



# General Assembly 2014



## Welcome to Bari

Dear colleagues,

In the last 25 years, our annual assemblies have almost always taken place in Italy: first in Milan (at MIFED, the film and tv market), then (and that's the moment when Felice Laudadio came in) in Saint Vincent, up in the mountains of the north, followed by Viareggio at the seaside, then in the deep south, in Taormina, Sicily, passing on to Rome, to the television festival RomaFictionFest and the wonderful "Casa del Cinema – House of Films". And now Bari. Felice Laudadio, our faithful host from over two decades, has a few years ago initiated this new festival, dedicated primarily to Italian cinema, and had invited us to accompany him with our annual assembly.

Bari is the capital of the southern province of Apulia. The film festival ([www.bifest.it](http://www.bifest.it)), one of the main cultural events in the region, begins on Saturday (April 5). It offers a great opportunity to get updated with recent Italian cinema, and it's also a great chance to meet the filmmakers.

A particular welcome to the colleagues who are the first time with us.

Please find here all essential material for the assembly.

Enjoy the festival's wonderful hospitality. About the festival events and a dinner in honor of FIPRESCI Felice Laudadio will inform you separately.

Enjoy Bari!

KLAUS EDER

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

Editorial note. The Texts in this collection of material were printed as they arrived, without any language editing. It's internal texts, which can be distributed within FIPRESCI only.

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## Participants

### Delegates

Bojidar Manov, Bulgaria  
Diana Nenadic, Croatia  
Nanna Frank Rasmussen, Denmark  
Eva Zaoralova, Czech Republic  
Essam Zakarea, Egypt  
Maria Ulfsak-Seripova, Estonia  
Matti Råmo, Finland  
Isabelle Danel, France  
Dennis Vetter, Germany  
Yael Shuv, Pablo Utin, Israel  
Umberto Rossi, Italy  
Atsuko Saito, Japan  
Blagoja Kunovski, Macedonia  
Dana Linssen, The Netherlands  
Öyvör Vik, Norway  
Dana Duma, Romania  
Eulalia Iglesias, Spain  
Eva Af Geijerstam, Sweden  
Walter Vian, Switzerland  
Lyudmila Novikova, Ukraine  
Maja Bogojevic, individual

### Board

Jean Roy, president  
Alin Tasciyan, vice-president  
György Kárpáti, vice-president  
Klaus Eder, General Secretary

### Departments

Leo Bankersen  
Philippe Maarek  
Barbara Lorey

### Secretariat

Anne Brishoual

### Guest

Jack Mener, Belgium

# Agenda

General Assembly 2013/2014  
Bari, Italy

Sunday, April 6, 2014, 9:30 – 13:00, 14:00 – 18:00 h  
Monday, April 7, 2014, 9:30 – 13:00 h

The assembly takes place in the framework of the Bari International Film Festival,  
in Hotel Boscolo (the hotel where all delegates will be staying).

## Agenda

### Welcome

Felice Laudadio (our host, the Bari Festival's Artistic Director)  
Jean Roy (President of FIPRESCI)  
Presentation of the Delegates

### 1. Reports of Activity

- a. The Federation, report and financial report (General Secretary)
- b. Board: President, Vice-presidents
- c. Departments

### 2. Elections of a New Board

According to our statutes, the term of office of the president and the two vice-presidents is two years  
(and includes the possibility of one more term of office in a row).

The assembly is asked to elect the president and two vice-presidents.

Candidate for president: Alin Tasciyan

Candidates for vice-presidents: György Kárpáti, Dana Linssen

No other candidates were proposed.

### 3. Advisory Committee

Our statute knows the possibility of an advisory committee,  
made up by colleagues of high renown, who rendered great service to FIPRESCI,  
and who "may be consulted by the Board or the General Secretary  
in order to advise them whenever needed".

The Board will present a proposal.

### 4. Juries

The work and operating conditions of our juries need to be discussed.

This concerns particularly the question how we should react to the growing limitations of festival budgets,  
which unavoidably affect (and even endanger) the composition of our juries.

We also need to consider the requirements for jury members,  
especially with regard to languages and the publications they write for.

### 5. Special Events

Special Awards, Workshops.

In particular the modalities of our Grand Prix need to be discussed.

### 6. Any Other Business

Our German National Section wishes to discuss  
if colleagues who are involved in pr activities can serve on our juries.

## Report of Activities of the Federation 2013

**Members.** We've 49 national sections (new: Israel). Negotiations are on its way with colleagues in Morocco, as well as with a second Brazilian, and a second Peruvian association of film critics. Individual members (mainly in countries where national associations don't exist): 40 (tendency increasing). Following national sections are composed of two associations: Canada (Montreal and Toronto), France (Paris and Paris), Serbia-Montenegro (Belgrade and Belgrade), Australia (Sydney and Melbourne), Spain (Barcelona and Madrid). In regard of juries, the coordination between these two associations forming our national sections seems to work more or less smoothly.

**Membership Fees.** The difficulties of last years (almost no invoices sent, from various reason) are not yet completely solved. With Leo Bankersen taking care of the membership fees, the situation started, though, to return to normality. See the financial report.

**Juries.** Still the biggest part of the Federation's work. In 2013 we established 68 regular juries. The festival of Delhi (Cine-Fan) did not take place, the festival of Geneva didn't wish to host our jury (new fest head). By now, we lost also two festivals in 2014: Mumbai (documentary) and San Francisco. On the other hand, for three new juries (in 2014) negotiations could be finalized: Jerusalem, Vladivostok, Saint Petersburg. Talks with Lisbon (indieLisboa) and Prishtina are going on. Most of the juries could be completed without problems worth mentioning. An overview on jury participations in 2013 is published in this circular, and is part of this report. Problems occurred however in the case of the two Thessaloniki Festivals. FIPRESCI seems to get involved in a conflict between our Greek National Section (PEKK) and the festival. Alin Tasciyan, one of our vice-presidents, had tried to mediate between the two conflicting parties, see her report. In regard of the documentary festival in March, a solution could be found. In regard of the feature film festival in November, everything's still open.

There happened a few minor problems. The number of cancellations of colleagues increased, especially in autumn and winter 2013/2014. It's not cancellations from any urgent private or professional reason. It's cancellations after the definite participation confirmations have been sent out – the candidates informed that they would no longer be interested and would have made other plans. Also, a few jury members turned out not to know English nor French, even not fragmentary. This is not essential for jury meetings and discussions, but it is essential for understanding films. Colleagues wishing to participate in juries or workshops should fluently know one of the two official languages of the Federation, English or French.

From several years, Anne Brishoual prepares all 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.

**Schwerin.** At the German festival of Schwerin (May), our German National Section arranges a "German-language" FIPRESCI jury (Austria, Germany, Switzerland) and composes a small series of FIPRESCI-awarded films.

**Special events.** *Palm Springs*, January 2013. 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 (2012) to *"Fill the Void"* (Lamale et Ha'lahal) by Israeli director Rama Burshtein. *San Sebastian*, September 2013. Abdellatif Kechiche's *"Blue Is the Warmest Color"* (La Vie D'Adèle) 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 have reliably and engaged done by our Chilean, Paris-based colleague Pamela Biéznobas. *Rio de Janeiro*, October 2013. 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 Traperero 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. The trophy was created by Brazilian artist Rodrigo Cardoso. *Berlin*, December 2013. At the European Film Awards Ceremony the "European Discovery 2013 — Prix FIPRESCI" went to the German film *"Oh Boy"*, written & directed by Jan Ole Gerster.

**Talent Press.** Was for the eleventh time organized in the framework of the Berlinale Talent Campus (now: Berlinale Talents), in February 2013, 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 2013) and Buenos Aires (BAFICI, April 2013). Under discussion: Durban, South Africa; Sarajevo; and, maybe, Beirut (in 2015). We supported the Rotterdam "Trainee Project" (January 2013) and the Warsaw Workshop (October 2013) for young critics from eastern European countries, and organized (with the help of the Goethe Institute) a workshop in Tallinn (Black Nights Film Festival, December 2013). In discussion: Rio de Janeiro (2014).

In charge: Klaus Eder. To take care of all initiatives fostering young professionals is another task which can be "outsourced" to a colleague who has experience in teaching and some organizational talent.

**Website.** Our website won considerable recognition and readers (between 70.000 and 90.000 per month). Without any

*Cont Activities of the Federation*

doubt, this is the most visible (and most successful) part of our work. For details, see György Karpati's report.

Vice-president Alin Tasciyan created a connection with an Istanbul-based web company, Mingus Design ([www.Mingus-Design.com](http://www.Mingus-Design.com)). This company is ready to take care of our website, for free. A first draft of a layout exists. Currently, the texts and photos from our online site (thousands of pages) are converted to the new system. We hope to air the new site within the next few month.

