



General Assembly 2019



Dear colleagues,

The General Assembly of FIPRESCI is organized in Miskolc for the first time. We are kindly hosted by our dear colleague and member Géza Csákvári and the administration of the 16th CineFest Miskolc International Film Festival. After enjoying the generosity and hospitality of Bif&st and our honorary member Felice Laudadio in Bari, Italy for a decade, we start a new chapter in collaboration with our Hungarian friends. I hope our collaboration will be beneficial for both parties and will continue for a long time. On behalf of all of us I wish to express our gratitude to CineFest.

We don't have any elections this year, therefore we have a shorter and more relaxed General Assembly, but we have important issues to discuss concerning the future of our profession and the working methods of our Federation in a rapidly changing conjuncture.

A heartfelt welcome to all of you for the first time in Miskolc! You may find all the material you need on these pages. I wish you all a constructive and enjoyable meeting.

ALIN TASCIIAN
Deputy General Secretary

Welcome to Miskolc !

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Revised Website. Since middle of August, 2019, a new version of our website www.fipresci.org is online. The members area informs of all topics which happen "between circulars", in particular changes of and additions to our juries at current festivals. The user name is 'fipresci member', the password is 'truffaut' (attention: case-sensitive).

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Hungary, September 17, 2019

General Assembly 2019

Tuesday, September 17, 2019
9:30 – 13:00, 14:00 – 18:00)
Hotel Pannónia, Miskolc, Hungary.

Agenda

1.
Opening, Presentation of the Delegates.
2.
Activities of the Federation.
The General Secretariat presents the report of activities
and the financial report.
The members of the board (president, vice-presidents) report
about their activities.
3.
Gender Parity in FIPRESCI Juries.
As the gender equality becomes an essential topic
in today's world,
we need to discuss the gender parity in composing juries
(and other events).
Platforms like "50/50 by 2020" have asked festivals
to sign letters for parity in their selections,
selection committees and juries.
FIPRESCI has also been demanded sensitivity
in this matter.
4.
Projects 2019/2020: Juries, Events.
5.
Any Other Business.

Participants

Delegates

Tonci Valentic, Croatia
Taneli Topelius; Finland
Philippe J. Maarek, France
Carolin Weidner; Germany
Ingrid Beerbaum, Germany
Vasileios Kechagias, Greece
György Báron, Hungary
Renzo Fegatelli, Italy
Leo Bankersen, The Netherlands
Dana Duma, Romania
Alexey Gusev, Russia
Beat Glur, Switzerland
Rita di Santo, UK

Board

Isabelle Danel, France, President
Rita di Santo, UK, Vice-President
Klaus Eder, Germany, General Secretary
Alin Tasciyan, Turkey, Deputy General Secretary

Departments

Philippe J. Maarek, France
Legal Advisor
Barbara Lorey de Lacharrièr, France
FIPRESCI-Awarded Film Series

State Septembert 10, 2019

Notes



Activities of the Federation Resumed by the General Secretariat

Special Events (1). FIPRESCI's 90th anniversary, celebrated four years ago in Bari, still seems to afterglow. At the Sofia Film Festival, we presented the "FIPRESCI 90+x Platinum Award", in 2016 to Béla Tarr, in 2017 to Goran Paskaljevic, in 2018 to Ildikó Enyedi, in 2019 to Bille August. Klaus Eder moderated masterclasses with the filmmakers. Thanks to our Bulgarian colleagues who offered the award trophies. – In Lodz, at the Transatlantyk Film Festival, we presented the "FIPRESCI Platinum Award 94" to Arturo Ripstein, the Mexican filmmaker. Klaus Eder moderated the masterclass. – At the Festival of Rio de Janeiro, the Lifetime Achievement Award / Latin America was presented (2018) to Walter Salles. We will hopefully be back this year (November) with another award winner, in spite of the problems the festival is faced to, in today's Brazil. – At the Fénix Awards of Latin American Cinema, we awarded "our Fénix" of FIPRESCI to our Argentinean colleague Luciano Monteagudo. Pamela Biénzobas had organized our entry to this prize. After the 2018 edition, the Fénix initiative ended, mainly from financial difficulties. – The poll among all members for our "Grand Prix – Best Film of the Year", presented at the televised opening ceremony of the San Sebastian Film Festival, showed clear winners: "Phantom Thread" by Paul Thomas Anderson (2018) and Alfonso Cuarón's "Roma" (2019). – Another award which made FIPRESCI visible to a larger audience: The "European Discovery Award – Prix FIPRESCI", part of the "European Film Awards", went to "Girl" by Lukas Dhont.

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

Members. We've 47 national sections. Individual members (mainly in countries where national associations don't exist): around 50, the database is just in revision. The tendency is increasing. Thanks to Ahmed Shawky and Djia Mambu who advised Arab and African colleagues to join us. Following national sections are composed of two associations: Australia (Sydney and Melbourne), Brazil (Rio de Janeiro and Sao Paulo), Canada (Montreal and Toronto), France (Paris and Paris), Germany (Berlin and Berlin), Italy (Rome and Rome), Peru (Lima and Lima, on the way to be finalized), Spain (Barcelona and Madrid). The board tends to apply the statutes to national sections not paying membership fees, to suspend them and to invite their members to an individual membership. Concerned are in particular the associations in Argentina, Portugal and Serbia (Srpska Sekcija FIPRESCI-ja). The fact that they are in a considerable arrear of membership fees seem to reflect a general crisis of film criticism in those countries. Juries. Still the biggest part of the Federation's work. In 2018 we established 79 regular juries (three more than the year before). New requests are in discussion. Most of the juries could be completed without problems worth mentioning. An overview on jury participations in 2018/2019 is published in this circular, and is part of this report.

Problems came up in Kazakhstan: the situation of the festivals became unclear if not confusing, the festival manage-

ments got unstable, persons and functions and even names changed. Birgit Beumers, in charge of our Central Asian department, followed the events and finally was in favor of waiting until the (political and festival) situation calms down, and therefore not to risk a jury in 2019. See her report.

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

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

Special events (2). Palm Springs, January 2018. Our jury saw a majority of films submitted to the Foreign Language Academy Award and presented the "International Critics' Prize (FIPRESCI Prize) for the Best Foreign Language Film of the Year" to "Félicité" by Alain Gomis (2018) and to "Shoplifters" by Hirokazu Koreeda (2019).

In Bangladesh, at the occasion of the Dhaka International Film Festival, the "2nd Asian Film Critics Assembly (AFCA)" took place (January 2019), a meeting on Asian film criticism and a chance for our Asian colleagues to meet. The event was organized by the International Film Critics Association of Bangladesh (IFCA), by the festival (headed by our colleague Ahmed Musztaba Zamal) and by FIPRESCI. Unfortunately, this initiative cannot be continued in 2020.

