerland  
 Almaty - Bulgaria  
 San Sebastian - Argentina, France  
 Reykjavík - 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

2013

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

2014

Karlovy Vary - Czech Republic  
 Yerevan - Armenia  
 Locarno - Switzerland  
 St. Petersburg - Russia  
 Perm - Egypt\*  
 Rio - Brazil  
 Abu Dhabi - UK  
 Vienna - Austria  
 Cairo - Egypt  
 Taipei - India\*

It is once again remarkable, that as in 2013 and 2012, in 2014 there were again several cases in which the delegates of the national sections didn't fulfill their jury duty by not sending any reports. In Yerevan and Rio three years in a row – and in total 7 out of 10 cases. Even if these jury members may never again be involved in a FIPRESCI jury, it is still a problem to be solved.

We have a growing problem in regard to asking one of the members of each jury to also write a short introduction for FIPRESCI about the recent edition of the festival where they are a member of the film critics jury. Mostly the ones who are asked naturally accept this additional request and write their second – shorter – text. Sometimes they accept it without understanding the real request and later on they don't understand why they should write two texts for FIPRESCI (e.g. Chemnitz last year). Sometimes the one we ask feels they have been unfairly singled out 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 then became very hard to ask somebody else to do it.

We still have plenty of problems getting the texts on time – they usually arrive 1-2 days after the end of the specific festival. I'd like to remind our members that this deadline is made by the General Assembly (GA) representing all the member countries of FIPRESCI. But generally there are huge delays, sometimes we had 5-7 months again in 2014. Last year we decided to send less reminders (2 maximum).

We're glad to see less angry, insulting reactions and letters from jury members who mostly didn't understand their duty clearly. Last year we had some German colleagues with the same issues (e.g. not writing a text, refusing to write a text, sending a text in German language), which appears to me to be a domestic communication problem.

All in all this part of my job improved in 2014.

Back to my list, thirdly: we needed a new layout and help with the website editing.

Finally in 2014 (or rather, visible in 2015) we finished the design of a new website thanks to the Turkish company Mingus. They produced – as everybody else around us – for free the timeline based new design, which for so long is something we've been waiting for. The structure of the site is so much easier to handle than before. And I now have full authority to publish and/or correct anything in real time.

And fourthly: I was desperately waiting for volunteers to help with the editing of the site. I volunteered myself and I don't believe something will happen if we wait or publish another and another statement that we need human recourses. Once again it was clear in 2014: it is very hard to find reliable

and regular help for free. For FIPRESCI we don't just need dreams and ideas but we even more need immediate and flexible help. I was not enjoying so much to work in the winter holidays, but Klaus and I were not able to refuse to work due to it being a time for family. So because unfortunately nothing happened on this side in 2014 I decided to create an internship program. As an assistant professor teaching in a university I collected a bunch of students together with a love of film, engagement in journalism and the knowledge of film and English language and with a group formed of 9 students we started unbelievably efficient work. When you read this report all the 2013 and 2014 texts have been published and checked. All the 2015 texts are being published continuously. We published in March more than 200 texts. We're finishing with the texts from 2011 and 2012. And we are publishing all the FIPRESCI prize-winning films and juries on the site. Now there's a gap between 1965 and 2002 but it looks like the hole will be filled before the end of summer.

It looks I succeeded in my program of building an editorial and communication team of 22 people, and a FIPRESCI site with content we can be proud of it.

Next step: I'll finish my second (and last) term as a Vice President in 2016 and my future with FIPRESCI is not clear. The most important thing is that there should be somebody who can continue the work when I'm not here (maybe the Hungarian internship program should be repeated) to keep this team together. And this model can/could be adapted to other areas of the FIPRESCI body. But there should be engaged leaders who keep things moving and construct not destruct.

GYÖRGY KÁRPÁTI

## Departments, Reports

### Leo Bankersen (Membership Affairs)

The payment of membership fees has considerably improved in 2014.

I will let the figures speak for themselves.

**Fees received** (including participation fees)

- in 2013: 17.736 euro

- in 2014: 22.007 euro

**Debts** (from 2010 and later)

- by 31 Dec 2013: 17.000 euro (approximately)

- by 31 Dec 2014: 12.460 euro

Now, from our 55 members (sections), 40 have no or only small debts (less than 200 euro). However, 7 members still have debts larger than 1000 euro. This needs some attention.

The creation of a PayPal account has made payments easier for members in countries where banks consider international transactions as something complicated.

At the board meeting in Berlin (2014) it was decided that the processing of new members remains at the desks of Klaus Eder and Anne Brishoual, with Philippe Maarek advising when needed. This to avoid too many hands dealing with the same request.

About the email-discussion group fipresci-l nothing new.

LEO BANKERSEN

### Pamela Biénzobas (Grand Prix)

*Dear colleagues,* Of the activities I am in charge of, I would like to quickly report on the Grand Prix 2014 process. Last year, I had proposed some issues to be discussed at the General Assembly, where I could not be present, in order to give this award more sense and representativity. The feedback I received was very valuable. The voting process was modified accordingly, so there would automatically be a second round of voting. This allowed us to have a shortlist decided by everybody who wished to take part in the first round. The use of an on-line survey software seems to have encouraged people to vote, and the result was amazing: in the most massive poll in the history of FIPRESCI's Grand Prix, 553 colleagues issued a valid vote in one or both phases of the process – more than twice as many as in 2013 (245 participants)! This meant the Grand Prix 2014 (awarded to Richard Linklater's *Boyhood*) was the most representative ever.

I would also like to comment on a new collaboration begun by FIPRESCI with Cinema 23, an Ibero-American association that last year presented the Fenix Awards for the first time. Within these awards, FIPRESCI was invited to distinguish a person, project or institution for its contribution to film criticism in the region. For the first version, a committee I took part in suggested our colleague and former vice-president José Carlos Avellar, a choice that was supported by the board. Seeing the good results of both the awards and our collaboration

<http://premiosfenix.com/en/premio-fenix/reconocimientos-especiales/premio-fenix-al-trabajo-critico/>,

we will carry on and establish a way of getting all our Ibero-American members involved in the choice.