**Group "fipresci-I"**. Our Dutch colleague Leo Bankersen established a discussion group on the Internet. See his report.

**Circulars.** Five circulars have been published in 2013 (and two, by now, in 2013). 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: 3.396. Members: 1.523.

**Facebook.** We established two pages on Facebook: a public page; and a group. The group is secret, for members only, and is maintained by the General Secretary. The Public group is not updated regularly and needs urgently a moderator.

**Sponsoring.** Our British colleague Steven Yates had offered to look for companies which might sponsor FIPRESCI. Results are not known.

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 (an extension of his engagement to the general membership administration is planned). Thanks to Pamela Biénzobas who organized the "Best Film of the Year" initiative and coordinated the work of our Cannes jury. Thanks to Katharina Dockhorn who did the same work for our Berlinale jury. Thanks to Philippe Maarek, for his legal advises. Thanks to Barbara Lorey for her work with FIPRESCI-awarded films. Hassouna Mansouri is in charge of African affairs. Thanks to our website team, in particular the language editors Birgit Beumers, Laurence Boyce, Lesley Chow, Glenn Dunks, Alison Frank, Carmen Gray, Tara Judah, Yael Shuv, Christina Stojanova, José Teodoro, Steven Yates.

Almost twenty colleagues offer in the meantime their time and energy and goodwill to assist FIPRESCI on various fields. A bit more work needs to be taken off the General Secretary's desk: the membership administration, the workshops for young critics, the public relations (like the public Facebook site), the coordination of our members in Africa and in Latin America. Only then, the transition to a successor of the General Secretary should be done.

Thanks to a very effective and engaged board of 2012/2013: Jean Roy, Alin Tasciyan, György Kárpáti.

The General Secretary wishes to particularly thank Anne Brishoual, our secretary, for her engaged and reliable work.

KLAUS EDER

**Financial Report**

Balance 2012 (1)	- 12,897.42 €
Income	
Membership fees (2)	17,475.87 €
Expenditure (3)	
Phone, Fax, Internet (4)	1,312.74 €
Office costs (5)	2,058.27 €
Travels (6)	4,334.59 €
Other (7)	603.45 €
Secretary	9,800.00 €
Sum expenditure	18,109.05 €
Balance 2013 (8)	- 633.18 €
Balance 2012	-12,897.42 €
Balance total (9)	-13,530.67 €

**Notes**

The period of statement corresponds to the calendar year (2013).

(1) See financial report 2012. The debts are the result of missing membership fees in previous years, in particular in 2010, 2011 and 2012.

(2) In his report, Leo Bankersen mentions the total of 17.736,22 €. The difference to the numbers here, 260,35 €, is due to the fact that this sum (the Japanese fee, included in Bankersen's report) arrived on our account on January 10, 2014, and will therefore appear in the 2014 report.

(3) The expenditure contains a few items from 2012, together of 2.175,27 € (secretary November and December 2012, travel costs and maintaining computers).

(4) Same as in previous years: Basic fee for a broadband Internet access (at German Telekom)(proportionate costs), fee for domains and traffic (website) at our Internet provider (NC Projects). Calls via Skype to landlines and Premium Skype (for conference calls) have not been included. Also all cell phone costs of the General Secretary have not been charged to the Federation (even if both, Skype and cell, are widely used for contacts – Skype at the Munich desk, cell while travelling).

(5) 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. Same scale as in previous years.

(6) Travel of General Secretary and Secretary to the Bari assembly of 2013; of the GS to Berlin, for the preparations of the Berlinale Talent Press 2014 and the European Film Awards and a Board meeting. Included are also travels to the two major festival, in Berlin and Cannes, which are essential for our work

*Cont Financial Report*

(proportionate costs). The sum is higher than in 2012: Because the GS did not attend Cannes in 2012, but went there in 2013.

(7) Proportionate costs of our Berlinale award ceremony, and other small items.

(8) If we do not consider the backlog of 2012 income and expenditure, we've a 2013 income of 17.475,87 € and a 2013 expenditure of 15.933,78 €. This means that for the first time since years all running charges could be paid, still with a surplus of 1.542,09 €.

(9) This are approximately the debts the Federation owes the General Secretary. The exact sum is 11.680,88 € (the difference comes from overlapping payments and bookings both at the beginning and the end of the year). Faced with these debts of the Federation, the General Secretary did not demand an expense and representation allowance. Sum of unpaid debts for the years 2010-2013, at 31-12-2013: approximately 17,500 €.

See also Leo Bankersen's report.

The books have been examined and found to be in order, on April 3, 2014, by Dunja Bialas, Verband der deutschen Filmkritik (our German National Section).

## Reports of Activity / Board

### Jean Roy, President

*Dear Friends,* As you all know, my term as being your president is ending with this general assembly. My first feeling is to thank you all for your cooperation and help in keeping things as smooth as possible. It has always been my will. Anyone is entitled to his, or her, opinion about this presidency but I have to underline that what I made as a statement four years ago as been fulfilled. I made a point then that my position as being your president will not cost a single cent to our organisation. You can check with Klaus or Anne that I never asked for any advance or refund whatever the reason could have been. I also made a point then that I will never take any personal advantage of my position. That's why I refused to be a candidate in any of our juries, even if I realised it is supposed to be part of the job, or to take part in any of our official activities during this four years period. What I did, like attending every year the European Film Academy's general assembly, I did it on a personal basis, never by taking a seat which could have been occupied by someone else. I still believe that we have decent colleagues to take care of any offer and position as I still believe that, though our living conditions are getting worse and worse, with printed press vanishing as celluloid is vanishing, we still have decent reviewers, analysts, historians and researchers and a new generation which seems willing to continue the job. We have proved one more time that unity is basically our motto. To preserve unity and diversity has always been too my personal motto;

In this context, being your president was as pleasant as it could have been for anyone. My main job was involvement to make choices and decisions with the bureau, easy because we have never been conflicting and also because we have met on a regular basis. My goodbye word can be phrased in one sentence: Long live FIPRESCI and the best for you all.

JEAN ROY

### Alin Tasciyan, Vice-President

*Dear Colleagues,*

I wish to thank you all for your trust, support and cooperation at the end of my two consecutive terms as a Vice President of FIPRESCI. It has been an honour for me to represent our Federation. I hope you all truly agree that I have properly accomplished my tasks and duties.

Having reached the end of another term I wish to thank our hard working Board and our Extended Board for their dedicated efforts which have made my task and duties so much easier and lighter.

#### **Board Activities**

In 2013 our board has made progress and worked in harmony. As in previous years, we dealt with a lot of problems concerning our juries at the film festivals. Our General Secretary very often asked us to advise on cases of film festivals trying to reduce the number of jurors or forcing us to compose our juries from their list of invited journalists. This year we also faced

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a growing number of last minute cancellations of jury duties by our members. We were able to solve them peacefully, thanks to our General Secretary's efforts.

Unfortunately my efforts in trying to restore peace between our Greek association PEKK and the Thessaloniki International Film Festival were not enough. The disagreement between the parties remain unsolved. Our new board will have to face another crisis at the forthcoming TIFF. FIPRESCI and the TIFF both wish to continue the long term collaboration but the director of TIFF, Mr. Dimitri Eipides is very insistent not to accept any member of PEKK in his festival juries ever again due to some incidents from three years ago.

### **Representations**

*European Film Academy Prix FIPRESCI.* Our annual collaboration with the European Film Academy to nominate five films for the Discovery Award – Prix FIPRESCI continued in 2013 as well. We composed the jury in collaboration with EFA. I continued my duty as a juror. We hope to improve our partnership with EFA.

*Creteil Women's Films Festival.* I have been collaborating with the Creteil Women's Film Festival for three years on behalf of our Board. They have kindly asked for our help. For the 2014 edition I also sent them a list of notable films directed by women filmmakers.

### **Personal Initiative**

*New FIPRESCI website design and updating services.* Last year, right after our General Assembly I took the initiative to ask a friend to ask for his web services. Mr Berk Ozler is a real art lover and owns a company called Mingus Design. He did not hesitate to offer us to do the new design and continue to support us with updating services for the future, pro bono. Our General Secretary and I visited him in Istanbul twice and we keep on following his work on line. Our new web design has been seen by the members of our Extended Board and it has been approved.