Talent Press. Was for the 16/17th time organized in the framework of the Berlinale Talents, in February 2018 and in February 2019, in a cooperation between Berlinale, Goethe Institute and FIPRESCI. The texts written by the talents were published on our website (daily uploads during Berlinale). Other cooperation with Berlinale and Goethe-Institute: Talent Press workshops at the festivals of Guadalajara (March 2018/2019) and Buenos Aires (BAFICI, April 2018/2019), and, for the third time in 2018, at the Rio de Janeiro International Film Festival. Still under discussion: Durban, South Africa; Sarajevo; and, maybe, Beirut. We supported the Rotterdam "Trainee Project" (January 2018/2019) and the Warsaw Critics Project (October 2018) for young critics from eastern European countries, and co-organized a talents workshop in Tallinn (Black Nights Film Festival, December 2018).

Website. Without any doubt, this is the most visible part of work. And it is the part which had most problems (it couldn't be maintained anymore, mostly because of technical problems which could not be updated because the (Turkish) company doesn't exist anymore which had drafted the site a few years ago). We obtained various offers for a re-installation of the site to another system and server. Finally, Jurij Smrke (Ljubljana, London) migrated the whole database to a more common and easier to handle system (WordPress). The revised site went middle of August (2019) on air. All festivals and news and announcements are since uploaded immediately. We've a team of native speakers who language-edit all texts. We began also to build up a new team of editors who can upload incoming texts.

Reports of Activity – The Board

Isabelle Danel, President

2018 was another year of the disappearance of the professional film critics from newspapers, magazines, Internet, TV and radio. Nationally and internationally, we face the fact that our work as critics and journalists can still exist on condition that we accept to do it for less money or even for free. This is very much concerning and it complicates our professional lives a little more each day.

As members of our national sections and FIPRESCI we all have to go on fighting for our profession, to prove its big utility, and we also have to fight for good relationships between each other and as representatives of this profession. That means involvement, respect, deontology.

As the new president of FIPRESCI, elected during our last GA in Bari in May 2018, I did my best to help and answer to our General Secretary, Klaus Eder, and Deputy General Secretary Alin Tasciyan. I want to thank them here for their huge work and commitment, as long as the two vice presidents, Barbara Hollender and Rita Di Santo. Some changes took place within this year in the board of the FIPRESCI, the share of the tasks has begun, even if still too much of them are on the desk of our General Secretary.

Jury difficulties. I have to say here that beyond the usual and huge work on FIPRESCI juries that is taken care by Klaus and Alin, they had to deal with more work because some juries are lost due to budget's shrinking for the Festivals all around the world, and also, because of some members of juries who forget to behave. I have to remind you all that it's the duty of each national section to be sure that colleagues who apply are reliable and represent proudly their country and our job, and won't suddenly discover they can't make it anymore after having been selected for the jury. Sometimes the reasons for withdrawal from a jury are good reasons related to life's accidents, and we understand that; sometimes the reasons given should have prevented the person from applying in the first place (work schedule, or even gender issues in one case...)

Please, be aware how difficult it is to maintain the reputation of a FIPRESCI Jury due to the economic crisis and send reliable persons. On top of usual questions on FIPRESCI awards and urgent updating of the website (which is now solved thanks to Klaus), most of the problems we had to deal with during this year as a board were linked to jury's defections. And it's a loss of time for Klaus and Alin and everyone in the board and a loss of credibility for FIPRESCI. So, please, be very strict nationally in your sections so that we will not have to deal with that questions anymore as a board .

The communication between us, members of the board is constant and productive even if it's sometimes complicated to schedule Skype meetings because of our own activities. It would be even better if it were not time consuming for sometimes bad reasons, like jury cancellations.

Cannes Film Festival. After 2018 marking the announcement of a new schedule for press screenings at the Cannes Film Festival, 2019 saw new decisions from the administration, some of them in favour of embargoed press screenings that help colleagues from radio, TV and daily press or Internet media to do their jobs properly. I personally discussed a lot with the new head of the press office, Aïda Belloulid, before,

during and after the festival, and not everything is perfect, but I think things are going in a better direction than we feared.

I also launched again a survey to FIPRESCI colleagues from the daily press present in Cannes and I got exactly 35 answers from 26 countries... Most of them saying things are smooth and they had access, some of them complained, mostly about the lack of communication. The number one complaint is about unfairness between colleagues, which is a fact. The important things I want to report here — and as the representatives of your associations you may report to your members — is that as long as there is no new big screening room built in Cannes, the new press schedule will be applied. But the press office is really aware of our needs to work properly, and they agree to give priority access to colleagues working on daily basis.

What is not fair is that some colleagues working for daily print or web were not warned of the additional screenings and were not able to see films on time, when others did. I really enhance colleagues who are in that case to send their cover of the Cannes Film Festival to the press office and point this fact very precisely, so that next year their need will also be taken into consideration.

GA in Miskolc CineFest. As we lost our Bari invitation by Felice Laudadio due to budget considerations for the annual General Assembly, I tried together with Alin and Klaus and the board to find a solution. And, with advice of Gyorgy Karpati, I tried Miskolc. When I was elected last year, I said that I would not be a traveling president and the only FIPRESCI jury I was part of was in Miskolc last September: To see how the festival was organized. I met our colleague Gyorgy Baron, and talked with Geza Czakovari and the CineFest about an invitation here. Thanks to Geza and the Festival we succeeded, but I'm a little concerned about the number of attendance. We know that September is a busy month for festivals and work, but we also need to gather more than 18 delegates for a General Assembly. So I hope next year, for the elections, we will be more crowded.

We all know that we lost Bari also because the invitation was only one way, basically we took it and gave nothing in return, or not enough.... So we tried to propose more of a win-win situation this year for Miskolc. I spent almost two months to try and invite a director for a masterclass here, the idea (that came from a discussion with Klaus) was to organize «Meeting in Miskolc» a discussion on cinema between one cinema personality from abroad and one from Hungary. I will save you the details, but it failed. Nevertheless, I will help Geza and the CineFest with a few things during this edition of the festival, and of course if you have ideas and also can do your work and write about the Miskolc Film Festival, you are very welcome.

I will be president of FIPRESCI, for another year until next GA and I will do my best to help on many levels. But FIPRESCI is not only the board, it's all of us. And we all need to give a hand if we want to go on existing as critics, as national associations and a federation, international assembly of national associations. Only having the good will is not enough, we need to be more professional. Thank you.

ISABELLE DANIEL

Barbara Hollender, Vice President

The recent times were not an easy period for FIPRESCI. We are not a solitary island and our situation mirrors everything that shakes the world. Today, no place is fully safe, but there are particularly difficult regions and we have to bear this in mind when establishing cooperation with new festivals. Our existence is influenced by economic crises – culture is the first victim of reduced subsidies of governments and local authorities. Thus, every year is filled with festivals that suspend the invitations for the FIPRESCI jury.