PAMELA BIÉNZOBAS

### Carlos Brandão (Film History)

*Dear Colleagues,* Here are some information about the activities of The Department of Film History and Contact with Film Museums, specially of the events and/or programs made with the Bologna Cineteca, Cineteca of Mexico, Instituto Moreira Salles (RJ), and Cinemateca do MAM (RJ).

1 – Meeting, in June, at the Cineteca di Bologna with Andrea Meneghelli, Director of the Archivio Film, and Carmen Accaputo, his assistant. In the agenda, restored films including, following a suggestion of our President Alin Tasciyan, the possibility to include copies of some of the FIPRESCI awarded films, to be shown in our events. The reception was very encouraging.

2 – Event in July 24<sup>th</sup> at the Instituto Moreira Salles, organized by this Department of Film History and José Carlos Avellar, IMS's curator.

Continuation of the FIPRESCI / Instituto Moreira Salles partnership on sessions with restored films.

This year, it was shown the restored version of *Tudo Azul*, last film of the director Moacyr Fenelon (1951). The film also represents a homage to Fenelon as one of the founders of Atlântida, one of the most important of the Brazilian pioneer film studios.

3 – Restoration Pannel with Bologna’s chief restorer Davide Pozzi and Alejandro Pelayo, director of Cineteca de Mexico as an joint event Festival do Rio.

4 –Articulated with the Cinemateca of the Museu de Arte Moderna of Rio de Janeiro, FIPRESCI participated of the event in commemoration of the World Day of the Audiovisual Heritage (October 27<sup>th</sup>), created by Unesco.

5 – Although outside of the direct Department’s attributions, we were invited to write a text for the homage to José Carlos Avellar – “Reconocimiento al trabajo crítico”, given by FIPRESCI as part of Cinema 23’s Premio Iberoamericano de Cine Fénix .

6 – Agenda. Partnership FIPRESCI / IMS. The Department is programming some sessions of Menino de Engenho (1965), first film of director Walter Lima Jr., celebrating the 50th anniversary of the Brazilian cinema classic. A debate will follow the sessions.

CARLOS BRANDÃO

### **Barbara Lorey**

#### **(Promotion of FIPRESCI-Awarded Films)**

Since our last Assembly in Bari 2014 our last assembly in Bari, my activity was mainly focused on the organization of

1. Film programs with FIPRESCI awarded films, and
2. the FIPRESCI-FNE Critics Polls

#### **1 Film Programs**

- Prifest, Pristina /Kosovo, (April 2014) Spotlight on India (concept, film selection, research of print sources and negotiation of the copies). Once again, the support and organisational framework given by PriFest for the FIPRESCI program was excellent – the festival provided even Albanian subtitles for all five Indian films! Unfortunately, due to visa problems, our Indian FIPRESCI colleague, Manoj Borpujari, who had been invited as a special guest, was not able to attend the festival.

- Festival du Film d'Auteur, Rabat, Morocco, (October 2014). (Selection in accordance with the artistic director, research of print sources and negotiation of the copies of altogether 10 films). Alas, the first collaboration with the Festival de Films d'Auteur, didn't keep its promises. Internal problems of the festival, the lack of transparency and problems of communication with the organizers led to the cancellation of more than half of the initially requested films

- BIFFES, Bangalore, India (December 14) showcase of 6 recent FIPRESCI winners (film selection in accordance with the artistic director, research of print sources and negotiation of the copies). The collaboration with the new artistic director, Vidyashankar Jois, was perfect and if the continuity of the festival is confirmed, our collaboration will continue as well.

- IBAFF, Murcia, Spain, (March 2015). Research of print sources and negotiation of the copies for altogether 8 films selected by the festival for their special FIPRESCI Focus

#### **2. FIPRESCI-FNE Critics Polls**

In collaboration with Anna Franklin from FNE, and based on our previous experiences, we further developed our concept and organised in 2014 our Critics Poll in the following festivals: Berlin, Cannes, Karlovy Vary, Venice.

BARBARA LOREY

### **Philippe J. Maarek** **(Affaires Juridiques / Legal Affairs)**

Depuis l’Assemblée Générale qui a eu lieu à Bari en 2014, 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, et parfois notre trésorier, Leo Bankenstern, pour l’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/ problème des membres de la FIPRESCI d'une autre nationalité que la section à laquelle ils appartiennent, ou représentant un journal d'un autre pays
- 3/ consultations sur diverses demandes statutaires ou juridiques par le Secrétaire Général de la FIPRESCI,
- 4/ problèmes de critiques représentant des minorités dans les pays où ils habitent
- 5/ aide juridique demandée ponctuellement par des sections membres de la Fipresci
- 6/ vérification de l'acceptation dans la FIPRESCI de nouvelles sections ... etc.

Since the General Assembly in Bari in 2014, as Director of Department in charge of legal affairs, I have mainly worked in coordination with the General Secretary and with Anne Brishoual, and sometimes too with our Treasurer, Leo Bankenstern, 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/ problem of the Fipresci members who are not nationals of the section they belong to, or who work for media of another section
- 3/ consultations on requests about the Statures by FIPRESCI General Secretary
- 4/ problems of critics part of minorities in their home countries
- 5/ legal help sometimes asked by some FIPRESCI sections
- 6/ checking on the acceptance of new FIPRESCI sections ... etc.

PHILIPPE J. MAAREK



## Jury Participations 2014

### National Sections

**Argentina.** 2013 Rotterdam (Diego Lerer, president), Buenos Aires (Javier Diz), Montreal (Diego Brodersen), Rio de Janeiro (Juan M. Dominguez). 2014 Mar del Plata (Eduardo Antin - Quintin), Buenos Aires (Marina Yuszczuk), Seattle (Juan M. Dominguez), San Sebastian (Horacio Bernades), Mar del Plata (Federico Karstulovich).

Armenia. 2013 Yerevan (Anna Yerzinkian).

**Australia.** 2013 Istanbul (Lesley Chow – Melbourne), San Francisco (Glenn Dunks – Melbourne), Oberhausen (Tara Judah). 2014 Berlin (Lesley Chow – Melbourne), Karlovy Vary (Cerise Howard – Melbourne). Stockholm (Glenn Dunks – Melbourne), Taipei (Russell Edwards - Sydney).