The new website is almost complete. Since it uses the latest technologies it will ease the work of our editor and the General Secretary. We will be able to upload audio visual materials and search our database thoroughly. ALIN TASCİYAN

## György Kárpáti, Vice-President

In 2013 I tried to be even more effective when publishing the 300+ texts from 70+ festivals. Compared with 2012 I think we did a pretty effective job and as you can see through the chart below we only lacked 14 texts from 2013's festival texts. I was able to achieve this result by doing a regular, almost full-time job for FIPRESCI. It's clear that unfortunately it is not enough to send out the regular editorial letters with the request of writing the text to FIPRESCI and later on sending out a reminder. Last year we sent out as many as 3-4 reminders before finally we got the requested and expected texts. It also happened that I got some texts 5-7 months after the original deadline of receiving the reports. Because of different reasons (sometimes acceptable but most of the time not really) jury members often do not send their texts on time, if at all. 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. So while I do not make the deadline I just try to keep it. On the other hand I can't accept the complaints (e.g. from Poland last year) about the deadlines as the national delegates of the General Assembly should have informed their members about the decisions made by the GA or the delegates should have informed the GA about the national section's complaints. We still have to fight with the fact that our jury members do not know or don't accept the fact that when applying to a film critic jury they also accept to write a report to FIPRESCI in the English language. Some just do not understand our rule (this year a Polish colleague among the others) that everyone is obliged to write a text dedicated to FIPRESCI – so we don't accept texts written and published previously in another media outlet.

We still have problems when 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 should they write two texts for FIPRESCI (e.g. Norway this year). It's frustrating because the editorial letters are clear and it's very annoying when somebody is refusing to write the introduction text weeks after the end of the festival when it's then very hard to ask somebody else to do it. Also last year it was especially frustrating not getting texts from the most prestigious and important festivals. But sometimes the smallest festivals need this kind of promotion through the published opinion of our judges the most. I do not have to tell you that this strict deadline stems from two factors: festivals pay heed to the written reports about themselves and it's also very important for us to just make people aware of our continued existence. On the other hand it is also important to publish reports as soon as is possible so they are immediately relevant and get more visitors and visits. Last but not least deadlines help our job: as we're handling more than 70 festivals each year it is pretty hard to get back to an earlier festival at a later stage and takes more and more time. I'd like to remind everyone that in 2013 again I did most of the publishing alone just with the help of Klaus Eder. Fortunately an extended English native speaker language team helped with this job. Two years ago I decided to build a team to help the communication. Our extended regular native speakers - from around the world - help the fast and efficient work and do their job - such as me - for pro bono. 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, Steven Yates. As you already know we publish texts on the FIPRESCI website just after language editing. Our editors make the least corrections possible but sometimes many corrections are needed - depending on the language quality of the incoming texts. Trust in them: they just work for our and your good.

There is also another remarkable fact: both in 2013 and 2012 there were several cases when the delegates of the national sections didn't fulfill their jury duty by not sending any reports. We had some reports that there were problems with the language knowledge in some cases: the national members of

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the FIPRESCI juries didn't speak English well, or even at all - and in these cases of course they were unable to take part in the common jury work. I'd like to remind all the national sections that sending a national jury member is their responsibility including requirements such as checking their candidates' language knowledge. In the chart you can see that in 2013 in 7 cases we didn't receive the national delegate's report. This number was even higher (11) in 2012. Sometimes we received some promise first and never any text later and in other cases the communication from the person's email simple stopped after completing the jury work. In rare cases we even got some insulting emails refusing to write anything. In some cases we got Spanish, French and Italian language texts, though it's been made clear that the jury work is to be done in the English language (except some cases when it is detailed in the jury call) and in all of the cases we expect the jury report in English. We do not have the capacity to publish non-English language reports or to translate the non-English language texts into English. Of course we do not expect native language-level reports but that's why we have the language editor team so there is no need not worry about the perfect language quality of your report.

## 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

## 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  
 Reykjavik - Denmark  
 Rio - Brazil  
 Abu Dhabi - Germany/France, Egypt, India, Lebanon  
 Kiev - Germany  
 Thessaloniki - Egypt  
 Mannheim-Heidelberg - Denmark  
 Carthage - Germany/France  
 Mar del Plata - Argentina, Peru  
 Cairo - Tunisia

As you may have also seen we are continuing to publish the missing texts and reports from the earlier years. This process it pretty time-consuming, as we have to find these texts from the archive and we need the same language editors who are already under pressure with the correction of the recent reports. And I'm the only one who was publishing in 2013 some couple of dozen from the earlier years. In 2013 we did a decent job in this area with the 2007, 2008, 2009 (!) texts

and are continuing the work with the years 2009 and 2010. At this very moment 22 edited earlier texts are pending and some 37 festivals texts are still on the way from 2007, 2008, 2009. Hopefully the new website - it is just being designed - will make the publishing process easier, faster and less time-consuming. We do believe that the new site can be launched this year.

Also in 2013 I was an observer in Vladivostok where the international film festival invited our jury for the first time. After an extended observation I suggested that a FIPRESCI jury be composed there. I published a report about my experiences in the members area under the jury news section.

GYÖRGY KÁRPÁTI

## Reports of Activity / Departments

The reports do not need to be approved by the assembly. They are part of the federation's report of activity as given by the General Secretary.

### Carlos Brandão

Film History and Contact with Film Museums

*Dear Colleagues,*

Here are some information about the activities of The Department of Film History and Contact with Film Museums

1 – Event in September 10<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.

In the occasion, it was shown the restored version of *O Homem que Virou Suco*, by João Batista de Andrade (1980). The film won the Gold Medal for the Best Film of the 1981 Moscow International Festival.

2 – Participation and support to the Latin American Perspectives, with the exhibition of the films *Limite*, (1931) by Mario Peixoto, and *Panorama do Cinema Brasileiro*, (1961), by Jurandyr Noronha, in the institution "Oficina das Culturas". June / 2013.

3 – About the project in association with the French Cinémathèque. Meeting with director Constantin Costa Gavras – President of the Cinémathèque Française – in Paris – March 2013. After last Assembly, we spoke with Mr. Costa Gavras in Paris and he informed us that he could not yet raise the necessary financial resources to turn a reality the project of creating a Film Directory Online under the seal of the Cinémathèque (with the participation of FIPRESCI members) and therefore was keeping the project on hold.

4 – Latin American Personality of the Year. Although outside of the Department's attributions, we were invited to represent FIPRESCI at the Tribute to the journalist, film critic and curator José Carlos Avellar – Latin American Personality of the Year – who received it during the Awarding Night of the Rio Film Festival.

*Cont Activity Departments*

5 – Agenda. Partnership FIPRESCI / IMS. The Department intends to program *Tudo Azul*, Moacyr Fenelon's last film (1951). The film also represents an homage to the famous Brazilian vaudeville star and movie actress Virginia Lane, dead in February /2014. A debate will follow the session.

CARLOS BRANDAO

### Philippe J. Maarek

Legal Affairs, 2013-14

Since the General Assembly in Bari in 2013, as Director of Department in charge of legal affairs, I have mainly worked, with the General Secretary, and sometimes too with our Treasurer, to settle legal matters concerning Fipresci activities.

The main problems were the following :

1/ several 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 Statutes by FIPRESCI General Secretary

4/question of the fees reductions for the less developed countries

5/ advise about various questions relating to applying FIPRESCI statutes to concrete situations by some sections

6/ question of the jurors not showing up in the festivals without excuse

7/ problems of critics part of minorities in their home countries

Etc.

PHILIPPE J. MAAREK

### Barbara Lorey de Lacharrière

FIPRESCI Awards Promotion

My activities in 2013 to promote our FIPRESCI Awards included :

1 Programs with FIPRESCI awarded films :

- Cape Wineland Festival South Africa: My selection for the special FIPRESCI program, curated for the 'Arabian Nights' focus, included 7 films (5 fiction and 2 documentary films) from Algeria, Morocco, Egypt, Lebanon and Palestine. Unfortunately, in the very last minute the event, scheduled for March, was cancelled and postponed until November. But then, once again, two weeks before the new date I was informed that the festival had been postponed again. However, as I found out later, the director had managed to organize a kind of mini-program for the local audience, including 3 films of the FIPRESCI program, but without mentioning where they came from.

- St. Petersburg International Film Festival. My collaboration with SFIFF as a program advisor included also a 'Choice of FIPRESCI' program, consisting of initially 6 films, but due to budget and internal management problems, only 4 films made it to the festival screens.

- Bangalore International Film Festival. Thanks to our very supportive FIPRESCI colleague and artistic director Narahari

Rao, I had the possibility of curating for the fourth time a special 'FIPRESCI Award winners program', showcasing 5 films. By the way, the Indian chapter of FIPRESCI awarded also during the festival for the first time a FIPRESCI-India Film Critics Award for Best Indian Film 2013.

