

## DOCUMENTS

### HISTORY

#### UPON THE 70<sup>th</sup> JUBILEE OF THE MFPA (1950 – 2020)

#### 70 YEARS OF THE MFPA MACEDONIAN FILM PROFESSIONALS ASSOCIATION

The almost 7 decades existence (1950 – 2020) of an association in the cultural frames of a country, are proof for itself of the essence and meaning of the MACEDONIAN FILM PROFESSIONALS ASSOCIATION, as an instigator of every important event and result in the frames of the Macedonian cinematography. Since it was founded, the MFPA became the nascent and guarantee of organized construction and planning regarding the development of the post-war cinematography in the Republic of Macedonia, with two symbolic beginnings, the first being the pioneer beginning in 1950, as an integral part of the then prevailing general Yugoslavian reality, and the second with the sovereignty of our country, continuing to walk into the new independent time of our national cinematography, since 1991 until this day. In its orders, the MFPA integrated every technical and creative profile, which united in joint continuous development and building of the Macedonian cinematography, through its synonym and incarnation – **the Production Company – VARDAR FILM**, bound by several decades of intensive film production with notable results, which in the frames of the former general Yugoslavian cinematography, as federally uniting, secured high rankings for the Macedonian audience. In the parallel mutual intertwining, in the function of the general domestic and especially international rise of the Macedonian cinematography, for decades the MFPA was a guarantee for the professional functioning of the single producer – Vardar Film, whose members devised its organized functioning, and above all, the functioning of the cinematography in all its segments. The most essential function of its existence in continuity is the nurture for creation through training and education of new professionals, their continuous expert education, as well as protection of the professional rights and interests of all members, who verify their attachment toward the MFPA by regularly paying their membership fee, which guarantees their right to participate and vote with the necessary quorum at the regular annual assemblies, when the members elect their president (with a four-year mandate and right to re-enter elections for a second mandate) and other organizational bodies.

- Since it was founded until today, the MFPA has had several versions of its Statute, the last and latest (refined text) adopted on 9 March 2016, by the MFPA Assembly. The Statute contains 20 pages and 105 Articles, divided into 12 Chapters:

I. GENERAL PROVISIONS (Article 1: the MACEDONIAN FILM PROFESSIONALS ASSOCIATION is a citizen association formed by free association of the film professionals who work in the Republic of Macedonia and is founded on the joint action toward realizing the common professional goals and interests defined by this Statute); II. NAME, ADDRESS AND ACTIVITIES; III. ASSOCIATION PRINCIPLES; IV. ASSOCIATION AIMS AND TASKS (Article 12: The basic aims of the Association are the realization and protection of the rights and

