

Press conference with the jury held on 17.11.2007 at 11:00 am

**Speaker at the press-café:**

**Sunchica Unevska – Program Coordinator**

**Max Azoulay – President of the jury**

**Stanislav Semerdziev – Member of the jury**

**Antonio Mitrikjeski - Member of the jury**

**Sunchica Unevska: How would you assess the situation of European cinema?**

**Max Azoulay:** It is difficult to give an opinion, because the European film industry is moving very fast. France, for example, has 250 new features per year, and offers 60-70 young authors the opportunity to make a film and present themselves. Today we have a new epoch in the film industry. We talk about the so-called four screens: cinema, TV, lap top and mobile phones. A new development in Hollywood is the 3D technology without the use of 3D glasses. The European market is vast and has a lot of talent at its disposal. I have a special interest in East European cinema, and I believe that young authors from the Balkan should be given a bigger chance.

**Stanislav Semerdziev:** I would like to talk about another aspect of European cinema, namely if there is such a thing as a European brand. At a meeting in Copenhagen with 200-300 film-makers we discussed interesting issues within this subject, and reached the conclusion that there is no such thing as a European brand. The selection of this year's festival is excellent, and I'm especially glad that a greater accent has been placed on Balkan films. With regards to the commerciality of European films, the statistics say that, from the 1000 films for the big screen, and the thousands of films made for TV, only 50 have created profit, which is a disaster. There aren't really any changes in European cinema. I see the greatest possibility for change in making national films, directed on a specific region or problem. So we need to focus on smaller, but original, films.

**Antonio Mitrikjeski:** The European cinematography is divided into Balkan, East European and West European. The movie, as the greatest ambassador of Macedonia and of Europe in general, must be especially nurtured. The problem in the European cinematography lies with the young authors. If the young authors manages to find co-producers in the native country, than there is a greater chance of success. When young authors in Macedonia graduate, they can not obtain a visa to go to Europe and present their work, but instead must collect funds from many places. It is of greatest importance to know the problems of the native country or region and to include more psychology in the films.

**Sunchica Unevska: What will be of primary importance in your assessment of the films?**

**Max Azoulay:** I will be guided firstly by the emotions of the film. In order to like a movie I must be impressed by it, to be simply taken over by it, and the film needs to include innovations.

**Stanislav Semerdziev:** I think that the story needs to be clear, so that I can understand exactly what is going on, who conducts the event and why and how the story ends. I will be guided by the question if I can identify with the characters, and by the cinematographic quality of the film.

**Antonio Mitrikjeski:** I will be especially interested in seeing if the film presents a concrete problem, if it includes psychology, emotions and innovativeness, and if I can learn something new from the film.

**The press-café also included the presentation of our guest from great Britain Paul Hayat, designer for make-up special effects, and Mojca Gorogranc, make-up artist.**