Two years ago, I was able to carry out a professional sociological research – a questionnaire which was completed by over one thousand colleagues. Thanks to it, we gained a reliable analysis of the situation of our members, as well as their views on further development of FIPRESCI. The results are available to you at any moment. I think that it is worth taking a thorough look at them when we want to discuss the future of our organization or want to answer the questions about the requirements which we can set for the new members, or what stance should be taken towards those that work exclusively for the Internet or have film blogs. Such a discussion definitely awaits us.

Last year, we struggled with an obsolete, badly operating website. Many colleagues asked why their reports from festivals were not published or were published with significant delays. We are hoping that now, when – thanks to the serious efforts of Klaus Eder – we finally have a new version of www.fipresci.com, everything will get back to normal again.

BARBARA HOLLENDER

Rita di Santo, Vice President

Dear colleagues, Here is the report regarding my contribution to the FIPRESCI as Vice President of FIPRESCI of the year.

First, I have been delighted and honored to serve on the FIPRESCI and I want to express my appreciation and gratitude first of all to Klaus Eder, to all the board and to you all, amazing colleagues as you are full of passion and dedication for their work. I learned a lot from all of you, thank you. Here is a summary of all of my contribution to the FIPRESCI:

Board activities. I have attended all our board meetings in person and Skype call, where I have engaged in the discussions and decisions.

Awards. I have contributed and hosted the Platinum Award ceremony for Sally Potter in Lodz. I stepped in at the last moment to support the Cannes Jury, for a replacement. I went to Pristina film Festival and gave a report of that festival. I attended the first Indianapolis Film Festival Jury and helped to consolidate the Awards Jury process and develop a good relationship with the festival. At the Venice Film Festival, I improved relations with the festival press office and the organization of our jury there.

Special Activities. I have contributed with the new website, making a practical search of designers available in London and with the discussion of the new website. I have texted the possibility for editorial projects to discuss in the near future

Thank you for your attention.

RITA DI SANTO

Reports of Activity The Departments

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

Philippe J. Maarek, Legal Advisor

Since the General Assembly in Bari in 2018, as Director of Department in charge of legal affairs, I have mainly worked in coordination with the General Secretary and with Anne Brishoual, to settle legal matters concerning FIPRESCI activities.

The main problems were the following:

- 1/ Many certifications for the acceptance of new members according to the statutes during the registration process. Many are not "traditional" critics with a job as such as journalists in a "classical" media,
- 2/ Consultations on requests about the Statutes or other legalities by FIPRESCI General Secretary,
- 3/ Advise concerning the agreement with Miskolc Festival for the hosting of our 2019 General Assembly
- 4/ Advise about the behavior of a juror during a festival
- 5/ Requests for membership by some critics' organizations in several countries
- 6/ Dispute internal to a jury about their prize motivation
- 7/ Request to use our name and prizes for an Internet website,

PHILIPPE J. MAAREK

Barbara Lorey de Lacharriere FIPRESCI Awarded Film Series

Since the General Assembly in Bari in 2018, as Director of Department in charge of FIPRESCI Award Promotion I have focused my activities on:

- 1/ Conceiving, curating and organizing FIPRESCI film programs and events for 5 international film festivals in Russia, India, Kazakhstan and Kosovo.

1.1 East&West International Film Festival, Orenburg, Russia, (August 2018) :

- Wild Roses (Dzikie Róże) by Anna Jadowska, Poland, 2017 FIPRESCI Award Cottbus 2017. Guest attending : Anna Jadowska
- Lane 1974, by S.J.Chiro, USA 2017 FIPRESCI Award Seattle 2017 Guests attending : S.J.Chiro
- A Man of Integrity (Lerd) by Mohammad Rasouloff, Iran 2017 FIPRESCI Award Yerevan 2017
- The Nothing Factory (A Fábrica de Nada) by Pedro Pinho, Portugal 2017 FIPRESCI Award Cannes 2017

1.2 Bengaluru International Film Festival (February 2019)

- Birds of Passage (Pajaros de Verano) by Cristina Galego and Ciro Guerra, Colombia, Denmark, Mexico 2018 FIPRESCI Award Motovun International Film Festival 2018
- The Heiresses (Las Herederas) by Marcelo Martinessi, Paraguay, 2018 FIPRESCI Award Berlinale and FICCI 58, Guadalajara 2018
- Float like a Butterfly by Carmel Winters, Ireland 2018

FIPRESCI Award Toronto Intl Film Festival

- Suleiman Mountain (Sulayman Too) by Elisaveta Stishova, Kyrgyzstan, Russia 2017 FIPRESCI Award Eurasia International Film Festival Astana

- Sofia by Meryem Benm'Barek, France, Qatar 2018 FIPRESCI Award Thessaloniki International Film Festival 2018

- At War (En guerre) by Stéphane Brizé, France 2018 FIPRESCI Award Palic 2018

More FIPRESCI award winners at the Contemporary World Cinema section :

Cold War (Zimna wojna) by Pawel Pawlikowski, Poland 2018; Shoplifters (Manbiki Kazoku) by Hirokazu Kore-eda, Japan 2018; Unremember (Deslembro) by Flavia Castro, Brazil 2018; One Day (Egy Nap) by Zsolia Szilagyi, Hungary 2018 ; Her Job (I Douelia tis) by Nikos Labôt, Greece 2018; Crystal Swan (Khrustal) by Darya Zhuk, Belarus 2018 and Ava by Sadaf Foroughi, Iran 2017

1.3 Eurasia Intl Film Festival Astana, June 2019

- Birds of Passage (Pajaros de verano) by Cristina Gallego, Ciro Guerra, Colombia 2018 FIPRESCI Award Motovun 2018

- The Gold Laden Sheep and the Sacred Mountain by Ridham Janve, India 2019 FIPRESCI Award Hong Kong 2019

- What's the Time in Your World (Dar donyaye to sa'at chand ast?) by Safi Yazdanian, Iran 2014, FIPRESCI Award Busan, South Korea 2014

1.4 Prifest Pristina (July 2019)

- House of the Hummingbird (Beol-Sae) by Bora Kim, South Korea, 2018 FIPRESCI Award Molodist 2019

- Birds of Passage (Pajaros de verano) by Cristina Gallego, Ciro Guerra, Colombia 2018 FIPRESCI Award Motovun 2018

1.5 East&West International Film Festival, Orenburg, Russia (August 2019)

- Sweet Country by Warwick & Dylan Thornton, Australia 2017 FIPRESCI Award Camerimage 2017, Bydgoszcz, Poland:

- Birds of Passage (Pajaros de verano) by Cristina Gallego, Ciro Guerra, Colombia 2018 FIPRESCI Award Motovun 2018

- The Fall of the American Empire, by Denis Arcand, Canada 2018 FIPRESCI Award Valladolid

2. Organizing our FIPRESCI Critics Polls in collaboration with Film New Europe 2018

-Karlovy Vary
<https://www.filmneweurope.com/images/FNE%20Critics/KVIFF2018.pdf>

-Venice
<http://filmneweurope.com/images/FNE%20Critics/VeniceCritics2018.pdf>

2019
-Berlinale
<https://www.filmneweurope.com/images/FNE%20Critics/BerlinaleCritics2019.pdf>

- Cannes
<https://www.filmneweurope.com/images/FNE%20Critics/cannes2019critics%20-%20Sheet1.pdf>

-Karlovy Vary
<https://www.filmneweurope.com/images/FNE%20Critics/KVIFF2019.pdf>

- upcoming : Venice

3. Other activities

Member of the International Jury Board for the East–West Golden Arch Award established by the Confederation of Cinematographers Union and under the artistic direction of our FIPRESCI colleague Andrey Plakhov.

Attending The International Film Award “East – West. The Golden Arch Ceremony in Moscow, participation in the round table discussion on Cold War in Cinema (April 2019)

BARBARA LOREY

Africa and Arab Countries Department**Ahmet Shawky****MENA (North Africa and Middle East)**

Dear colleagues, Having a separate MENA countries subdivision is quite challenging, as the Arab speaking counties have many things in common, but they are totally different when it comes to cinema and criticism industry situation. Among 22 countries of which 14 at least are producing films, we have only 3 national sections in Egypt, Tunisia and Morocco.

I started communicating with all the major active Arab festivals, critics associations and individual critics. FIPRESCI used to have only 2 juries in the region: Cairo and Tunis, after the cancellations of Dubai and Abu Dhabi festivals.

During my first year of service, actually 17 months after Bari assembly, we established new juries in Luxor (for African films), Ismailia (for documentaries) and El Gouna (for Arab films), the first two went very well, and the third should happen only 2 days after our GA meeting.

Cairo and Tunis juries are kept of course, and during the last Cairo IFF we organized an event titled “In Conversation with Klaus Eder”, to let the Arab critics attending the festival know more about the federation work. As a result we got two individual membership requests, and (the more important) the colleagues in Iraq informed me lately that they started the legal steps of establishing their national critics association, aiming to be a national section soon.

We are also in conversation with the major festivals in Morocco aiming to start a collaboration with one major festival there (Marrakech or Rabat). Our Moroccan colleagues started to be more active taking part in the FIPRESCI activities.

We also started a discussions with Carthage, Tunis (my colleague Djia Mambu from the African section and me, with Klaus on the loop), to have an Arab/African Talents critics between Tunis and Cairo, but the project stopped due to the sudden death of Carthage's head producer Nejb Ayed. We will re-try launching in during 2020.

More efforts will follow as I really believe that the regions I'm living in is a potential place for talents and progressive cultural projects, only needs more digging deep and hammering on the right points and persons.

As I'm trapped between Toronto, El Gouna and my work in Cairo festival, unfortunately I couldn't be with you in the GA this year. Wish you a pleasant stay in Hungary and will definitely be with you next year.

AHMED SHAWKY

Djia Mambu – Sub-Saharan Countries

As recently promoted as the director in charge of the Sub-Saharan countries for our Africa and Arab Countries Department, I tried this year to revive interest in African national sections to be a part of FIPRESCI, and encouraged individual journalists and film critics to join the federation with the aim of greater diversity within the various international juries.

A meeting was held with members (8) of the FACC (African Federation of Cinema Critics) and the Tunisian Association of Critics (4) on Friday, November 9, 2018 during the Journées Cinématographiques de Carthage. During this meeting, we also discussed the possibility of setting up a Talents Critics workshop, a Francophone film critic workshop during Carthage film festival as there are already workshops in English in other festivals.

On the other hand, I sent about 30 questionnaires to journalists and critics via email and social network to register. To date, it is not yet possible to obtain an exact number of registrations following these mailings. Several have registered to my knowledge. In any case, their application must be encouraged to take part in the FIPRESCI juries.

As a reminder, during the last discussions in the meeting, it was discussed that membership fees will be set at \$ 30 or \$ 40 / year for the related countries.

In terms of jury, FIPRESCI awards a new prize at the Luxor Film Festival in Egypt. The first prize was awarded by Klaus Eder (Germany), Ramy Elmetwaly (Egypt) and myself (Belgium / DR Congo).

As for the Talents Critics + Talents Critics Arab, a meeting was held in Luxor with Klaus, Ahmed Shawky, myself and Feu Nejib Ayed but the organization is postponed to next year due to the tight deadline. The JCC having their event advanced due to the president elections in early November. Also, unfortunate circumstances followed: the death of the artistic director of the Cairo IFF and Néjib Ayed, director of the Carthage Festival, last August. A tribute was paid to him by our colleague Hassouna Mansouri on the site of FIPRESCI. <http://FIPRESCI.org/news/nejib-ayed/> DJIA MAMBOU

Birgit Beumers – Central Asia

Festivals: For Central Asia, FIPRESCI currently has a jury only at the Eurasia IFF in Astana/Kazakhstan. There are no international events of that scale in the other republics, although the situation may change (Tajikistan has a biannual festival, Didor, but no budget for international guests).

This year, Eurasia IFF (Astana) was directed by filmmaker Ermek Tursunov and his producer Kanat Torebay. They were contacted about a FIPRESCI jury and did not respond. The organization of the festival and its content have changed and, judging from the program, may no longer be of interest for FIPRESCI (no focus on films from the region). Also, the festival dates were announced at very short notice (June announcement for the event held in the first week of July). This partly had to do with the presidential elections and delays of budget allocations. The situation with Eurasia IFF will be reviewed next year.

FIPRESCI sent an observer last year to the Shaken Aimanov festival in Almaty (November) and had decided to send a jury there; however, the festival will not take place this year.

The third festival in Kazakhstan is the Almaty International FF (August), which is a coproduction event; its developments will be monitored, and they have expressed an interest in having a jury.

The membership of colleagues from Central Asia is potentially growing but it would be useful to apply the reduced membership fee throughout the region, and to ensure that all members are listed on the FIPRESCI website. I have supplied lists with contact details and emails, but they need to be contacted.