interests of the Macedonian film professionals, who work on the territory of the Republic of Macedonia and abroad, as well as securing continuous development of the film profession, promotion of the film art and culture.); V. TERMS AND MANNER OF MEMBERSHIP IN THE ASSOCIATION (Article 18: Membership in the Association is voluntary. Film professionals and natural persons that are not active in the film industry, but occasionally participate in working on a film may be part of the Association. - Article 25: The Association members are elected by the Association Assembly by written proposal from the Management Board, pursuant to the election procedure defined in the Rulebook for Membership and Membership fees); VI. MEMBERSHIP RIGHTS, OBLIGATIONS AND RESPONSIBILITIES; VII. ASSOCIATION BODIES (Article 33: The Association is managed by the members through its elected representatives in the Association bodies. – Article 34: The bodies of the Association are the following: Assembly, Management Board, President, Supervisory Board, Court of Honor, Expert Office, Working Groups, commissions and other bodies, which may be permanent or temporary, and which are based by the bodies of the Association in the frames of their competences); VII.1. ASSOCIATION ASSEMBLY (Article 36: The Assembly is the highest management body of the Association, comprised of the members of the Association. Article 38: The President of the Assembly is in charge of summoning sessions. The Assembly must convene a session at least once a year. –Article 40: The Assembly shall validly decide if over 50% of the Assembly members are present. The Assembly promulgates the decisions with a vote majority from the present members. An Assembly session may be convened with members’ presence and right to vote through a conference call); VII.2. –THE ASSOCIATION MANAGEMENT BOARD (Article 49: The Management Board is the collective executive body of the Assembly. The Management Board is comprised of 11 members. The mandate of the Management Board members lasts 4 years, with a possibility to re-enter elections for another mandate. –Article 50: The Management Board is comprised of the following: President of the Association, Secretary – General, one representative from each section, which totals 6, and three members with regular status elected by the Assembly with secret voting. The Assembly President is the President of the Management Board as well.); VII.3. ASSOCIATION PRESIDENT (Article 56: The President of the Association is a legal representative of the Association, authorized to represent the Association. The President of the Association is the President of the Management Board as well. The President is elected by the Assembly for a four-year period, with the right to re-enter elections for a second mandate); VII.5. ASSOCIATION SUPERVISORY BOARD; VIII.6. COURT OF HONOR; IX. EXPERT OFFICE OF THE ASSOCIATION; X. ASSOCIATION SECTIONS (Article 80: Six sections act in the frames of the Association, which are comprised of film professionals or from similar or approximately similar professions, which are the following: Directing Section, Producers Section, Scenography Section, Costume Design and Makeup Section, Sound and Editing Section, Animated Film Section, Camera Section); XI. FILM AUTHORS’ CLUB; XII. FINACING OF THE ASSOCIATION; XIII. INTERNATIONAL CINEMATOGRAPHERS’ FILM FESTIVAL/ICFF – “Manaki Brothers” (Brakja Manaki) (Article 92: The Association acts as the initiator, founder and organizer of the INTERNATIONAL CINEMATOGRAPHERS’ FILM FESTIVAL “MANAKI BROTHERS”. Article 96: The festival is managed by the Director. The Association elects the Director of the Festival from its members and/or from foreign citizens that have proven themselves in the world of film, with a two-year mandate and right to re-enter elections for a second mandate.; XIV. MACEDONIAN CANDIDATE ELECTION FOR OSCAR NOMINATION ...

In its wider domain for the nurture of the cinematography goods and interests in Macedonia, as part of its engagements, direct or indirect, is the interest of the MFPA regarding the cinema network as well. That is why, as an inevitable illustration, in the golden period of the MFPA, which took care of the functioning of the cinematography in the Republic of Macedonia, there was a record number of cinema theatres, and there were approximately 20 cinema theaters in Skopje as the capital city, with 5 open cinemas, 4 cinemas in Bitola, and at least one or two in each city in Macedonia. Today we are faced with a worrying decrease and generally a minimum number of cinema theatres. The grossest negative balance is the great decrease in Skopje, with only 3 active cinemas (Milenium, MYCC/Frosina and Kinoteka, with a consolidating number of 9 nine cinemas in one place of the Cineplexx cinema chain in City Mall), and Bitola, although a festival city, currently only has one cinema in the Culture Center. The reality is nostalgic when we remember the previous favorable cinema network in the Republic, times when the distribution of the domestic and foreign films was plentiful, and around 200 films from tens of federal/ex YU distribution houses were shown annually in Macedonia, which allowed the domestic audience to be an equal part of the worldwide audience.