2 *FNE - FIPRESCI Critic Ratings* - an opportunity to increase our visibility. In collaboration with Anna Franklin/FNE (Film New Europe) in 2013 during the Cannes and Venice Film Festivals we started a pilot project where FIPRESCI members attending these festivals were given the opportunity to rate all the films in the official program on the FNE website. Based on this experience, we decided to continue our collaboration in 2014 and met several times to define the conditions and operational and organisational strategies for the Berlinale.

We are currently preparing our presence in the upcoming Cannes festival and are working on improving the template for the website and the application procedure for the participants. We will continue to work on this.

3 In 2013 and continuing into 2014 I have been collaborating with PriFilmFest in Kosovo. The festival is still eager to establish a FIPRESCI jury and we organized a meeting with Klaus in Berlin to discuss the possibilities. We decided to invite in the meantime our president, Jean Roy, as a representative for the upcoming festival. Also, the director of the festival, Vjosa Berisha, asked me to curate a FIPRESCI film program and I chose a focus on India with a total of five films. To introduce the films I invited our FIPRESCI colleague Manoj Borpujari from India who will also be on the jury.

Please don't hesitate to get in touch with me if you want to know more about the programs and the selected films. And once again - if anybody has direct contacts with a festival, arthouse cinema or any other cultural institution that might be interested in one of my programs, just let me know.

BARBARA LOREY DE LACHARRIÈRE

### Hassouna Mansouri

African Affairs

*Dear Colleagues*, FIPRESCI is present in Africa and in the Arab World. However officially it is represented with only two national sections; Tunisia and Egypt. That is perhaps the reason why we still have only few juries in this part of the world. We continue to have our juries in Dubai (Emirates), Carthage (Tunisia – biannual) and in Cairo (Egypt). It looks difficult to establish more juries for many reasons such as the economic one.

Even though we have only two national sections in the whole region, participations are not limited to the two above-mentioned countries. Many critics from Morocco, Lebanon, Syria, Emirates, Cameroun took part to our juries as guests and individuals.

Our new initiative in South Africa is probably going to open the door for more involvement in the promotion of film criticism in the Black Continent. We recently started our collaboration with Durban Film Festival through the Talent Campus, right like the ones in Rotterdam and in Berlin. This workshop is meant to offer an opportunity of professionalization to young African film critics.



### Cont Activity Departments

It is perhaps time to rethink the way FIPRESCI involves critics in special areas. Should we stick to the principal of an international organisation federating national sections? It seems more and more difficult to follow this only path as if it is the only possible. A lot of individuals can pay the price of the lack of a national association. HASSOUNA MANSOURI

## Pamela Biéznobas Grand Prix, Cannes Jury

Dear colleagues,

Since I cannot be there with you at the GA, I would like to share some short lines on two FIPRESCI activities I am in charge of.

### 1. FIPRESCI Jury in Cannes

I believe our jury and our award is gaining an increasing visibility and media coverage. This impression comes from the publications I see, from the presence at our ceremony, and also from the interest expressed by colleagues wanting to make notes on FIPRESCI, or requesting our results under embargo, especially for news agencies.

Our prize is seen more and more as a first major result to report on, and as an important indicator of tendencies before the official awards.

Regarding the jury work, candidates (and national sections) should be aware of its particularities, namely the fact that serving in the FIPRESCI jury in Cannes offers no other privilege than a very good badge. There are no special conditions, no "guest" treatment, no "angel" appointed to take care of the jury or of their schedule (I do my best to coordinate the jury meetings and ceremony, and to communicate our results to the press, but I am in Cannes working like everyone else), no invitations to parties and ceremonies, etc. It is a demanding job for jury members, so they should already be acquainted with the festival dynamics. Fluency in English is imperative.

Please note that this year the ceremony will exceptionally take place earlier (most likely on Friday) and in another venue (not the Ambassador's Hall), due to the specific complications of having one day less for the Competition.

### 2. FIPRESCI Grand Prix

I would like to raise some questions regarding the nature of our Grand Prix. I would have loved to be there to exchange thoughts with you, but since I cannot, I will bring it up for discussion.

I am convinced it is a very important event for our federation, because of the visibility it brings and the prestige that is associated to it, and also because it is the most participative activity in FIPRESCI. One great thing about it is that everyone can vote, whether they travel to major festivals or not. I encourage everyone to express themselves, and insist that all votes count the same, no matter if they went to Cannes or not (an answer I sometimes receive).

But the Grand Prix's paradoxical limitation resides precisely in its inclusiveness and universality. Because we need to have a common set of eligible films, we must have a general criteria to determine which films can run for the award each year. We therefore use the international première date. The problem is that many people only get to see certain films the year after it

was eligible. In the end, the result is that the most voted films are always the most widely visible films: either massive international releases, or major festival discoveries (and often winners).

I know some colleagues are disappointed and discouraged from voting because they have the impression that it is systematically the Golden Palm winner (which has been the case the past three years).

Of course many films are mentioned. I encourage voting for truly personal choices, and I always like to highlight the diversity of the votes. But the majority of the votes will always go to those films that most people have seen. Having a shortlist or not does not make any difference (I am personally against a shortlist for the Grand Prix, because the idea is for it to be as open as possible).

I would love to know your ideas about the sense and nature of this award, and how the voting process is perceived by our different national sections.

I wish you all a great GA. Warmest regards,

PAMELA BIÉZNOBAS

## Leo Bankersen Membership Administration

My main focus was upon getting the payment of membership fees for 2010-2013 up to date. Invoices for basic fee (BF) 2013 and jury participations (JP) 2010-2012 were sent, were necessary with reminders for earlier unpaid fees.

This is the summary of the results at the end of 2013:

Total amount received in 2013: 17.736 euro. This is slightly more than the total of BF's due for 2013 and JP's due for 2012 (together 15.760 euro). This means that the amount of unpaid fees has slightly decreased, though there is still the considerable sum of about 17.000 euro of unpaid fees from the years 2010-2013.

Some members are more in debt than others.

- At the end of 2013 26 members have no debts or only small debts (up to 200 euro);

- 22 members have debts between 200 and 1000 euro;

- 5 members have debts over 1000 euro.

(Possible unpaid fees from before 2010 are not included in this summary.)

Also, these figures do not include most of the individual members, as they were not invoiced until the end of 2013 or the beginning of 2014. As it turned out, for some of them it was the first time they got an invoice for their membership fee.

A visit to the FIPRESCI office in Munich in september enabled me to copy the bank transactions from the past years (from 2005 onward) and to collect more data concerning the membership administration. So I have a quite clear overview now.

The processing of new members remained at the desk of Klaus Eder (advised by Philippe Maarek and assisted by Anne Brishoual).

Email discussion group. The email discussion group fipresci-1 still exists, but is mostly asleep. LEO BANKERSEN

## Elections of the New Board: The Candidates

### Alin Tasciyan

Dear Friends and Honourable Delegates,

I wish to address you as a colleague who is ready to dedicate a part of her life to the needs of our Federation. Being nominated as the President of FIPRESCI is an honour too great for me but being elected to this post requires even a greater responsibility and sacrifice. I am fully aware of this and hereby I accept the responsibility. This is the only thing I can assure you: I will work for FIPRESCI in full responsibility as long as I am able to, whether I am elected or not.

I have hesitated when our General Secretary and the current President proposed me to be a candidate. I did not see myself worthy of the post. I still do not. In my humble opinion the President of FIPRESCI should have been just like our former presidents. I am not a big name like them, unfortunately. Not being able to represent FIPRESCI like they did worried me... I said I would continue to contribute in every way I can without a title... I wish to repeat it to you as well.

Meanwhile I was elected the President of the Turkish Film Critics' Association – SIYAD. I have been a journalist in the culture and art field for 22 years and a film critic for 20 years. Last autumn, when my colleagues in Turkey insisted that I should take over the administration of our national section and elected me unanimously, I felt more confident. And I found the opportunity to test myself. Our national board fully supported me for our international activities. Therefore I accepted to be nominated.

At the moment I am even more confident. Because alongside dear György Karpati, our industrious Vice President and the editor of our website; an outstanding critic like Dana Linssen is nominated. I believe that her experience and skills will fortify our board.

I have been an active member of FIPRESCI for 17 years and I have been the Vice President for two terms. I am grateful to all of you for your cooperation and friendship. Together, we will continue to protect and value our profession, with or without a title.