**Austria.** 2013 Tromsø (Dominik Kamalzadeh), Sofia (Alexandra Zawia), Moscow (Alexandra Zawia), Vienna (Alexandra Seibel). 2014 Locarno (Alexandra Zawia), Vienna (HC Leitich)

Bangla Desh -

Belgium -

**Brazil.** 2013 Buenos Aires (Pedro Butcher), San Francisco (Mario Abbade), Rio de Janeiro (Luiz Fernando Gallego), Rio de Janeiro (Ricardo Largman), Dubai (Mario Abbade). 2014 Rio de Janeiro (Luiz Zanin – Rio Grande do Sul), Rio de Janeiro (Roni Filgueiras).

**Bulgaria.** 2013 Sofia (Penka Monova), Krakow Off Plus (Alexander Yanakiev), Toulouse (Bojidar Manov), Mannheim (Maja Dimitrova), Thessaloniki (Bojidar Manov, coopted), Dubai (Bojidar Manov). 2014 Tromsø (Alexander Yanakiev), Sofia (Maja Dimitrova), Istanbul (Olga Markova – stepped in).

**Canada.** 2013 Guadalajara (José Antonio Teodoro – Toronto), Thessaloniki Doc (Peter Wintonick – Montreal), Istanbul (Guilhem Caillard – Montreal), Seattle (José Antonio Teodoro – Toronto), Locarno (Kiva Reardon – Toronto), Montreal (Serge Abiad – Montreal), Toronto (André Roy – Montreal), Toronto (Leslie James – Toronto), Mannheim (José Antonio Teodoro – Toronto), Torino (Anne Brodie – Toronto). 2014 Palm Springs (Guilhem Caillard – Montreal, cancelled after confirmation), 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).

**Chile.** 2013 Seattle (Andrés Ramirez Nazarala). 2014 Buenos Aires (Jorge Morales Fariás) Istanbul Dokumentarist (Pamela Biénzobas), Moscow (Andrés Nazarala). Section does not exist anymore.

**Croatia.** 2013 Ankara (Mima Simic). 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).

**Cuba.** 2013 Havana (Justo Planas Cebreja). 2014 Havana (Zaira Zarza Blanco).

**Czech Republic.** 2013 Karlovy Vary (Simon Safranek), Chemnitz (Martina Vackova), Sevilla (Tereza Brdeckova). 2014 Wiesbaden (Radovan Holub), Cannes (Tereza

Brdeckova), Troia (André Johan Crous), Karlovy Vary (Darina Krivankova), Leipzig (Martin Horyna).

**Denmark.** 2013 Cannes (Jacob Wendt Jensen), Venice (Eva Novrup Redvall), Dubai (Steffen Moestrup). 2014 Istanbul Dokumentarist (Steffen Moestrup).

**Egypt.** 2013 Thessaloniki Doc (Yakout El-Deep / no visa), Cannes (Safaa Haggag), Dubai (Mohsen Waify). 2014 Istanbul (Amal Al Gamal – canceled), Perm (Yakout El-Deeb), Abu Dhabi (Tarek Elshenawy), Cairo (Fathy Hassan).

**Estonia.** 2013 Tromsø (Maria Ulfsak), Tallinn (Jan Kaus). 2014 Tallinn (Kaarel Kressa).

**Finland.** 2013 Krakow Doc (Harri Röpötti). 2014 Oberhausen (Antti Selkokari), Karlovy Vary (Marita Nyrhinen).

**France.** 2013 Berlin (Baptiste Etchegaray – UJC), Sofia (Eithne O'Neill - Syndicat), Toulouse (Dieter Wieczorek – UJC), Lecce (Marie-Pauline Mollaret – SFCC), Ankara (Magali Van Reeth – Syndicat), Cannes (Barbara Lorey de Lacharrière - UJC), Cannes (Pierre-Simon Gutman, Syndicat), Troia (Marie-Pauline Mollaret), Montreal (Pierre-Simon Gutman, Syndicat), Perm (Anne Brunswic – Syndicat), Warsaw (Gideon Kouts - UJC), Chemnitz (Rita Bukauskaite – Syndicat), Vienna (Eithne O'Neill - Syndicat), Leipzig (Jean-Max Mejean - Syndicat), Mannheim (Gad Abittan – UJC), Cottbus (Bernard Besserglik – UJC), Bratislava (Pierre-Yves Roger – Syndicat), Taipei (Elise Domenach, president, Syndicat), Havana (Dieter Wieczorek – UJC). 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 Pélisson, 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).

**Germany.** 2013 Berlin (Eberhard von Elterlein), Berlin (Christoph Schmitz), Cartagena (Klaus Eder), Guadalajara (Klaus Eder), Thessaloniki Doc (Kirsten Kieninger), Hong Kong (Lukas Foerster), Wiesbaden (Bodo Schönfelder), Oberhausen (Jennifer Boormann), Krakow Off Plus (Susanne Schuetz), Cannes (Klaus Eder, president), Annecy (Katharina Dockhorn), Troia (Stephen Locke), Moscow (Hans Joachim Schlegel), Yerevan (Marc Hairapetian), Motovun (Ingrid Beerbaum), Locarno (Esther Buss), Venice (Jan Schulz-Ojala), Toronto (Michael Ranze), San Sebastian (Wolfgang Martin Hamdorf), Reykjavik (Rolf Rüdiger Hamacher), Busan (Caroline Weidner), Chemnitz (Sophie Charlotte Rieger), Leipzig (Alexandra Puetter), Abu Dhabi (Wilfried Reichart, president), Mannheim (Bettina Hirsch), Cottbus (Dennis Vetter), Tallinn (Klaus Eder). 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 Kremiski), Montreal (Kirsten Liese), Perm (Kirsten Kieninger), Busan (Dennis Vetter), Warsaw (Pamela Cohn), Chemnitz (Gabriele Grunwald), Leipzig (Thomas Rothschild), Germany (Frank Blum), Mannheim (Sabine Köner), Bratislava (Katharina Dockhorn).

**Great Britain.** 2013 Göteborg (Alison Frank), Berlin (Mohammed Rouda), Fribourg (Alison Frank), Karlovy Vary (Richard Mowe) Wrocław Neil Young, Locarno (Carmen Gray, president), Rio de Janeiro (Carmen Gray, president), Warsaw (Alison Frank), Kiev (Mo Abdi), Tallinn (Amber Wilkinson), Torino (Demetrios Matheou), Kerala (Derek Malcolm). 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).