The most important segment of the domestic cinematography, into which the MFPA focused their professional attention, was and still is film production in all its forms and categories, from short films to feature films, from short documentaries to feature length documentaries, to animated films. In the bridge with the sole producer Vardar Film, the MFPA, through their regular members, to every personnel and art profiles, took care and still takes care to provide a creative generation, and by this, production continuity. In the golden times of Vardar Film – which was backed up by the members of the MFPA, on the creative plan, in the annals of permanent memory of their archive, with the deposited films in the Macedonian Film Library [Makedonska Kinoteka] (which traditionally takes care of storing the domestic film fund, in newer times with digitalization of the anthology works and opus cycles of the renowned domestic authors as well), as witness to their success – they have the documentary school with hundreds of short documentaries and tens of feature length documentaries, which are proven by the prizes won at the Belgrade Documentary and Short Film Festival (Martovski Festival), with many Gold, Silver and Bronze medals for the leading documentary makers: Trajche Popov, Branko Gapo, Dimitrija Osmanli, Kocho Nedkov, Stole Popov, Meto Petrovski, Laki Chemev and many others. Proof at international level for this high position is the Gran Prix prize at the leading International Short Film Festival in Oberhausen for the DAE (1979) documentary by Stole Popov, followed by the greatest success for the same film, the Oscar nomination in that category among the five best documentaries in the world in 1980. Among the awards won are the awards in Krakow for the movie GOLGOTHA (1979) by Meto Petrovski, to the Grand Prix “Amon Ra” at the International Ismailia Film Festival in Egypt for Mitko Panov’s documentary titled YIELD. In the feature length documentary category, the most notable awards are the Golden Medals in Belgrade for the films TULGESH (1977) by Kole Manev and AUSTRALIA, AUSTRALIA (1976) by Stole Popov, which previously won the Golden Lion in Venice in 1964 for the SKOPJE ’63 documentary by the director/guest Veljko Bulaikj. For the latest rise of the Macedonian documentary film, the most notable guarantees are the first documentary by Svetozar Ristovski titled JOY OF LIFE (2001), which earned an award at the Wiesbaden Film

Festival in 2002, then the film CASH AND MARRY (2009) by Atanas Georgiev, which took part at many international festivals, as well as the “Heart of Sarajevo” award in the feature length documentary category for the movie THE SEAMSTRESSES (2010) by Biljana Garvanlieva at the Sarajevo Film Festival in 2010. In the short feature genre, there are also notable successes, from the awards at the Belgrade Film Festival, to the Diploma in the Panorama Program at the Berlin Film Festival (2001) for the short film BETA by the author Teona Mitevska, to one of the greatest, accomplished in the independent, sovereign Macedonian cinematography – “the Golden Leopard” at the Film Festival in Locarno (2005) for the short film BUGS by Igor Ivanov Izi, and afterwards it was in competition for the Golden Bear at one of the three largest world film festivals – the Berlin Film Festival in 2004. From the younger author generation, in the short film genre, among the latest successful films, participants at both domestic and foreign film festivals and laureates, are the following: ONE (2009) and THE MAN IN THE HABIT OF HITTING ME ON THE HEAD WITH AN UMBRELLA (2012) by the director and screenwriter Vardan Tozija; BARDO (2012) и AMBI (2017) by the director and screenwriter Marija Apchevska; THEY COME FROM THE CENTER OF THE WORLD and WITHOUT LOVE (2018) by Dina Duma; THE FUTURE IS OURS (2018) by the director Andrej Georgiev; WOULD YOU LOOK AT HER (2017) by Goran Stolevski, which at the 38<sup>th</sup> Brothers Manaki, in the short film competition, won the “Small Golden Camera 300” for cinematography by Naum Doksevski, and then won the prize for Best Short Film at the Sundance Film Festival.