Yours faithfully,

ALIN TASCIYAN

### György Kárpáti

Two years ago I proposed an active vice presidency in my programme, saying that there's a lot to do and there are enough other members in the FIPRESCI Board to represent. I focused on communication, and planned to extend the media channels of FIPRESCI. The most important thing of the activities of FIPRESCI is of course our website as it is the most visible asset related to what we do. Though we still do not have a new website we are closer to launching it than ever. Probably this year we can launch a new well-designed and professional site. Until then we have to keep updating the current one, which is difficult to update, time-consuming to publish on and has its clear limits. In the last two years I'm glad that I achieved my main goal. The communication extended: we now have a 10-member regular native speaker English language editor

team. They are engaged in the FIPRESCI job, they're fast and reliable and first of all they're all flexible from around the world. This had the result that most of the time we published the jury members' reports and results very quickly without a significant delay. In the last two years we did not have a missing text that was our fault. As I went back again and again to chase the missing texts I achieved the result that we had just 14 missing reports in 2013 of the 300+ - none of them are missing because of our mistake. In 2012 we also had a good run (not forgetting that we had some overhang from the first half of the year): the 33 missing texts are below 10% of the total. Sometimes I tried to fight with the lack of English language knowledge with some colleagues or break others' silence and as you can see on the web I rather was successful in this mission.

On the other hand we tried to publish all the earlier texts. We have our limits of course but I think we had a good result in publishing most of the 2011 texts and now 2007, 2008, 2009 are also in progress and you can see some significant result also on the web. I tried to react to all the requests and questions as soon as possible and regularly even during the weekends. This was a full-time job during the last two years and I mentioned to the Board and to the General Assembly that it is impossible to do this huge job alone though it is clear that we can hardly find volunteers who would work regularly for free. During my vice presidency I also continued my work as a regular film critic of the second biggest national daily (Magyar Nemzet) in Hungary. Thanks to this position I attend Berlin, Cannes, Karlovy Vary and also the European Film Award weekend every year among others, where regular official and unofficial Board Meetings of the FIPRESCI are held. I continue my work as an associate professor in a Hungarian university teaching Hungarian film history and film genres among other topics. My book based on my dissertation is set for publishing. I'm the secretary of the National Section of FIPRESCI so I keep a closer eye on local happenings as well.

I promised to raise the communication level of FIPRESCI and I'm proud that I succeeded in this mission. Though we still have to improve on the social channels such as Facebook and others. We also have to strengthen the reputation of FIPRESCI especially when we're faced more and more with online film criticism's challenge. That's why I'm ready to do a second term as vice president. I see that we should continue this work and build the communication team and levels further. For this we need some more human resources and to find more professionals who are engaged with FIPRESCI. In other words, to keep following the road we started on two years ago.

GYÖRGY KÁRPÁTI

*Cont Elections, The Candidates*

## Dana Linssen

It is with great honour that I accept the proposed candidature from the board of the KNF Circle of Dutch Film Journalists for one of the vice-presidents at the upcoming elections for the board of FIPRESCI.

As most of you will know my professional life as a film critic has been closely connected with the opportunities FIPRESCI offers critics worldwide and this idea of an international network of kindred spirits has inspired many of my activities, such as the Slow Criticism Project, that we developed with the Dutch film magazine *de Filmkrant*. For further details I kindly refer to the short bio that is attached to this letter.

Besides the given tasks and responsibilities of a board member, as a candidate vice-president I would like to propose to further assist Klaus in the activities regarding the Talent Press Projects worldwide. Working with young(er) film critics I am under the impression that many of them don't or can't find the way to a FIPRESCI-membership. Therefore I would like to inquire and map the situation of these younger and potential new colleagues, especially those working in non-traditional fields such as the internet and the digital audio-visual realm, in order to find out if and

how FIPRESCI can be and increasingly become an organisation representing them and benefitting from their new insights in the developments in film criticism. Investigation these new and informal networks of criticism will be vital to understand the future of FIPRESCI. I hope the results of this query will both lead to a stronger and revitalized organisation and a publication on the FIPRESCI-website, possibly in the Undercurrent-section, on these changing faces of cinephilia and criticism.

### Biography.

Dana Linssen is a film critic from the Netherlands. After her Philosophy Studies at the University of Amsterdam she started writing film criticism for the Dutch Daily Newspaper *NRC Handelsblad* in 1997 and in addition to that became editor in chief and later co-publisher of the Dutch independent monthly film magazine *de Filmkrant* ([www.filmkrant.nl](http://www.filmkrant.nl)) in 1998.

Currently she combines these two critic's jobs with a part time employment as a lecturer film history and analysis at *ArtEZ Theatre Academy* in Arnhem. She is a regular contributor to cultural radio programs such as *AVRO's Opium Radio* and *Radio 1 Journaal* for Dutch national radio. From 1996-1998 she was part of the editorial team of the no longer existing Dutch film magazine *Skrien*.

In 2009 she was the recipient of the *Louis Hartlooper Prize* for Film Journalism and the first critic to be awarded the *Festival Trophy* of the *International Film Festival Assen | Women & Film*.

FIPRESCI. Dana has been a member of FIPRESCI since 1999 when she first served as a member of the FIPRESCI-jury in Venice. Since then she has been an active member of FIPRESCI, both in jury's (a.o. Chicago 2002, president; Berlin 2004; Vienna 2004, president; Oberhausen 2005; Cannes 2008; IndieLisboa 2010; Istanbul 2013, president) and as a Director of *Department Talent Press Projects* from 2008-2010. In 2004 she was tutor at a workshop for young critics

co-organized by FIPRESCI and the *Viennale*. In 2008 she co-hosted a round table on 'Embedded Journalism' at the *Kurzfilmtage Oberhausen*, a joint panel from the festival and FIPRESCI. As the president of the board of the *KNF Circle of Dutch Film Critics* she has attended the FIPRESCI General Assembly's between 2001-2003. Since 2008 she is a mentor for the *Berlinale Talent Press*, a cooperation between the *Berlinale Talents* (former *Talent Campus*), FIPRESCI and the *Goethe Institut*.

*Slow Criticism*. In 2009 Dana founded the *Slow Criticism Project*, an initiative of *de Filmkrant* to explore new forms of film criticism in a changing age, safeguard the professionalism and the tradition, give a counterbalance against the commodification of film criticism and encourage personal and wayward writing. The *Slow Criticism Project* has been the initiator of publications, dossiers, writing games, the facilitator and organizer of panels and conferences (at the *Ljubljana International Film Festival* and the *Rotterdam Film Festival*) and was invited to host a *Critic's Retreat* at the *MOOOV Film Festival* in Turnhout, Belgium. The *Slow Criticism Project* is a partner of *Festivalists.com* and *Kino-Zeit.de*. Many critics from a world wide network of experienced and younger colleagues, such as *Pamela Bienzobas*, *Chris Fujiwara*, *Carmen Gray*, *Gabe Klinger*, *Diego Lerer*, *Hassouna Mansouri*, *Adrian Martin*, *Jonathan Rosenbaum*, *Neil Young*, *Alexandra Zawia* and many others have become regular contributors to the project's activities.

*Other Activities*. Over the years Dana has collaborated on many crossmedia projects, such as the publication of 'Film-fanfare' a book in which 51 comic artists re-envisioned a Dutch film from the canon; the exhibition 'People You May Know' curated by visual artist *Hester Scheurwater* and a screenplay for the multimedia project *N.N. ('John Doe')* by documentary film maker *Ineke Smits*; 'Groeten uit Asperen' a collection of poems and a series of readings with her father, the stage actor *Carol Linssen* in the framework of an arts route in *Asperen*. 2012 saw the live premiere of her audio-play 'I was very happy when I wrote this' in collaboration with musician *Maarten Ornstein* and theatre company *Dood Paard* for the series 'Serotonine'. She is currently developing a screenplay for a feature.

DANA LINSSEN

## Jury Participations 2012/2013

The compilation contains jury participations in 2012, 2013 and the first quarter of 2014. Only national sections are considered.

**Argentina.** 2012 Cartagena (Gustavo Noriega), Buenos Aires (Gustavo Castagna), Toronto (Juan M. Dominguez), San Sebastian (Paulo Pecora), Vienna (Diego Brodersen), Mar del Plata (Nazareno Brega). 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).

**Armenia.** 2012 Yerevan (Garegin Zakoyan). 2013 Yerevan (Anna Yezinkian).

**Australia.** 2012 Fribourg (Cerise Howard – Melbourne), Karlovy Vary (Lesley Chow – Melbourne), Busan (Jake Wilson – Melbourne), Dubai (Julie Rigg - Sydney). 2013 Istanbul (Lesley Chow – Melbourne), San Francisco (Glenn Dunks – Melbourne), Oberhausen (Tara Judah - Melbourne), Berlin (Lesley Chow – Melbourne).

**Austria.** 2012 Vienna (Alexandra Zawia). 2013 Tromsø (Dominik Kamalzadeh), Sofia (Alexandra Zawia), Moscow (Alexandra Zawia), Vienna (Alexandra Seibel).