**Greece.** 2013 Berlin (Ninos Feneck Mikelides), Thessaloniki Doc (Nikos Tsangarakis), Toronto (Robenson Eksiel), Athens (Robenson Eksiel). 2014 Athens (Konstantinos Blathras), Thessaloniki (Ninos Feneck Mikelides).

**Hong Kong.** 2013 Hong Kong (Cheng Chuen-wai). 2014 Hong Kong (Matthew Ching Hang CHENG), Vladivostok (Clarence Tsui).

**Hungary.** 2013 Karlovy Vary (György Báron), Yerevan (György Kárpáti), Wrocław (István Szathmáry), Miskolc (Janka Barkóczy), San Sebastian (László Kriston), Stockholm (Gyözö Mátyás). 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 Barkóczy), Tallinn (György Báron).

**India.** 2013 Cannes (Rwita Dutta), Karlovy Vary (Latika Padgaonkar), Almaty (Subrahmanyan Viswanath – cancelled), Miskolc (Raghavendra Mirle, cancelled, no visa), Toronto (Namrata Joshi), Abu Dhabi (Madhu Eravankara), Kerala (Rwita Dutta). 2014 Wrocław (Bhaichand Patel), Busan (Ashok Rane), Abu Dhabi (Subrahmanyan Viswanath), Mannheim (VK Joseph), Taipei (Nirmal Dhar), Kerala (Lalit Rao).

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

**Italy.** 2013 Thessaloniki Doc (Alberto Castellano), Lecce (Ignazio Senatore), Cluj (Furio Fossati), Krakow Doc (Marco Lombardi), Karlovy Vary (Francesca Felletti, canceled), Motovun (Gaetano d'Elia), Venice (Silvana Silvestri), Venice (Gianlorenzo Franzi), Perm (Andrea Martini), Valladolid (Furio Fossati), Sevilla (Renzo Fegatelli), Ljubljana (Alberto Castellano), Gijón (Roberto Tirapelle), Taipei (Paolo Bertolin), Torino (Franco La Magna). 2014 Rotterdam (Alberto Castellano), Toulouse (Gaetano d'Elia), Sofia (Marco Lombardi), Lecce (Gianlorenzo Franzi), Cannes (Paola Casella), Troia (Roberto Tirapelle), Locarno (Alberto Castellano, president), Montreal (Marco Spagnoli, canceled), Venice (Chiara Tognolotti), Venice (Sergio di Giorgi), Toronto (Marco Lombardi), Almaty (Andrea Martini), Kiev (Gaetano d'Elia), Mannheim (Massimo Lechi, president), Torino

(Alberto Castellano), Mar del Plata (Andrea Martini), Havana (Furio Fossati).

**Japan.** 2013 Montreal (Akiko Kobari), Busan (Chiseko Tanaka), Taipei (Harumi Nakayama), Kerala (Koichi Nojima). 2014 Cartagena (Hiroaki Saito).

**Korea.** 2013 Rotterdam (NAM Da-Eun), Cannes (Youngmee Hwang), Busan (Seo Insook). 2014 Busan (PARK, Taesik John).

Latvia -

**Macedonia.** 2013 Warsaw (Dejan Trajkoski). 2014 Rotterdam (Blagoja Kunovski, president), Venice (Blagoja Kunovski).

**Montenegro.** 2013 Cannes (Maja Bogojevic). Section doesn't exist anymore.

**Netherlands.** 2013 Tromsø (Jan Landro), Rotterdam (Ronald Rovers), Berlin (Dana Linssen), Istanbul (Dana Linssen, president), Cluj (Maricke Nieuwdorp), Karlovy Vary (Mike Naafs), Kiev (Sven Gerrets), Leipzig (Sasja Koetsier), Mannheim (Leo Bankersen, president), Stockholm (Nicole Santé). 2014 Rotterdam (Sasja Koetsier), Berlin (Luuk Imhann), Thessaloniki Doc (Fritz de Jong), Krakow OFF PLUS (Clementine Van Wijngaarden), Toronto (Dana Linssen, president), Saint Petersburg (Mike Naafs), Stockholm (Quirijn Foeken).

**Norway.** 2013 Berlin (Mode Steinkjer), Oberhausen (Aleksander Huser), Athens (Aleksander Huser). 2014 Tromsø (Roger Grosvold), Rotterdam (Maria Fosheim Lund), Chemnitz (Jan Erik Holst).

**Peru.** 2013 Montreal (Claudio Cordero).

**Poland.** 2013 Palm Springs (Malwina Grochowska), Krakow Off Plus ((Barbara Kosecka), Annecy (Marcin Gzycki), Krakow Doc (Leslaw Roman Czaplinski), Wrocław (Blazej Hrapkowicz), Montreal (Lukas Maciejewski), Busan (Andrzej Werner, president), Vienna (Krzysztof Kwiatkowski), Abu Dhabi (Janusz Wroblewski), Cottbus (Bartosz Zurawiecki). 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).

**Portugal.** 2013 Buenos Aires (Francisco Ferreira), Almaty (Manuel Halpern). 2014 Berlin (Paulo Portugal), Yerevan (Paulo Portugal, president), San Sebastian (Paulo Portugal), Havana (Rui Tendinha).

**Romania.** 2013 Cluj (Iaromira Popovici), Annecy (Giulia Dobre), Moscow (Cristina Corciovescu), Valladolid (Dana Duma), Thessaloniki (Magda Mihailescu, president), Gijón (Mihai Fulger), Athens (Giulia Dobre). 2014 Berlin (Mihai Fulger), Istanbul (Angelo Mitchievici), Ankara (Marilena Iliesiu), Cluj (Catalin Olaru), Annecy (Bujur-Jon Ripeanu), Motovun (Luminita Boerescu), Cottbus (Dinu-Ioan Nicula).

**Russia.** 2013 Rotterdam (Boris Nelepo), Berlin (Anjelika Artioukh), Moscow (Sergei Anashkin), Montreal (Alexei Gusev – no visa), San Sebastian ((Andrei Plakhov, president), Perm (Anjelica Artyukh), Bratislava (Alexei Gusev). 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).