In the golden era of the producer Vardar Film, which was of special importance to the MFPA, is the functioning of the Animated Film Studio, when in a fifteen-year period, from the beginning of the 1970s until the middle of the 1980s, animation in Macedonia soared at the top of the Yugoslavian animation, with multiple awards at the Belgrade Documentary and Short Film Festival – Martovski Festival, for the works by the leading animators: Petar Gligorovski, the creator of the first Macedonian animated film EMBRION NOMER-M in 1971, and five years after he created his most successful animated film, which is also the most successful animated film called PHOENIX (which won the Silver Bear award at the Berlin Film Festival), and the following year, in 1977 the animated film ADAM 5 TO 12 was made. Darko Markovikj proved himself as the most productive Macedonian animator: STOP (1976), THE WHITE BALL (1977), ARROWS (1977), A HAND (1980) and many others, for which he won numerous domestic and foreign awards; Boro Pejchinov: OUR INTIMATE (1977), RESISTANCE (1978), THIS IS MY LIFE (1986); Delcho Mihajlov with HOMO EKRAKNIKUS (1977) и LOVE STORY (1982). As the most accomplished international successes remain the Silver Bear award in Berlin in 1977 and in Annesi, one of the main awards, for the animated film PHOENIX by Petar Gligorovski, then the awards for RESISTANCE by Boro Pejchinov in Oberhausen and Annesi. Darko Markovikj, while working for TV Skopje, in 1977, at the Montreu Film Festival won the Silver Rose award for his animated TV show MISH MASH, which was followed by awards for his short animated films: THE LAST WINDOW, awarded in 1979 in Oberhausen, CIRCUS won the Silver Dragon at the Krakow Film Festival also in 1979, A HAND, laureate of the award FIPRESCI in Oberhausen in 1980 and again in 1983 for the short film ARMCHAIR.

The year before, in 1982, Darko Markovikj won the Bronze Rose at the Montreu Film Festival for the animated movie FESTIVAL. His last laureate, after the return from his stay in London, was the computer animated movie FACADES, awarded at the festival in Kavala. From the current youngest generation of Macedonian animators, the award at the Sarajevo Film Festival for the notable short animated film INSIDE (2009) by the young talented author Ivan Ivanovski, brought hope that Macedonian animation was successful in its beginnings in the new period of the sovereign Macedonian cinematography. Ivanovski (who continued with the new films: NARODEN FRONT 12 (2012) and the latest FORM B16 (2018)), was joined by the young generation of animator authors: Vuk Mitevski with the film ALERIK (2013), Zharko Ivanov with THE ROUND TRIP OF THE SHADOW (2013), ROUND TRIP: MARY (2015) and the latest THE MONK (2018), Eleonora Veninova with THE MAN WHO STOLE THE SUN (2014), Goce Cvetanovski with THE MAN THAT DID NOT WANT TO DIE (2015), Vladimir Lukash with THE FALLING GIRL (2015), Krste Gospodinovski with GOTTLIEB (2018). The revival of the new Macedonian film animation is crucially enabled with the care and production support by the Macedonian Film Fund.

The feature length film inscribed and inscribes still a special page in the annals of the previous and current sovereign Macedonian cinematography. With approximately hundreds of completed feature films, the MFPA and Vardar Film, and with the independence of the Republic of Macedonia, the new institution in charge of film production – the Macedonian Film Fund, can be partially content with the accomplished. First of all, with the basic/starting position which the Macedonian film had in the frames of the Yugoslavian feature film production, with regular participation and awards at the Film Festival in Pula, with the films by the directors Branko Gapo with: TIMES WITHOUT WAR (1969), TIME LEADS (1980), THE LONGEST ROAD (1976), and MACEDONIAN SAGA after the independence of Macedonia (1993); Dimitrie Osmanli with MEMENTO (1967 ) and THIRST (1971), and ANGELS OF A DUMP (1996); Trajche Popov with A MACEDONIAN BLOODY WEDDING (1967) and JUDGEMENT (1977); Aco Gjurchinov with STAND UP STRAIGHT, DELFINA (1977); Kole Angelovski with FATHER/WE'RE CURSED, IRINA (1973) and WEEKEND OF THE DEAD (1988); Kiril Cenevski with BLACK SEED (1971), MISERY (1975), THE LEAD BRIGADE (1980) and KNOT (1985); Stevo Crvenkovski with THE SOUTHERN COURSE (1982) and I TOLD YOU SO (1984); Ljubisha Georgievski with A REPUBLIC IN FLAMES (1969), Vladimir Blazhevski with HI-FI (1987), Stole Popov with THE RED HORSE (1981), HAPPY NEW '49 (1986) TATTOO (1991), and GYPSY MAGIC (1997) and TO THE HILT (2014) after the independence of Macedonia. The greatest success at that time, in the frames of the general Yugoslavian cinematography, as one of the best Macedonian feature films of all times, is the film BLACK SEED (1971) by Kiril Cenevski, which after the triumph and awarded Golden Arenas at the Film Festival in Pula, began its international expedition with the award “Golden Phoenix” at the prestigious Film Festival in Moscow.