**Bangla Desh.** 2012 Dhaka (Ershad Komal Khan).

**Belgium.** 2012 Krakow Short/Doc (Katia Bayer). 2012 Anney (Luk Menten).

**Brazil.** 2012 Palm Springs (Mario Abbade), Mumbai Doc (Carlos Alberto Mattos), Rotterdam (Marcelo Janot), Rio (Denise Lopes), Rio (Nelson Hoineff). 2013 Buenos Aires (Pedro Butcher), San Francisco (Mario Abbade), Rio de Janeiro (Luiz Fernando Gallego), Rio de Janeiro (Ricardo Largman), Dubai (Mario Abbade).

**Bulgaria.** 2012 Sofia (Dimitar Kabaivanov), Wiesbaden (Maja Dimitrova), Almaty (Andronika Martonova). 2013 Sofia (Penka Monova), Toulouse (Bojidar Manov), Mannheim (Maja Dimitrova), Thessaloniki (Bojidar Manov, coopted), Dubai (Bojidar Manov). 2014 Tromsø (Alexander Yanakiev), Sofia (Maja Dimitrova).

**Canada.** 2012 Göteborg (Guilhem Caillard – Montreal), Thessaloniki Doc (Guilhem Caillard – Montreal), San Francisco (Claire Valade – Montreal), Seattle (Pascal Grenier – Montreal), Montreal (José Antonio Teodoro – Toronto), Toronto (Louis-Paul Rioux – Montreal), Toronto (Brian Mckechnie – Toronto), Troia (Michel Euvrard - Montreal), Havana (José Antonio Teodoro – Toronto). 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).

**Chile.** 2012 Istanbul (Pamela Biénzobas, president), Cannes (Pamela Biénzobas), San Francisco (Andrés Nazarala), San

Sebastian (Pamela Biénzobas). 2013 Seattle (Andrés Ramirez Nazarala). 2014 Buenos Aires (Jorge Morales Farías).

**Croatia.** 2012 Motovun (Mima Simic), Durrës (Jelena Jindra), Troia (Dean Kotiga), Thessaloniki (Tonci Valentic), Cottbus (Tomislav Sakic), Stockholm (Dragan Jurak), Ljubljana (Marko Njegic). 2013 Ankara (Mima Simic). 2014 Sofia (Dragan Jurak).

**Cuba.** 2012 Mannheim (Alberto Ramos), Havana (Ana Busquets). 2013 Havana (Justo Planas Cebreja).

**Czech Republic.** 2012 Lecce (Eva Zaoralova, president), Karlovy Vary (Vojtech Rynda). 2013 Karlovy Vary (Simon Safranek), Chemnitz (Martina Vackova), Sevilla (Tereza Brdeckova). 2014 Wiesbaden (Radovan Holub).

**Denmark.** 2012 Mumbai Doc (Steffen Moestrup), Reykjavik (Christian Monggaard), Mannheim (Nanna Frank Rasmussen). 2013 Cannes (Jacob Wendt Jensen), Venice (Eva Novrup Redvall), Dubai (Steffen Moestrup).

**Egypt.** 2012 Berlin (Essam Zakarea), Locarno (Fawzi Soliman), Abu Dhabi (Essam Zakarya), Thessaloniki (Samir Farid, president), Cairo (Ferial Kamel). 2013 Thessaloniki Doc (Yakout El-Deep / no visa), Cannes (Safaa Haggag), Dubai (Mohsen Waify). 2014 Istanbul (Amal Al Gamal).

**Estonia.** 2012 Tallinn (Martin Oja). 2013 Tromsø (Maria Ulfsak), Tallinn (Jan Kaus).

**Finland.** 2013 Krakow Doc (Harri Römpötti).

**France.** 2012 Dhaka (Hubert Niogret - Syndicat), Wiesbaden (Bernard Besserglik – UJC), Istanbul (Dieter Wieczorek – UJC), Cannes (Isabelle Danel – Syndicat / Laura Laufer - UJC), Krakow Off Plus (Eithne O'Neill - Syndicat), Oberhausen (Donald James – Syndicat), Moscow (Frédéric Ponsard - Syndicat), Durrës (Pierre-Simon Gutman, Syndicat), Montreal (Dominique Martinez - Syndicat), Almaty (Shahla Nahid - UJC), San Sebastian (Pamela Pianezza – Syndicat), Perm (Bernard Besserglik – UJC), Abu Dhabi (Barbara Lorey de Lacharrière, president - UJC), Abu Dhabi (Houda Ibrahim – Syndicat), Warsaw (Pamela Pianezza – Syndicat), Leipzig (Jean-Max Mejean - Syndicat), Taipei (France Hatron - Syndicat), Bratislava (Dominique Martinez - Syndicat), Tallinn (Dieter Wieczorek – UJC), Tunis (Barbara Lorey de Lacharrière, president – UJC / Tunis (Rita Bukauskaite – Syndicat). 2013 Berlin (Baptiste Etchegaray – UJC), Sofia (Eithne O'Neill - Syndicat), Toulouse (Dieter Wieczorek – UJC), Lecce (Marie-Pauline Mollaret – SFCC), Ankara (Magali Van Reeth – UJC), Cannes (Barbara Lorey de Lacharrière - UJC), Cannes (Pierre-Simon Gutman, Syndicat), 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).

**Germany.** 2012 Tromsø (Bodo Schönfelder), Berlin (Claudia Lenssen / Bettina Schuler), Hong Kong (Helmut

*Cont Jury Participations 2013*

Merker), Cannes (Beatrice Behn), Oberhausen (Doris Kuhn), Ankara (Alexandra Puetter), Annecy (Daniel Kothenschulte), New Delhi (Klaus Eder), Montreal (Claudia Lenssen, president), San Sebastian (Klaus Eder, president), Valladolid (Angelika Kettelhack), Kiev (Ingrid Beerbaum), Leipzig (Kirsten Kieninger), Geneva (Kira Tazsman), Thessaloniki (Andreas Günther), Cottbus (Jennifer Borrmann), Stockholm (Florian Vollmers), Ljubljana (Katharina Dockhorn), Mannheim (Wilfried Reichart), Gijón (Günter H. Jekubzik), Torino (Holger Roemers), Cairo (Klaus Eder, president), Havana (Rolf Rüdiger Hamacher), Dubai (Karsten Kastelan). 2013 Berlin (Eberhard von Elterlein / Christoph Schmitz), Cartagena (Klaus Eder), Guadalajara (Klaus Eder), Thessaloniki Doc (Kirsten Kieninger), Hong Kong (Lukas Foerster), Wiesbaden (Bodo Schönfelder), Oberhausen (Jennifer Borrmann), Cannes (Klaus Eder, president), Annecy (Katharina Dockhorn), 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 (Carolin 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 / Bettina Schuler), Toulouse (Andreas Günther), Istanbul (Heike-Melba Fendel), Wiesbaden (David Ciprian), Lecce (Tatiana Rosenstein).

**Great Britain.** 2012 Rotterdam (Carmen Gray), Sofia (Alison Elizabeth Frank), Toulouse (Alison Frank), Fribourg (Sheila Johnston), Cannes (Rita di Santo), Karlovy Vary (Carmen Gray, president), Wrocław (Alison Frank), Durres (Alison Frank - cancelled), Venice (Derek Malcolm, president), Almaty (Steven Yates), Reykjavik (Carmen Gray), Cottbus (Alison Frank), Athens (Carmen Gray), Havana (Carmen Gray). 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), 2014 Toulouse (Richard Mowe, canceled), Thessaloniki Doc (Michael Pattison).

**Greece.** 2012 Thessaloniki Doc (Stratos Kersanidis), Thessaloniki (Nick Aletras), Athens (Nestoras Poulakos). 2013 Berlin (Ninos Feneck Mikelides), Thessaloniki Doc (Nikos Tsangarakis), Toronto (Robenson Eksiel), Athens (Robenson Eksiel).

**Hong Kong.** 2012 Rotterdam (Clarence Tsui), Hong Kong (Lawrence Lau), Taipei (Ernest Chan Chi Wa). 2013 Hong Kong (Cheng Chuen-wai). 2014 Hong Kong (Matthew Ching Hang CHENG).

**Hungary.** 2012 Berlin (Zsolt Gyenge), Moscow (György Kárpáti), Miskolc (György Baron), Mannheim (Győző Mátyás), Kerala (György Kárpáti). 2013 Karlovy Vary (György Báron), Yerevan (György Kárpáti), Wrocław (István Szathmáry), Miskolc (Janka Barkóczi), San Sebastian (László Kriston), Stockholm (Győző Mátyás). 2014 Palm Springs (György Kárpáti).