**Serbia.** 2013 Wiesbaden (Milan Vljajcic - YU I), Odessa (Dejan Petrovic – YU II), Motovun (Davor Pavlovic – YU II), Miskolc (Radmila Djurica – YU II), Ljubljana (Radmila Djurica – YU II). 2014 Berlin (Dubravka Latic - YU II).

**Slovakia.** 2013 Wiesbaden (Viliam Jablonický), Bratislava (Miroslav Lanik), Stockholm (Kristina Kudelova). 2014 Karlovy Vary (Viliam Jablonický), Montreal (Kristina Kudelova), Bratislava (Martin Kanuch).

**Slovenia.** 2013 Göteborg (Katja Cicigoj), 2013 Ljubljana (Gorazd Trusnovc). 2014 Ljubljana (Maja Krajnc).

**Spain.** 2013 Göteborg (Oscar Peyrou – Madrid), Toulouse (Alejandro Diaz, Madrid), Troia (José Ramón Otero), Locarno (Oscar Peyrou, Madrid), Miskolc (Margarita Chapatte Lopez - Barcelona), San Sebastian (Eva Peydró – Madrid), Abu Dhabi (José Otero Roko – Madrid, cancelled), Valladolid (Esteve Soler Miralles – Barcelona), Sevilla (Covadonga de la Cuesta González – Barcelona), Havana (José Luis Losa Garcia – Barcelona). 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), 2014 Valladolid (Eva Peydro – Madrid), Sevilla (Oscar Peyrou – Madrid), Tallinn (Fernando Salvá – Barcelona), Gijón (Eduardo Guillot – Barcelona), Torino (Gerard Casau – Barcelona).

Sri Lanka -

**Sweden.** 2013 Palm Springs (Jacob Lundström), Istanbul (Jon Asp), Lecce (Karin Svensson), Seattle (Anders Larsson), Odessa (Gunnar Bergdahl), Montreal (Kerstin Gezelius, cancelled). 2014 Thessaloniki Doc (Annika Gustafsson, president), Venice (Jon Asp), Reykjavik (Marten Blomkvist), Valladolid (Anders Larsson), Tunis (Eva af Geijerstam).

**Switzerland.** 2013 Fribourg (Hans Jürg Zinsli), Locarno (Cristina Trezzini), Vienna (Pascal Blum). 2014 Fribourg (Thomas Gerber), Locarno (Monika Schärer), Bratislava (Tereza Fischer), Cairo (Beat Glur, president).

**Tunisia.** 2013 Fribourg (Wassim Korbi), Dubai (Wassim Korbi). 2014 Tunis (Ahmed Bouhrem).

**Turkey.** 2013 Berlin (Alin Tasciyan, president), Istanbul (Burcu Aykar,

Berke Göl), Ankara (Ceyda Asar), San Sebastian (Esin Küçüktepepinar), Mar del Plata (Melis Behlil), Dubai (Müge Turan). 2014 Toulouse (Fatih Özgüven, canceled), Istanbul (Janet Baris, Murat Emir Eren), Ankara (Selin Gürel), Cannes (Esin Küçüktepepinar), Istanbul Dokumentarist (Özge Özdüven), Wrocław (Engin Ertan), Montreal (Cüneyt Cebenoyan), San Sebastian (Esin Küçüktepepinar), Valladolid (Senem Erdine), Vienna (Nil Kural), Thessaloniki (Müge Turan), Sevilla (Senem Aytac), Kerala (Aylin Sayin Gonenc).

**Ukraine.** 2013 Odessa (Lyudmila Novikova), Kiev (Dmytro Desiateryk). 2014 Cluj (Oleksii Pershko), Odessa (Oksana Voloshenijuk), Yerevan (Iryna Gordiichuk), Kiev (Natalia Moussienko).

**Uruguay.** 2013 Gijón (Carlos Raúl Orono), Mar del Plata (Diego Faraone). 2014 Mar del Plata (Diego Faraone).

**U.S.A.** 2013 Palm Springs (Peter Keough), Cartagena (Wesley Morris), Cannes (Chris Fujiwara), Moscow (Gerald Peary), Toronto (John Anderson). 2014 Palm Springs (Steven Rea), Seattle (Gerald Peary).

## 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). We will see if the situation gets better in 2016.

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

**Rotterdam** (The Netherlands, January/February). Worldwide 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.

**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).

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

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

**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.

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

**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. Because of budget restrictions, the festival asks that the jurors should come from not too far away countries (in regard of the prize of the air ticket).

**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.

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

**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). They focus on the competitive section.

**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.

**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. 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. 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).

**Durres** (Albania, August/September). Film Summer Fest. Good selection of Balkan movies. In 2013, the festival has been cancelled, because of financial difficulties. In 2014, the festival was not able to invite our jury. We keep talks going on.

**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.

**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. 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).

**Abu Dhabi** (Emirates, October/November). International event, with an exhaustive selection of Arab cinemas. Five jurors (worldwide, two of them coming from the Arab world).

**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** - Kyiv (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.

**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).

## 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 better cooperate, at least loosely, 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.

**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.

## Materials

### Legal form of FIPRESCI

#### The German National Section, January 26, 2015

Verifying the good order of the invoices issued by FIPRESCI we realized last year that they are not per se complying with German tax law, because no VAT-Number or other tax number is included and the legal form is not specified. Our request for a different invoice prompted the response that indeed FIPRESCI has no legal form to this date. We wish to discuss whether the fact of not having a legal form is an advantage or disadvantage for FIPRESCI and whether there could be a good solution within the framework of an independent, international, non-profit organization. We are well aware that having a legal form - like that of an association - can indeed bring a bit of an administrative burden, but it can also bring a stability and reliance on international laws and a framework to the statutes the General Assembly gives FIPRESCI.

*Discussed by the board at its Berlinale meeting. The legal advisor states: FIPRESCI is a French Association. He will renew the status at the French "Préfecture de Paris". No need therefore to be discussed at the assembly.*

### Individual Membership

#### The German National Section, January 26, 2015

We have been confronted with two cases of members of the German association who write in publications either in other languages than German or in publications appearing in other countries than Germany. We allow critics who work in Germany to be members of our association but realize that for the purpose of serving on FIPRESCI juries this can be a problem. We believe this question is a general one - since at least in Germany there are quite a few critics writing in other languages. We therefore ask if there could be a way to go around the general assumption of the identification of a delegate with the country of its association. Or, if in those cases the already existing extraordinary possibility of an individual membership could be reformed in order to accept more easily those transnational working critics, who are particularly willing to participate in the activities of FIPRESCI, as full members.