BIRGIT BEUMERS

Pamela Bienzobas, Grand Prix / Fénix Awards

Dear colleagues gathered at the General Assembly, From a distance, I wish you all a productive and pleasant time together in Miskolc. Please find a brief report on the activities I take care of, for the year 2018 and for 2019 so far:

Cannes FIPRESCI jury: Last year, there were major changes in Cannes' program. The new and polemic schedules not only affected everyone's daily work, but had another side-effect: the FIPRESCI Award used to be presented (along with our loyal partners, the Ecumenical jury) on the day before the closing ceremony, a few hours before the Un Certain Regard closing ceremony. That meant that as the festival activity decreased, on that last day before the official palmarès (and after the parallel sections had already announced their winners the previous day), the main news were the UCR and the non-official awards. Among them, FIPRESCI's had always been the one to make the headlines, with great expectation and coverage.

Since last year, we are forced to announce our award just a few hours before the official closing ceremony, drowning within the news of the official palmarès. The ceremony is still attended by as many faithful colleagues as before, who react to the results and spread the news online. However, a short while later the Golden Palm obviously takes all the attention. The industry outlets, the media from the countries of our winners, and the media that gives more space to cinema continue to cover our award as an important, separate event, but of course with the general media this has meant losing visibility.

As this obviously has to do with the wider political intentions behind all these changes, for the moment there doesn't seem to be any hope of returning to the previous organisation.

Grand Prix: The Grand Prix poll has continued to be carried out in two phases, both online. In 2018, a total of 473 members voted in one or both phases of the poll. (The impossibility of sending mass mails to call for votes meant a decrease from 576 in 2017.) The winner was Phantom Thread by Paul Thomas Anderson (his third Grand Prix!).

This year, as I write this report, the poll is still open. The award will be presented in San Sebastián a few days after you read this at the Assembly, and you will find the usual detailed report in the website's members' area. The number of participants will most certainly increase again.

The Grand Prix remains a very attractive and visible award, both for our members who can all participate in equal conditions, and for the press and cinephile world. San

Sebastián Film Festival, where the award has always been presented, is a wonderful partner, trying their best to bring in the winner and giving us huge visibility in their televised opening ceremony.

Fénix Awards: The Mexican-based Ibero-American association Cinema23 had established the Fénix Awards in 2014 (where each professional branch voted for the winners in their category), which quickly gained visibility and prestige. Since the first edition, FIPRESCI was invited to appoint the winner of the special award acknowledging the contribution to film criticism in the region. The award was decided by a committee of colleagues from different Ibero-American countries, after national sections and active colleagues from the region were invited to submit proposals. In 2018, the FIPRESCI Fénix Award went to our Argentinean colleague Luciano Monteagudo (<http://www.fipresci.org/news/fenix-2018>; <https://cinema23.com/en/premios-fenix/trabajo-critico-2018/>).

Alas, the Fénix Awards and all of Cinema23's film promotion activities have come to an end, as the association suffered from the upheaval in Mexico's cultural policies, which has meant much of the sector lost public support. Kind regards,

PAMELA BIÉNZOBAS

Amber Wilkinson, Talent Press Initiatives

Talent Press was again held within the framework of the Berlinale Talents, in February 2019, in cooperation between Berlinale, Goethe Institute and FIPRESCI. We also co-operated on Talent Press initiatives with Warsaw, Tallinn, Guadalajara, Buenos Aires and Rio - in the case of these festivals, we published the call for participants, helped with the selection of mentors as required and put text written by the young critics on the FIPRESCI website. We also operated a looser co-operation with Rotterdam and Locarno, in that we offer alumni a place on our juries. The Talent Press initiatives in general are currently under review. AMBER WILKINSON

Jury participations 2018/2019

This list includes all jury participations of national sections from January 2018 until September 2019.

Argentina 2018 Buenos Aires Paula Vázquez Prieto, Mar del Plata (Federico Karstulovich), Gijón (Diego Lerer). 2019 Buenos Aires (Diego Gustavo Trerotola).

Armenia 2018 Wiesbaden (Artur Vardikyan), Kyiv (Diana Martirosyan), Warsaw (Artavazd Yeghiazaryan), Yerevan (Nune Hakhverdyan). 2019 Yerevan (Raffi Movsisyan)

Australia 2018 Rotterdam (Tara Judah), Munich (Peter Krausz - Melbourne), Toronto (Lesley Chow - Melbourne), Taipei (Grant Watson - Sydney). 2019 Haugesund (CJ Johnson - Sydney)

Austria 2018 Schwerin (Marian Wilhelm), Tel Aviv (Marietta Steinhart), Vienna (Andrey Arnold). 2019 Palm Springs (Marietta Steinhart), Schwerin (Susanne Gottlieb).

Bangla Desh 2018 Dhaka (Sadiah Khalid), Berlin (Ahmet Musztaba Zama). 2019 Dhaka (Rafiquzzaman), 2019 Cannes (Sadiah Khalid).

Belgium 2018 Cannes (Elli Mastorou), Toronto (Astrid Jansen), Drama (Niels Putman), Tunis (Djia Mambu). 2019 Luxor (Djia Mambu), Buenos Aires (Elli Mastorou), Cannes (Niels Putman), Ankara (Sarah Skoric), Locarno (Juliette Goudot).

Belarus 2018 Oberhausen (Irena Kotelovich), Minsk (Maksim Karpitski). 2019 Zagreb Dox (Irena Kotelovich), Krakow Doc (Irena Kotelovich), St. Petersburg (Darya Amialkovich).

Brazil 2018 Berlin (Mario Abbade, Rio), Buenos Aires (Daniel Herculano, ABRACCINE), Cartagena (Luiza Lusvarghi - Abraccine), Istanbul (Elaine Guerini, Abraccine), Cannes (Neusa Maria Barbosa - Abraccine), Annecy (Lucas Salgado, Abraccine), San Sebastian (Ivonete Pinto, ABRACCINE), Rio de Janeiro (Tatiana Trindade, ACCRJ), Rio de Janeiro (Luciana Costa Almeida, ACCRJ). 2019 Palm Springs (Elaine Guerini, Abraccine), Berlin (Orlando Margarido - Abraccine).

Bulgaria 2018 Sofia (Olga Markova), Cairo (Bojidar Manov). 2019 Sofia (Katerina Lambrinova).

Canada 2018 Oberhausen (Paul Landriau - Montreal), Toronto (André Roy - Montreal), Toronto (James Slotek - Toronto), Indianapolis (Karen Gordon - Toronto). 2019 Rotterdam (José Antonio Teodoro - Toronto), Saguenay (James Slotek - Toronto), Panama (José Antonio Teodoro - Toronto), Toronto (Claire Valade - Montreal), Toronto (Liam Lacey - Toronto), Montreal FNC (Guillaume Potvin - AQCC).

Chile (the section has been dissolved) 2018 Toulouse (Pamela Biéznobas, individuel), Cannes (Pamela Biéznobas, individuel), Toronto (Andrés Nazarala, individuel).