**India.** 2012 Mumbai Doc (Utpal Borpujari), Berlin (Meenakshi Shedde), New Delhi (Shoma Chatterji), Montreal (Bitopan Borborah – not invited), Toronto (Ashok Rane), Busan (Madhu Eravankara), Abu Dhabi (Premendra Nath Mazumder), Kerala (Subrahmanyam Viswanath), Dubai (Altaf Mazid). 2013 Cannes (Rwita Dutta), Karlovy Vary (Latika Padgaonkar), Almaty (Subrahmanyam Viswanath – cancelled), Miskolc (Raghavendra Mirle, cancelled, no visa), Toronto (Namrata Joshi), Abu Dhabi (Madhu Eravankara), Kerala (Rwita Dutta).

**Italy.** 2012 Cartagena (Renzo Fegatelli - Critics), Guadalajara (Andrea Martini), Cannes (Paola Casella – Critics), Lecce (Bruno Torri - Critics), Oberhausen (Goffredo De Pascale - Critics), Cluj (Alberto Castellano - Critics), Krakow Short(Doc (Giovanni Ottone – Critics), Montreal (Renzo Fegatelli - Critics), Venice (Francesca Felletti – Critics), Troia (Furio Fossati – Critics), Torino (Bruno Torri - Critics), Cairo (Patrizia Pistagnesi). 2013 Thessaloniki Doc (Alberto Castellano), Lecce (Ignazio Senatore), Cluj (Furio Fossati – Critics), Krakow Doc (Marco Lombardi – Critics), Karlovy Vary (Francesca Felletti – Critics, canceled), Motovun (Gaetano d'Elia – Critics), Venice (Silvana Silvestri – Critics / Gianlorenzo Franzi – Critics), Perm (Andrea Martini - Critics), Valladolid (Furio Fossati – Critics), Sevilla (Renzo Fegatelli - Critics), Ljubljana (Alberto Castellano - Critics), Gijón (Roberto Tirapelle – Critics), Taipei (Paolo Bertolin – Critics), Torino (Franco La Magna, Critics). 2014 Rotterdam (Alberto Castellano - Critics), Toulouse (Gaetano d'Elia – Critics), Sofia (Marco Lombardi – Critics), Lecce (Gianlorenzo Franzi – Critics).

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

**Korea.** 2012 Berlin (Youngmee Hwang), Busan (YOOK Jung Hak). 2013 Rotterdam (NAM Da-Eun), Cannes (Youngmee Hwang), Busan (Seo Insook).

**Latvia.** No participations in 2012 and 2013.

**Macedonia.** 2012 Motovun (Dejan Trajkoski), Torino ((Marina Kostova - canceled). 2013 Warsaw (Dejan Trajkoski). 2014 Rotterdam (Blagoja Kunovski, president).

**Netherlands.** 2012 Rotterdam (Nicole Santé), Istanbul (Nicole Santé), Cannes (Ronald Rovers), Krakow Off Plus (Maricke Nieuwdorp), Odessa (Mike Naafs), Locarno (Belinda van de Graaf), Miskolc (Dineke de Zwaan), Perm (Maricke Nieuwdorp). 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).

**Norway.** 2012 Tromsø (Tord Olander Pedersen), Berlin (Nils Olav Saeveras), Locarno (Maria Fosheim Lund). 2013 Berlin (Mode Steinkjer), Oberhausen (Aleksander Huser), Athens (Aleksander Huser). 2014 Tromsø (Roger Gros-vold), Rotterdam (Maria Fosheim Lund).

**Peru.** 2012 Guadalajara (José Romero), Buenos Aires (Gabriel Enrique Quispe), Montreal (José Romero), Mar del Plata (Rodrigo Portales). 2013 Montreal (Claudio Cordero).

**Poland.** 2012 Sofia (Leslaw Roman Czaplinski – Authors), Krakow Off Plus (Anita Piotrowska Authors), Krakow Short/Doc (Miroslaw Przylipiak, Authors), Karlovy Vary

*Cont Jury Participations 2013*

(Lukas Maciejewski – Authors), Wrocław (Wiktoria Salwa – Authors), Montreal (Andrzej Gwodz), Venice (Barbara Hollender - Authors), Reykjavik (Wieslaw Godzic – Authors), Warsaw ((Andrzej Fogler – Authors), Leipzig (Marcin Gizycki – Authors), Thessaloniki (Michał Oleszczyk – Authors), Tallinn (Janusz Gazda), Torino (Maria Oleksiewicz). 2013 Palm Springs (Malwina Grochowska – Authors), Annecy (Marcin Gizycki), Krakow Doc (Lesław Roman Czapliński – Authors), Wrocław (Błażej Hrapkiewicz - Authors), Montreal (Lukas Maciejewski – Authors), Busan (Andrzej Werner, president), Vienna (Krzysztof Kwiatkowski), Abu Dhabi (Janusz Wroblewski), Cottbus (Bartosz Zurawiecki). 2014 Göteborg (Tadeusz Szczepanski), Cartagena (Michał Oleszczyk), Wiesbaden (Anna Bielak).

**Portugal.** 2012 Cannes (Rui Pedro Tendinha), Yerevan (João Antunes), Venice (Francisco Ferreira). 2013 Buenos Aires (Francisco Ferreira), Almaty (Manuel Halpern). 2014 Berlin (Paulo Portugal).

**Romania.** 2012 Toulouse (Giulia Dobre), Ankara (Luminita Boerescu), Cluj (Angelo Mitchievici), Mannheim (Giulia Dobre, president). 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).

**Russia.** 2012 Dhaka (Kirill Razlogov), Göteborg (Sergei Anashkin), Wiesbaden (Larisa Malyukova), Toulouse (Kirill Razlogov), Moscow (Alexei Gusev), Miskolc (Alexei Gusev), Perm (Sergei Anashkin), Busan (Angelika Artiukh – canceled), Valladolid (Alexei Gusev), Kiev (Kirill Razlogov), Vienna (Victoria Mayzel-Smirnova), Bratislava (Julia Khomiakova). 2013 Rotterdam (Boris Nelepo), Berlin (Anjelika Artiukh), 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).

**Serbia.** 2012 Cannes (Borislav Andjelic, president – YU I), Annecy (Bojidar Zecevic – YU II), Motovun (Vladan Petkovic – YU I), Gijón (Radmila Djurica – YU II). 2013 Wiesbaden (Milan Vlajcic - 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 Lakic - YU II).

**Slovakia.** 2012 Bratislava (Viera Langerova). 2013 Wiesbaden (Viliam Jablonický), Bratislava (Miroslav Lanik), Stockholm (Kristina Kudelova).

**Slovenia.** 2012 Fribourg (Katja Cicigoj), Ljubljana (Igor Harb), Mar del Plata (Ziva Emersic Mali). 2013 Göteborg (Katja Cicigoj), Ljubljana (Gorazd Trusnovec).

**Spain.** 2012 Buenos Aires (Quim Casas – Barcelona), Yerevan ((Margarita Chapatte – Barcelona), Odessa (Fernando Salvá Grimalt – Barcelona), San Sebastian (José Enrique Monterde – Barcelona), Abu Dhabi (Fernando Salvá – Barcelona), Valladolid (Joan Millaret Valls – Barcelona), Stockholm (Margarita Chapatte Lopez - Barcelona), Gijón (Paula Bordonada – Barcelona), Torino (Gonzalo de Pedro – Barcelona - canceled), Havana (José Ramón Otero - Madrid). 2013 Göteborg (Oscar Peyrou – Madrid), Toulouse (Alejandro Diaz, Madrid), 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 García – 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).

**Sri Lanka.** No participations in 2012 and 2013.

**Sweden.** 2012 Lecce (Jon Asp), Seattle (Emma Gray Munthe), Moscow (Leif Joley), Montreal (Jacob Lundström), Toronto (Jon Asp). 2013 Palm Springs (Jacob Lundström), Istanbul (Jon Asp), Lecce (Karin Svensson), Seattle (Anders Larsson), Odessa (Gunnar Bergdahl), Montreal (Kerstin Gezelius, canceled). 2014 Thessaloniki Doc ((Annika Gustafsson, president).

**Switzerland.** 2012 Berlin (Beat Glur), Fribourg (Nina Scheu), Locarno (Pascal Gavillet), Geneva (Beat Glur). 2013 Fribourg (Hans Jürg Zinsli), 2013 Locarno (Cristina Trezzini), Vienna (Pascal Blum). 2014 Fribourg (Thomas Gerber).

**Tunisia.** 2012 Istanbul (Noura Borsali), Moscow (Lotfi Ben Khalifa), Geneva (Lotfi Ben Khalifa), Carthage (Ahmed Bouhrem), Cairo (Mahrez Karoui), Kerala (Narjes Torchani). 2013 Fribourg (Wassim Korbi), Dubai (Wassim Korbi).