*The legal advisor states: "FIPRESCI has always accepted "foreigners" as members of a section in a country where they are established, but not always work." He doesn't see therefore any problem. Discussed by the board at its Berlinale meeting. Can be discussed under "any other business".*

### FIPRESCI Jury Rotterdam

#### The Dutch National Section, February 5, 2015

With regards to the discussion on the FIPRESCI jury at the International Film Festival Rotterdam, the Association of Dutch Film Critics (KNF) advises the institution of a 'double jury', as the festival has proposed. This would see three jury members evaluating the films in the Tiger Awards Competition and three jury members evaluating the films in the section Bright Future Premieres.

However, this change should only occur provided the festival can give long-term assurances that a six-member jury will be invited. There also need to be clear agreements on the distinctions between FIPRESCI jury, the Trainee Project for Young Film Critics and the critics invited as curators for the Critics' Choice program, which made a successful return in 2015. In the KNF's view, extensive contact between FIPRESCI jurors and the Trainees can only be beneficial for both parties. However, it should be clear that Trainees can not have an official vote in the FIPRESCI jury. The KNF sees no problem in overlap between FIPRESCI jury and Critics' Choice curators, as was

the case in 2015.

A further recommendation is to remove the (informal) guideline that fiction films are to be preferred over documentary films in selecting a winner. While IFFR predominantly screens fiction films, the festival makes no formal distinction between the two, and therefore the KNF feels that the FIPRESCI jury should not do so, either.

Seeing as IFFR will be hiring a new artistic director in the near future, the KNF feels that communication on this matter should be dealt with as soon as possible. We are happy to assist in this in any way possible.

*To be discussed in the context of Juries 2016.*

### Reporting and Communication of Decisions of the GA and Board

#### The Dutch National Section, February 5, 2015

The Association of Dutch Film Critics (KNF) noticed that official reports or minutes of the General Assembly (the most important meeting of FIPRESCI) are nowhere to be found. Also, the statutes don't mention anything about it.

The KNF feels this as an omission that can easily be repaired. We consider it important that the discussions and decisions of the GA are well documented and accessible to all members. The same goes for the decisions of the Board.

Therefore the Board of the KNF proposes that from now on minutes of the GA will be made and distributed among the members (and published at the members area).

A first draft will be sent within two weeks to the participants of the GA, to see if corrections are necessary. A corrected final version is then made available to all members within a month after the GA. Also, after each meeting of the Board a summary of decisions will be made available to the members.

*Discussed by the board at its Berlinale meeting. To publish minutes is a democratic practise in associations like FIPRESCI. Minutes of assemblies and board meetings will therefore from now on be published, on the members area of our website, in the usual way and form. Minutes of the last assembly have been put online last year, minutes of the Berlinale board meeting are online.*

### FIPRESCI's Future

*At the occasion of Berlinale, the board discussed structural questions, among them the organization of the general secretariat and the necessity to outsource certain workstreams and to convince more colleagues to take care of certain segments of our work. Here's the letter Dana Linssen addresses to the national sections.*

At the upcoming General Assembly of FIPRESCI in Bari one of the issues on the agenda is a brainstorm about the future of the organisation.

At the extended board meeting at the Berlinale it was decided that we would like to ask all national sections for input, not only the ones present at the General Assembly.

Therefore a kind request to ask your national sections for input and present that to us in written form (not longer than 1 A4) by March 20th.

As you all know FIPRESCI is a federation comprised of national sections.

That means that you are FIPRESCI, we are FIPRESCI. FIPRESCI is not some far away entity, but an organisation that can only survive if it is a shared responsibility. But the last couple of years by force of habit and circumstance most of the practical work has been centralized on the desk of Klaus Eder, the General Secretary.

As Klaus has pronounced many times before, the work has become too heavy a burden for one person. He has promised to have an inventory of his tasks and workflow ready for the GA.

Of course the Directors of Department have already been assigned special tasks and as a Vice President Gyorgy Karpati is doing a marvellous job as webmaster, and many English speaking members already assist him as copy editors for the many festival reports coming in on a daily basis.

Still we need to consult you. As you are who we are.

Our request is twofold:

Please inquire in your national organisations who could help out and with what. Please be as specific as possible. Wizzkids, language wonders, financial geniuses? With about 1000 critics potentially subscribed to Fipresci we must have a fantastic human capital and network!

And please take a step back to reflect on more fundamental but also very practical questions like how, with use of digital media, can we modernize the organisation and make it more communicative and transparent? Would it be possible to reorganize our means of communication, the jury compositions, the flow and exchange of ideas?

These are all matters that are intertwined. But it will be very refreshing to hear your ideas, as oftentimes a more far away perspective will be revealing and revitalising.

Of course the fear was raised in Berlin that no one would respond to this request. But somehow I cannot believe that. I am sure that 1000 journalists and critics from all over the world have an immense creative and problem solving potential. And critics not wanting to give an opinion? I doubt that...

So please prove these sombre voices wrong and share your enthusiasm, insights and visions about the future of FIPRESCI!

## **FIPRESCI - Organisation and Communication**

*This message from Leo Bankersen arrived on March 17 (deadline for considering it for the agenda has been February 6, 2015). As a courtesy to our Dutch colleagues we print it here. No other national section sent any comment to the official mail addresses of FIPRESCI.*

These are some suggestions and starters for discussion from the Netherlands section (KNF) for the brainstorm at the General Assembly about the future of our organisation. Of course this should not end in Bari. Why not appoint a small work group to do further research and transform all the ideas into concrete proposals.

### **Organisation**

Challenge the national sections to become more active. Let the workload be carried by much more shoulders.

Imagine this: Every year each section appoints someone to spend 20 hours on FIPRESCI tasks. With 56 sections that's the equivalent of a half-time employee.

One of the main things to consider is how to organise the composition of juries and negotiations with festivals. Will it be possible to decentralise this and give national sections a responsibility for their country or region?

Organise FIPRESCI more like a network. Make the organisation more transparent. Delegate more tasks. Improve communication. Then the General Secretary (and Board) only has supervise this and step in where problems arise.