Croatia 2018 Palic (Tonci Valentic), Moscow (Dragan Jurak), Zagreb (Marcella Jelic), Thessaloniki Doc (Tonci Valentic), Motovun (Nino Kovacic). 2019 Zagreb Dox (Dragan Jurak), Krakow Doc (Nino Kovacic), Motovun (Marijana Jakovljevic).

Cuba 2018 Havana (Ruben Padrón Astorga). 2019 Guadalajara (Joel del Rio Fuentes), Panama (Joel del Rio Fuentes).

Czech Republic 2018 Seattle (Vojtech Rynda). 2019 Schwerin (Radovan Holub), Karlovy Vary, Locarno (Viktor Palák, president), Duhok (Radovan Holub).

Denmark 2018 Tromsø (Lone Nikolajsen), Cluj (Lone Nikolajsen), St. Petersburg (Steffen Moestrup), Warsaw (Ida Rud Nielsen). 2019 Cannes (Ann Lind Andersen).

Egypt 2018 Astana (Ahmed Shawky), Cairo (Essam Zakaryia). 2019 Rotterdam (Rasha Hosny), Luxor (Rami El-Metwaly), Hong Kong (Ayman Youssef), Ismailia (Fayza Hindawy), ElGouna (Omar Mervat Mohamed), Leipzig (Essam Zakaryia).

Estonia 2018 Tallinn (Annika Koppel)

Finland 2018 Lecce (Marta Balaga) Karlovy Vary (Marita Nyrhinen), Valladolid (Eero Tammi), Thessaloniki (Antti Selkokari). 2019 Cluj (Marta Balaga), Duhok (Eija Niskanen).

France 2018 Rotterdam (Eithne O'Neill – Syndicat, president), Berlin (Shahla Nahid - UJC), Vilnius (Jean-Max Mejean - Syndicat), Zagreb (Colette de Castro, UJC), Annecy (Michèle Tatu – UJC), Yerevan (Pierre-Simon Gutman, Syndicat), Wiesbaden (Eithne O'Neill - Syndicat), Cannes (Michel Ciment, president), Cannes (Houda Ibrahim – UJC), Karlovy Vary (René Marx – Syndicat), Miskolc (Isabelle Danel – Syndicat), Saguenay (Leo Soesanto – Syndicat), Chemnitz (Ivan Magrin-Chagnolleau – Syndicat), Rio de Janeiro (Olivier Pelisson, Syndicat). 2019 Dhaka (Pierre-Simon Gutman, Syndicat), Göteborg (Dominique Martinez), Berlin (Eithne O'Neill - Syndicat), Saguenay (Valérie Ganne - Syndicat), Toulouse (Jean-Max Mejean - Syndicat), Oberhausen (Françoise Ricard – Syndicat), Istanbul (Nada Ashari Gillon, UJC), Cannes (Gideon Kouts - UJC), Cannes (Marie-Pauline Mollaret – SFCC), Annecy (Nathalie Chifflet, SFCC), Prishtina (Dieter Wiczorek – UJC), Palic (Eithne O'Neill - Syndicat), Vladivostok (René Marx – Syndicat), Venice (Ariel Schweitzer – Syndicat), Drama (Louise Dumas), ElGouna (Frédéric Ponsard - Syndicat), Montreal FNC San Sebastian (Jean-Max Mejean - Syndicat).

Germany 2018 Berlin (Bettina Schuler – VDFK), Berlin (Teresa Vena – VDFK), Hong Kong (Holger Roemers - VDFK), Lecce (Tim Lindemann – VDFK), Schwerin (Frank-Burkhard Habel - BVMJ), Oberhausen (Ricardo Bruno – VDFK), Cannes (Jennifer Zylka – VDFK), Zagreb (Carolin Weidner, VDFK), Sofia (Claus Loeser, VDFK), Prishtina (Ingrid Beerbaum - BVMJ), Locarno (Teresa Vena – VDFK), Venice (Peter Kremiski, VDFK), Valladolid (Katharina Dockhorn - BVMJ), Duhok (Malik Berkati - VDFK), Vienna (Heidi Strobel – VDFK), Leipzig Bettina Hirsch - VDFK), Minsk (Konstanty Kuzma – VDFK), Cottbus (Ingrid Beerbaum - BVMJ), Mannheim-Heidelberg (Martin Wolkner - VDFK), Tallinn (Alexandra Puetter - VDFK), Bratislava (Bettina Hirsch - VDFK), Havana (Wolfgang Martin Hamdorf). 2019 Palm Springs (Thomas Abeltshauser - VDFK), Tromsø (Susanne Schuetz - VDFK), Berlin (Angelika Kettelhack - BVMJ), Berlin (Ricardo Brunn - VDFK), Thessaloniki Dox (Carolin Weidner, VDFK), Luxor (Klaus Eder – VDFK), Vilnius (Florian Vollmers - VDFK), Krakow OFF Camera (Malik Berkati - VDFK), Ismailia (Carolin Weidner, VDFK), Schwerin (Teresa Vena – VDFK), Kiev (Klaus Eder – VDFK), Toronto (Frédéric Jaeger), ElGouna (Karsten Kastelan, BVJM), Leipzig (Peter Kremiski, VDFK).

Great Britain 2018 Palm Springs (Amber Wilkinson), Berlin (James Evans), Cannes (Richard Mowe), Cannes (Rita Di Santo – replacement, no fee), Prishtina (Rita Di Santo),

Haugesund (James Evans), Venice (Rita Di Santo, president), Chemnitz (Jeremy Clarke), Indianapolis (Rita Di Santo), Thessaloniki (Rich Cline), Sevilla (Amber Wilkinson). 2019 Berlin (Rita Di Santo, president), Wiesbaden (Birgit Beumers), Moscow (Demetrios Matheou – canceled, fee !), Annecy (Jeremy Clarke), Prishtina (Steven Yates), Toronto (Rita Di Santo, president).

Greece 2018 Thessaloniki Doc (Joseph Proimakis), Drama (Konstantinos Blathras), Thessaloniki (Nick Aletras), Stockholm (Christos Skyllakos), Athens (Nestoras Poulakos). 2019 Thessaloniki Doc (Ioannis Totonidis), Sofia (Joseph Proimakis), Lecce (Georgios Papadimitriou), Drama (Giannis Fragoulis).

Hong Kong 2018 Hong Kong (Cecilia Wong), Taipei (Ross Chen). 2019 Hong Kong (Ross Chen).

Hungary 2018 Miskolc (Kata Gyürke), Indianapolis (Géza Csákvári), Leipzig (Kata Orsolya Molnar), Minsk (György Kárpáti). 2019 Hong Kong (Teréz Vincze), Yerevan (György Baron), Miskolc (Kata Orsolya Molnar).