**Turkey.** 2012 Tromsø (Melis Behlil), Thessaloniki Doc (Necatı Sönmez), Istanbul (Kerem Akca / Erman Ata Uncu), Ankara (Yesim Tabak), Karlovy Vary (Nil Kural), Wrocław (Müge Turan), Venice (Cüneyt Cebenoyan), Busan (Melis Behlil), Athens (Esin Küçüktepepinar), Carthage (Janet Baris). 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).

**Ukraine.** 2012 Odessa (Andrei Alferov), Kiev (Iryna Hordiychuk). 2013 Odessa (Lyudmila Novikova), Kiev (Dmytro Desiateryk).

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

**U.S.A.** 2012 Palm Springs (Nathan Lee), Rotterdam (Dennis Lim), Berlin (Scott Foundas, president), Seattle (Henry Sheehan), Vienna (Jonathan Rosenbaum), Toronto (Peter Keough, president). 2013 Palm Springs (Peter Keough), Cartagena (Wesley Morris), Cannes (Chris Fujiwara), Moscow (Gerald Peary), Toronto (John Anderson). 2014 Palm Springs (Steven Rea).

## All Juries at Festivals

This is an overview on all juries where we're present with a jury (state of affairs March 2014). 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".

**Dhaka** (Bangladesh, January, biennial). In 2014, the festival could not invite our jury (air tickets). We hope that we can be back to further editions.

**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).

**Berlin** (Germany, February). Three prizes, nine jury members. For the Panorama and Forum sections, a few hotel invitations (one each) 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).

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

**Guadalajara** (Mexico, March). Ibero-American cinematographies (Latin America plus Spain and Portugal), new Mexican films. Three jury members, worldwide.

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

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

**Toulouse** (France, March/April). "Rencontres Cinémas d'Amérique Latine" - Festival of Latin American Cinemas. Three jurors (Europe).

**Hong Kong** (March/April). One of the major Asian events. Our jury focuses on young Asian films. Three members (Europe/The Americas, Asia, Hong Kong).

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

**Wiesbaden** (Germany, April). go-East Film Festival, dedicated to Eastern European cinematographies. Three jurors (Europe).

**Buenos Aires** (Argentina, April). Independent world cinema, with a good selection of Latin American and Argentinean films. Three jurors. The festival has increasing financial problems. New negotiations are advisable, the result is open.

**Krakow** (Poland, April). OFF Plus CAMERA International Festival of Independent Cinema. Three jury members (Europe).

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

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

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

**Cannes** (France, May). Three prizes, nine jurors (worldwide). The festival does not offer invitations, but offers a special jury badge with priority access to screenings.

**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).

**Krakow** (Poland, May/June). Short and documentary film festivals. Our jury (three members, Europe) sees the long docs competition.

**Cluj** - Transsilvania (Romania, May/June). International festival, with a focus on cinemas of the region. Three jurors (Europe).

**Troia** (Portugal, June). International festival dedicated to small cinematographies. Three jury members (Europe).

**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 however only the hotel accommodation).

**Moscow** (Russia, June). International film festival. Five jurors (worldwide).

**Karlovy Vary** (Czech Republic, July). International film festival, with a focus on Eastern European cinemas. Five jury members (preferably but not exclusively from Europe).

**Jerusalem** (Israel, July). First jury in 2014. Our jury will see a selection of films made by new directors (internationally). Three jury members (probably from Europe).

**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. Three jurors (Europe).

**Wroclaw** (Poland, July/August). ERA New Horizons International Film Festival, works as an entry to the Polish market. Three jurors (Europe).

**Motovun** (Croatia, July/August). Regional film festival. Three jurors (Europe, preferably the Balkans).

**Locarno** (Switzerland, August). Independent world cinema. Five jury members (invited with hotel accommodation).

*Cont All Juries*

**Montreal** (Canada, August/September). World Film Festival. Two prizes, five jurors (worldwide with flights on Air Canada).

**Venice** (Italy, August/September). International film festival. Two prizes, 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. For 2014, a date in August or September has been preliminarily scheduled.

**Toronto** (Canada, September). 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).

**Vladivostok** (Russia, September). First jury in 2014. Details need to be fixed. Three jurors.

**Saint Petersburg** (Russia, Message to Man International Film Festival, September). Our first jury (in 2014) will focus on full-length documentaries. Three jury members.

**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).

**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).

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

**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).

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

**Perm** (Russia, October). Flahertiana – documentary film festival. Three members (Europe).

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

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

**Kiev - Kyiv** (Ukraine, October). "Molodist" International Film Festival, focusing on young cinema. 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).

**Abu Dhabi** (Emirates, October). International event, with a good 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).

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

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

**Mar del Plata** (Argentina, November). International festival, with a strong representation of Latin American (and of course Argentinean) films. Three jurors. In the last years, the festival had increasing problems to host our jury (air tickets). New negotiations are advisable, result: open.

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

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

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

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

**Thessaloniki** - Thessalonica (Greece, November). Independent world cinema. Two prizes (national, international), five jury members (world wide).

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

**Carthage** - Journées Cinématographiques de Carthage (November, biennial). Promotes particularly films from Arab and African countries. We hope that the festival will be back in 2014, and that we'll participate with a jury (of, in earlier years, five members, Africa and Europe).

**Mannheim-Heidelberg** (Germany, November). Independent world cinema, European premieres only. Five jurors (worldwide).

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

**Sevilla** (Spain, November). Festival of European Cinema. Three jurors (Europe).

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

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

**Cairo** (Egypt, November). Major event in the Arabic world, headed by our colleague Samir Farid. Two prizes, three jurors (Europe, Africa, Egypt).

**Dubai** (Emirates, December). Major event in the region. Jury focus: Films from the Arab world ("Arab Muhr"). Six jury members (world wide).

**Havana** (Cuba, December). "Festival Internacional del Nuevo Cine Latinoamericano - International Festival of the New Latinoamerican Cinema". 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. Three jury members (Europe, Asia, India).



## Special Events

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

**Rotterdam.** We hope to cooperate, at least loosely, with the festival in regard of the "Trainee Project" initiative (fostering young critics) — even if this cooperation became more difficult since the 2013 edition of the festival.

**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 the suggestions of Pamela Biénzobas, in her report.

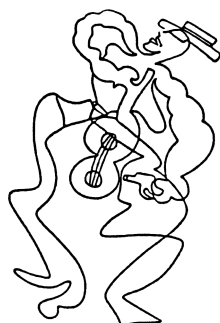
**Warsaw.** We support the festival's workshop for young critics (coming from Eastern Europe).

**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).

**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.



## The Fendel Incident

The German National Section had proposed Heike-Melba Fendel for our Istanbul jury. It turned out, however, that she's running a PR agency. The General Secretary informed the German colleagues that this "is a clear conflict of interest and a heavy violation of our statutes. According to our statutes, colleagues working for the film industry (including PR agencies) cannot be members of FIPRESCI, nor of its national sections, and can of course not participate in any of our manifestations." Here's the answer of Frédéric Jaeger, Verband der deutschen Filmkritik.

*Dear Klaus,*

please excuse my late answer. It seems to be a more complicated issue than it was at first glance.

Heike-Melba Fendel is indeed running a PR agency but only very seldomly represents films.

Her agency represents actors and actresses and organizes film events (like an award ceremony). Whether this constitutes a violation of FIPRESCI regulations should be carefully examined after also giving her a chance to give a statement on this issue.

As for the work in the jury, it is difficult to assess, whether there is or could be a conflict of interest at the Istanbul Film Festival. Our colleague Rolf-Rüdiger Hamacher, who nominated Heike-Melba Fendel, denies there being any.

Fendel works as a critic for respected publications, like the monthly EPD-Film, whose editor-in-chief Rudolf Worschech is member of our advisory board. His comment on this matter is: Fendel writes for his magazine since the mid-eighties, less so now, but she remains a professional journalist. In his opinion she only rarely does any film promotion and he trusts her to be earnest as a critic.

This leaves us with two questions:

- How to define more generally the conditions to be a member of the FIPRESCI and the VDFK. Just as a quick reminder: We only just passed new regulations in February that for the first time implemented an exclusion of members who regularly work for film PR. We are still working out the details of how to apply these rules and are looking forward to having a discussion about this together. I'm sure you are also aware of the fact that conflicts of interests arise very often in our profession, many film critics also write for press kits or work for film festivals and end up writing about either films presented at their festival or about a competing festival etc. There is a lot to be said about this issue and I fear we will not resolve it just by looking at the regulations.

- How to proceed with the FIPRESCI jury at the Istanbul Film Festival: We propose to ask Heike-Melba Fendel if she has any connections (like mentioned in the paragraph 10) with the films (...) which are competing there. If this is not the case we believe she should take part in the jury as planned and have a vote like all the other members.

Best, Frédéric