All members of the national sections should be automatically a registered member of FIPRESCI.

Make sure the individual members also contribute their share.

When more than one person from a national section has to visit the General Assembly (Board member, Director of department) consider paying these travel expenses from the FIPRESCI budget.

### **Communication**

Minutes of the General Assembly and Board meetings are published at the members area of the website.

The list of members and their email addresses is available at the members area of the website (unless someone objects of course). Maybe even a small profile. This will make it easier to get in touch with each other and exchange ideas and expertise.

Put files and documents in the cloud. This will make long distance collaboration easier.

Appoint directors of department for communication, external relations/pr and attracting new (young) members. Search for active critics that should be a member of FIPRESCI.

Improve visibility with an iPad magazine, or close collaboration with an existing one.

National sections organise a meeting between FIPRESCI-jury members and other journalists at festival(s) in their country.

### **Sponsoring**

The need for sponsoring is connected with the way we organise FIPRESCI. In a sponsor-light version a lot of work is done by the members themselves (see above), while sponsoring can be used for special projects. In a sponsor-heavy version sponsoring can be used for one or more paid employees.

### **Sponsorship and Advertising**

#### **Steven Yates, March 6, 2015**

*Our British colleague Steven Yates had offered around four years ago to take care of sponsorship matters.*

Leo Bankersen and Steven Yates have discussed ways of attracting funding for FIPRESCI 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 organisation self-sufficient. Leo (in 2013) spoke to Martje van Nes (Head of Fundraising & Sponsoring at Rotterdam) and Steven (in February 2015) with Dagmar Forelle (Head of Sponsorship at the Berlinale since 2000), both of whom gave very good, if conflicting, advice.

Currently the plan also has conflicting options: 1. Professional - Bigger Budget versus 2. Low-Key Level advertising and investment with sponsorship for well-designed purposes. Sponsoring works best when the money is labeled (projects, prizes). Sponsors don't like just to dump some money into the general budget. With smaller companies it often depends upon personal sympathies or interest. Martje van Nes believes the more money, the greater the prestige while Dagmar Forelle argues, regardless of sponsorship level, there should be a perfect marriage between sponsor and FIPRESCI and that, contrary to others opinions, FIPRESCI should not be looking for a big partner as they are unlikely to find success there.

Leo and Steven agreed that an initial objective for sponsorship is to try and attain a sponsor for the FIPRESCI Grand Prix as this is independent of the festival awards. Leo and Steven also agreed on having a small sponsorship workgroup and a regularly updated work plan document. Next, Steven is to contact the EFA in Berlin for advice but now is time to start contacting companies to gauge potential interest. Some kind of simple pdf summary of price breakdown and what sponsors or advertisers would get is also obligatory.

## Statutes

- I. Purpose of the Federation
- II. Members of the Federation
- III. Organs of the Federation
- IV. Membership fees
- V. Further Regulations
- VI. Provisional regulations of transition

### I. PURPOSE OF THE FEDERATION

#### Article 1

The organizations of professional film critics and film journalists, established in different countries for the promotion and development of film culture and for the safeguarding of professional interests, constitute the International Federation of the Cinematographic Press (Fédération Internationale de la Presse Cinématographique - FIPRESCI) - an institution founded on the 6th of June 1930.

#### Article 2

The purpose of the Federation is to develop, on an international scale, the activities of its members, as they are described in article 1, and particularly:

1. To safeguard the freedom and ethics of film criticism and film journalism and of information.
2. To promote and expand the idea of the cinema as a means of artistic expression and of cultural education.
3. To discuss, define and confirm the specific rights and obligations of film criticism and journalism.
4. To encourage the exchange of ideas and experience among film critics and film journalists of all countries and thereby create, outside all ideological and political distinctions, a new foundation for a permanent dialogue.
5. To publish and distribute all the documents which accord with this view.

#### Article 3

The official languages of the Federation are English and French.

### II. Members of the Federation

#### Article 4

1. The Federation is constituted of national organizations. All such national organizations have the same rights and the same obligations.
2. By this means each national organization is considered to be the National Section of the FIPRESCI. Each National Section has one vote at the meetings and manifestations of the Federation.
3. As a rule, National Sections should be made up by one organization only, satisfying the terms stipulated in the present statute.
4. In exceptional cases, a maximum of two organizations can be affiliated to FIPRESCI within a National Section.

#### Article 5

1. The Federation is constituted and organized for professional film journalists and film critics.
2. The affiliated organizations are obliged to write into their respective statutes a minimum definition of film journalism as for example the following: "Every person contributing regularly film journalism or film criticism to daily papers or periodicals, to cultural magazines, specialized or not, to radio or television, or to electronic publications in as far as they are published regularly and the contributors have the status of critics or journalists in their country".
3. The affiliated institutions are obliged to write into their respective statutes that critics or journalists being involved, directly or indirectly, with publicity activities for companies of the film industry, cannot be accepted as members.

#### Article 6

1. The National Sections have to register those members who wish to take part in the activities of the Federation.
2. This registration must be supported by evidence confirming the qualifications defined by articles 2, 3 and 5 and by all necessary professional data.
3. Only registered members can participate at assemblies and other manifestations of the Federation.
4. Registration cannot be accepted if the members persons wishing to take part in the activities of the Federation have a permanent or part time connection with production, distribution or advertising companies or institutions, or in films shot in recent years. Registration can be accepted conditionally if they have connections with film festivals where the Federation establishes a jury; in this case, they cannot be part of the Federation's activities in those festivals.

#### Article 7

1. In countries where two organizations exist, satisfying the terms stipulated in the present statute and who ask for membership of the Federation, the affiliation of these organizations has to be effected by means of a National Section, joining together the different organizations of the country.
2. In this case, the respective National Section is equally made up of the organizations concerned and being equally entitled. They are obliged to discuss and decide together every subject regarding FIPRESCI. In case this coordination is not possible, for what reason ever, the General Secretary is authorized to decide the National Section's representation in all manifestations of the Federation.
3. The organizations concerned have to agree on only one vote for all items being discussed at the Federation and its meetings. Should they not obtain any agreement, their vote will be considered as null and void. In the absence of one or several of the institutions, the institution present will have the only right to vote.