India 2018 Toronto (Subrahmanyam Viswanath), St. Petersburg (Madhu Eravankara), Kerala (Meena Karnik), Kerala (Premchand), Kerala (Meghachandra Kongbam). 2019 Dhaka (Rekha V. Deshpande), Bangalore (Siraj Syed), Ankara (Meena Karnik), Toronto (Rekha V. Deshpande – canceled)

Israel 2018 Thessaloniki Doc (Yael Shuv), Saguenay (Shy K. Segev), Moscow (Albert Gabay), Tel Aviv (Benjamin Tovias), Tel Aviv (Ofer Liebergall), Jerusalem (Ofer Liebergall), Miskolc (Albert Gabay), St. Petersburg (Ohad Landesman), Vladivostok (Nachum Mochiach). 2019 Göteborg (Shy K. Segev), Bangalore (Nachum Mochiach), Cannes (Rak Naama), Krakow Doc (Nachum Mochiach), Munich (Yael Shuv), Venice (Ofer Liebergall).

Italy 2018 Palm Springs (Marco Lombardi), Rotterdam (Andrea Crozzoli), Vilnius (Salvatore Marfella), Lecce (Ignazio Senatore), Istanbul (Massimo Lechi, Critics), Krakow Netia Off Camera ((Alberto Tristano), Krakow Short / Doc (Massimo Lechi), Venice (Andrea Bosco), Venice (Silvana Silvestri), San Sebastian (Andrea Crozzoli), Guadalajara (Furio Fossati), Toulouse (Renzo Fegatelli), Palic (Massimo Lechi), Jerusalem (Renzo Fegatelli), Duhok (Massimo Lechi), Stockholm (Alberto Castellano), Camerimage (Massimo Lechi), Torino (Anna Maria Pasetti), Bratislava (Michele Sancisi). 2019 Berlin (Massimo Lechi), Zagreb (Roberto Tirapelle), Guadalajara (Marco Lombardi), Toulouse (Renzo Fegatelli), Oberhausen (Marco Grosoli), Lecce (Francesco Grieco), Wiesbaden (Giuseppe Sedia), Vladivostok (Chiara Spagnoli Gabardi), Venice (Renzo Fegatelli), Venice (Paola Olivieri), Miskolc (Andrea Bosco), Duhok (Paolo Russo).

Japan 2018 Busan (Yuu Sato)

Korea 2018 Busan (Soong-beum AHN)

Latvia -

Macedonia 2018 Vilnius (Gena Teodosievska, canceled), Camerimage (Blagoja Kunovski), Mannheim-Heidelberg (Marina Kostova), Tallinn (Suncica Unevska). 2019 Berlin (Suncica Unevska), Moscow (Blagoja Kunovski), Drama (Igor Angjelkov).

Morocco 2018 Cairo (Rachid Naim)

Netherlands 2018 Rotterdam (Paul Van Es), Moscow (Maricke Nieuworp), Cannes (Joost Broeren), Ankara (Nicole Santé), Vladivostok (Mike Naafs), Chemnitz (Thierry Verhoeven). Rotterdam (Renata Habets), Bangalore (Kaj van Zoelen), Buenos Aires (Dana Linssen), Karlovy Vary (Hugo

Emmerzael), Motovun (Jelle Schot), Leipzig (Lisa Van der Waal).

Norway 2018 Tromso (Jan Storo), Goteborg (Jan Erik Holst), Istanbul (Jan Storo), Munich (Jan Storo), Locarno (Kristin Aalen), Haugesund (Britt Sorenson). **2019** Tromso (Geir Kamsvåg), Rotterdam (Kristin Aalen), Vilnius (Britt Sorenson), Cannes (Jan Storo), Ankara (Kristin Aalen), Cannes (Jan Storo), Palic (Jan Storo), Haugesund (Ida Madsen Hestman), St. Petersburg (Aleksander Huser).

Peru 2019 Berlin (José Romero).

Poland 2018 Krakow Netia Off Camera (Leon Bukowiecki), 2018 Krakow Short / Doc (Adam Kruk), Munich (Andrzej Fogler), Drama (Marcin Gizycki), Busan (Lukas Maciejewski), Warsaw (Monika Talarczyk), Stockholm (Tadeusz Szczepanski), Camerimage (Tadeusz Lubelski), Gijón (Hanna Margolis), Athens (Mariola Wiktor). **2019** Krakow off Camera (Blazej Hrapkowicz), Ismailia (Adam Kruk), Prishtina (Barbara Giza), Istanbul Documentarist (Anita Piotrowska), Palic (Barbara Kosecka), Haugesund (Tadeusz Szczepanski).

Portugal 2018 Goteborg (Manuel Halpern), San Sebastian (Francisco Ferreira), Cannes (Paulo Portugal).

Romania 2018 Motovun (Angelo Mitchievici), Jerusalem (Giulia Dobre), Havana (Dana Duma). **2019** Oberhausen (Irina Trocan) Istanbul (Angelo Mitchievici) Munich (Giulia Dobre).

Russia 2018 Vilnius (Boris Nelepo – jumped in, no fee) Wiesbaden (Iryna Marholina) Palic (Nina Sputnitskaya), Moscow (Maksim Kaziuchits), Haugesund (Anjelica Artyukh), Vladivostok (Maksim Kaziuchits), Athens (Maksim Kaziuchits), Torino (Alena Sycheva). **2019** Göteborg (Nina Sputnitskaya), Moscow (Andrei Vasilenko), Istanbul (Vic Smirnova), Annecy (Alena Sycheva), Vladivostok (Alena Sycheva), Miskolc (Alexei Gusev).

Serbia 2018 Berlin (Sandra Perovic - YU I), Sevilla (Dejan Petrovic – YU II). Munich (Greg de Cuir, YU I), Venice (Dubravka Lakic – YU II).

Slovakia 2018 Dhaka (Viera Langerova), Toulouse (Kristina Kudelova), Istanbul (Martin Kanuch), Minsk (Viera Langerova), Ljubljana (Kristina Kudelova), Bratislava (Viera Langerova). **2019** Kiev (Viera Langerova).

Slovenia 2018 Berlin (Tina Poglajen), Annecy (Ana Sturm), Yerevan (Petra Meterc), Pristina (Ziga Brdnik), Motovun (Ana Sturm), Venice (Tina Poglajen), Ljubljana (Jasmina Sepetavc). **2019** Rotterdam (Giovanni Vimercati), Thessaloniki Dox (Ziga Brdnik), Seattle (Petra Meterc), Karlovy Vary (Ana Sturm), Odessa (Giovanni Vimercati), Motovun (Jasmina Sepetavc), Locarno (Leonardo Goi).