#### Article 8

1. Film critics and film journalists in countries where there does not exist a National Section of FIPRESCI may join the organization on an individual basis. Their membership has to conform with all the relevant articles of this statute.
2. Whenever a qualified film critic or film journalist is prevented, for reasons that will appear legitimate to the Board of FIPRESCI, from joining a national section, he may join FIPRESCI as an individual member. His membership has to conform with all relevant articles of this statute.
3. Whenever a qualified film critic or film journalist, who is not a member of FIPRESCI, offers his help for a precise task of FIPRESCI, he can be accepted by the General Secretary as a temporary individual member for the length of his task, which should not be longer than six months. A person cannot be accepted more than once as temporary individual member. He should join FIPRESCI, through a national section or as regular individual member, if he wants to participate again in FIPRESCI activities.
4. The individual members of the Federation make up the "Section of the individual members", which is considered as one National Section.

#### Article 9

The Board of FIPRESCI decides on every application for membership. Candidates unanimously accepted immediately receive the benefits of membership. Candidates not having been accepted unanimously are presented by the Board, with due objections, to the General Assembly which makes the final decision.

#### Article 10

1. Each National Section must provide the Federation regularly with updated information on its members and its national board, on changes of its statutes and other essential items. In particular, each National Section must inform the Federation bi-annually on its main activities.



2. Individual members have to substantiate their professional activities regularly.

### III. ORGANS OF THE FEDERATION

#### Article 11

The Federation is defined as consisting of:

1. The Presidency
2. The General Secretary
3. The Directors of Departments
4. The Board
5. The General Assembly
6. The Advisory Committee

#### Article 12

1. The President represents FIPRESCI in all matters. He is supported in his activities by two Vice-presidents.
2. The President and the two Vice-Presidents are elected for two years, and may be reelected immediately only once in a row. They cannot be of the same nationality.
3. The candidatures for the Presidency and the Vice-Presidency must be given, in writing, to the General Secretary, by a date published in the circular of the Federation. They are made known to the members a month before the General Assembly.

#### Article 13

1. The General Secretary is in charge of the permanent structure of the Federation, supported by the Directors of Departments. His particular tasks are:
  - a. to carry out all actual work of the Federation
  - b. to carry out the tasks and decisions of the Board
  - c. to administer the funds of the Federation
  - d. to prepare the bulletin of information and the circulars addressed to members
  - e. to ensure that the statutes and the regulations are being respected.
 At each General Assembly the Secretary General presents the financial report and a report on the activities of the Federation.
2. The Head Office of the Federation is based in the town where the General Secretary resides.
3. The General Secretary is appointed by the General Assembly on the proposition of the Board or of the National Sections. His nomination is valid for a period of two years, thereafter automatically confirmed.

#### Article 14

1. Directors of Departments are appointed in order to assist the General Secretary. They are in charge of special tasks defined by the General Secretary. Special tasks might be regular publications, the Federation's public relations, legal questions, the representation of various geographical regions, specialized professional questions or any other essential item which conforms with the purposes of the Federation.
2. The Directors of Departments are nominated by the Board, on the proposal of the General Secretary, for a period of two years. They can be re-confirmed in their functions.

#### Article 15

1. The Board constitutes the management body of the Federation. It develops the program of activity within the Federation and regulates its implementation.
2. The Board is made up by the President, the two Vice-presidents and the General Secretary. The Directors of the Departments participate in a consultative function and can vote only in matters concerning their special task.
3. In case of equality of votes, the President has the casting vote.

#### Article 16

1. The General Assembly is the supreme institution of the Federation: in all matters it constitutes the final jurisdiction on decisions made. Within the limits of the statutes, the Assembly can make decisions on every subject and particularly:
  - a. discuss and approve the guide-lines of the Federation's activities
  - b. discuss and approve the yearly written reports of activity of the President, the Vice-presidents and the General Secretary.
  - c. withdraw the mandates given to the elected members of the Board
  - d. settle possible controversies
  - e. give an authentic interpretation of the spirit embodied in the statutes for matters not covered in the statutes themselves
  - f. Admit or exclude members
  - g. Decide on moral sanctions.
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.
  - b. The directors of departments have a consultative function at the General Assembly and may vote only if they are also representing a National Section. For the elections to the board, board members who are again candidates to another board position cannot vote.
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. The ballots can be secret if three of the National Sections demand it. In case of equality in voting, the matters in question are resolved negatively. The withdrawing of mandates, the dissolution and the transformation of the Federation, as well as the alteration of the statutes, can not be adopted except by two thirds of the votes expressed.
5. In case the General Assembly does not approve the reports given by the members of the Board, the concerned members have to ask for a vote of confidence. Their mandates can be withdrawn only if two thirds of the votes require it.
6. The Board may call an Extraordinary Meeting. This has to be done on the written request of at least one third of the National Sections.
7. Between General Assemblies, the General Secretary may ask the Board to consult directly the National Sections by postal or electronic voting instead of waiting for the next General Assembly, except in matters related to the aim of the Federation, the principal conditions for membership, and the dissolution of the Federation.

#### Article 17

The Advisory Committee may be consulted by the Board or the General Secretary in order to advise them whenever needed. Members of the Advisory Committee are proposed by the National Sections to the General Secretary who may then decide to propose them to the Board; if the Board endorses their nomination, they might then be appointed by the General Assembly without any time limit. The Advisory Committee may count three to ten members.

### IV. MEMBERSHIP FEES

#### Article 18

The annual membership fees paid by the sections and by the individual members are determined by the General Assembly on proposition of the General Secretary.

## Article 19.

All National Sections or all individual members not paying one year's membership fees cannot participate in the activities of the Federation, are not allowed to vote and cannot be elected.

## Article 20.

Each national section or every individual member failing to settle membership fees for three consecutive years will be considered as having resigned. Re-entry will not be permitted until the outstanding membership fees are settled.

## Article 21.

In the case of dissolution of the Federation the balance of funds will be paid to a worthy cinematic cause.

## V. FURTHER REGULATIONS

## Article 22.

The Federation may give the titles of "Honorary President", "Honorary Vice-President" or "Honorary Member" of FIPRESCI to persons who in its opinion appear to have significant positions in the international cinema press. The appointment is made by the General Assembly, on the proposal of the Board.

Approved by the General Assembly in Tunis, 2008.