Spain 2018 Berlin (Carlota Mosegui, Barcelona), Moscow (Pablo Garcia Conde, Barcelona), Cluj (Eva Peydro – Madrid), Kyiv (Andoni Iturbe – Barcelona), Cartagena (Oscar Peyrou - Madrid), Venice (Mireia Mullor – Barcelona), San Sebastian (Marta Armengou – Barcelona), Valladolid (Abraham Domínguez – Barcelona), Leipzig (Bruno Hachero Hernández, Barcelona), Sevilla (Eva Peydro – Madrid), Gijón (Guillem F. Mari), Torino (Toni Junyent – Barcelona). **2019** Sofia (José Luis Losa Garcia – Barcelona), Istanbul (Margarita Chapatte - Barcelona), Karlovy Vary (José Luis Losa Garcia – Barcelona - canceled one day before opening, fee to be paid), Miskolc (Abraham Belloso – Barcelona, canceled, no fee), St. Petersburg (Eva Peydró – Madrid).

Sri Lanka -

Sweden 2018 Krakow Short / Doc (Anders Larsson), Odessa (Sanjin Pejkovic), San Sebastian (Jon Asp). **2019** Lecce (Anders Larsson), Moscow (Sanjin Pejkovic), Odessa (Wanda Bendjelloul), Istanbul Documentarist (Alexandra Enberg).

Switzerland 2018 Tromso (Beat Glur), Locarno (Denise Bucher). **2019** Locarno (Cristina Trezzini).

Tunisia 2018 Tunis (Lassaad Jamoussi).

Turkey 2018 Istanbul (Ali Ercivan), Istanbul (Ayca Ciftci Öztürk), Vienna (Yesim Tabak), Cottbus (Janet Baris), Taipei (Melis Behlil). **2019** Tromso (Cüneyt Cebenoyan), Krakow Off Camera (Övgü Gökce), Istanbul (Ruggero Calich – Fee 25 €), Istanbul (Okan Arpac), Istanbul Documentarist (Seray Genc), Venice (Esin Küçüktepepinar), Toronto (Müge Turan)

Ukraine 2018 Goteborg (Dariia Badior), Krakow Netia Off Camera (Elena Rubashevskaya), Cluj (Anton Filatov), Odessa (Sergii Vasyliiev), Kyiv (Dariia Badior), Cottbus (Dariia Badior). **2019** Vilnius (Anton Filatov), Toulouse (Oleksii Pershko), Moscow (Elena Rubashevskaya), Kiev (Anton Filatov), Odessa (Dmytro Desyateruk).

Uruguay 2018 Rotterdam (Flavio Lira), Buenos Aires (Diego Faraone), Seattle (Pablo Starrico), Karlovy Vary (Alejandra Trelles), Los Cabos (Flavio Lira), Mar del Plata (Agustin Acevedo Kanopa), Mar del Plata (Sergio Moreira). **2019** Yerevan (Alejandra Trelles)

U.S.A. 2018 Palm Springs (Nathan D. Lee), Sofia (Emanuel Levy), Odessa (Robert Horton), Astana (Amy Nicholson), 2018 Ljubljana (Robert Horton). **2019** Seattle (Robert Horton).

All Juries

This is an overview on all juries where we're present with a jury (state of affairs September 2019). Changes of festivals and dates are possible. All juries are in detail announced in circulars, with an information on the conditions of participation, on the exact dates, on a jury period which might be introduced, and of course on the deadlines (which are normally around two to three months before the event). For changes, see our website, the members area.

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

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

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

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

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

Berlin (Germany, February). Three prizes (Competition, Panorama, Forum), nine jury members. For the Panorama and Forum sections a few hotel invitations are available. Colleagues already invited by the festival can get an extension of their hotel invitation to the whole period. – *The new artistic director of the festival, Carlo Chatrian, introduces a new competition, "Encounters", and the festival asks if we could consider another prize to this section.*

Bangalore (India, February). Focus: new Indian films. Our Indian colleagues do together with the festival a pre-selection, which will then be seen by our jury (three members, Europe and Asia).

Zagreb. The Documentary Film Festival (ZagrebDox, February/March). Three members, (Europe). Focus: the regional competition.

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

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

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

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

Luxor (Egypt, March). Focus on African fiction films. Three members (Europe, Africa).

Hong Kong (April). One of the major Asian events. Our jury focuses on young international films and has three

members (Europe/The Americas, Asia, Hong Kong). The festival offers hotel accommodation and a contribution to the travel costs.

Vilnius (Lithuania, March). "Vilnius Film Festival – Kino Pavasaris". Three jury members (Europe). Focus: the cinemas of the Baltics.

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

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

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

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

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

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

Ismailia (Egypt, April). Documentary Film Festival. Three members (Europe, Africa, Egypt).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 (to a long fiction, optionally to a short film). Three jurors (Europe).

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

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

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

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

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

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

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

Duhok (Iraq, Kurdistan Regional Government, September). Our jury (three members) focuses on the Kurdish Cinema Competition.

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

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).

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

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

ElGouna (Egypt, September). Focus on Arab films (fiction, documentary) in various sections. Three members.

San Sebastian (Spain, September). International film festival, one of the major European events. Marvelous retrospectives. Five jurors. Focus: the international competition.

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

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

Montreal (Canada, October). Festival du Nouveau Cinéma, dedicated to "discover a daring and unparalleled cinema". Three jurors (USA/LatinAmerica, Europe, Canada)

Indianapolis (USA, Heartland Film Festival, October). Focus: New and young and yet unknown independent American cinema. Three jurors.

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).

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

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

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

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

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

Bratislava (Slovakia, November). Overview of recent world cinema. Three jury members (Europe). *However not yet sure.*

Minsk (November). The "Listapad International Film Festival" in Minsk will again welcome our jury. Focus: the former socialistic countries. Our jury five members) will judge debut full length films in competition.

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".

Rio de Janeiro (Brazil, October/November). 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).

Sevilla (Spain, November). Festival of European Cinema. Three jurors (Europe). Focus: The section "Endless Revolutions". Three jurors (Europe).

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

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

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

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

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

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

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

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

Amsterdam (The Netherlands, IDFA – International Documentary Film Festival, November/December). Arguably one of the most important festivals for documentaries worldwide and certainly the largest. Three jurors (worldwide).

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

Torino (Italy, November). Festival of new and young cinema. Three jurors (possibly Europe only).

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

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

We will carefully observe the situation at festivals with which we did cooperate, in particular in Israel, Kazakhstan, Slovakia. For any changes in this jury list, including new juries, see the members area of our website.

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 (previous) Year".

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

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

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

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

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

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

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

FIPRESCI Platinum Award 95. This series of special awards and masterclasses will be continued, for now at the festivals of Lodz and Sofia, other festivals may follow.



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