After the independence of the Republic of Macedonia, the greatest success of all times was achieved for a feature film by our author Milcho Manchevski, which is the Golden Lion for the firstling BEFORE THE RAIN in Venice 1994 and the following 1995, an Oscar nomination

among the best five films, which afterwards gained approximately ten more awards and participated at over 40 world film festivals.

Milcho Manchevski continued to initiate his rise with the following films: DUST (as an opening film at the Film Festival in Venice, 2001), then the third film SHADOWS (2007), which was shown around the world as well, to the docu-feature film MOTHERS (2010), which began its expedition at the Film Festival in Toronto, opened the 31<sup>st</sup> Manaki Brothers Film Festival, afterwards it was selected/shown at the prestigious Panorama at the 61<sup>st</sup> Berlinale/2011, and became a laureate of the award in the frames of the program Europe out of Europe at the 39<sup>th</sup> Belgrade FEST/2011. Speaking of Manchevski, his next-to-last feature film is BIKINI MOON (2017), with the effective short film THE END OF TIME (2017), and 2019 will be the year when WILLOW, his latest feature film will be completed. Before this, with his feature films HAPPY NEW '49 (1986, participant in the competition in San Sebastian), THE RED HORSE (1981) and TATTOO (1991, as a first Macedonian candidate for the Oscar for Best Foreign Language Film, after the independence of Macedonia) – the experienced Stole Popov contributed to the affirmation of the Macedonian feature production. Antonio Mitrikjeski with his two films ACROSS THE LAKE (1997) and LIKE A BAD DREAM (2002), Ivo Trajkov with THE GREAT WATER (2004), WINGLESS (2009) and HONEY NIGHT (2015), as well as the debutant Vlado Cvetanovski with the film the SECRET BOOK (2006) all contributed to the affirmation of the Macedonian feature production. From the international co-production projects, it is worthy to mention the film THE BORDER POST (2006) by Rajko Grlikj, completely filmed in Macedonia, as well as the Irish film AS IF I'M GONE (2010) and the film NORMAL (2009), partially filmed in Bitola in Czech-Macedonian co-production, to MISSION LONDON (2010) and THE LIBERATION OF SKOPJE (2016), belonging to the newer production generation, which was Rade Sherbedzija's director's debut. Through the Film Fund, the Macedonian Film Production is connected with and oriented toward co-productions with majority or minority financial participation. After the path set by Milcho Manchevski, a group of directors followed: Teona Mitevska with her feature films – HOW I KILLED A SAINT, I AM FROM TITOV VELES (2007) to THE WOMAN WHO BRUSHED OFF HER TEARS (2015), and the latest WHEN THE DAY HAD NO NAME (2017), which premiered in the frames of the Berlin Panorama, and then at many world film festivals with several awards won. Next is Svetozar Ristovski with his successful debutant film ILLUSION (2004) and LAZAR (2015), as well as the debutant Aneta Leshnikovska with the first Balkan dogma film – DOES IT HURT? (2007), then Igor Ivanov Izi's feature length firstling UPSIDE DOWN (2007) and CONTACT (2005) by Sergej Stanojkovski. Previously, Darko Mitrevski and Aleksandar Popovski, were tandem co-directors of the film FAREWELL TO THE 20<sup>th</sup> CENTURY (1998), followed by the independent repertoire record making film before the domestic audience called BAL-KAN-KAN (2005) by Darko Mitrevski, who also won several prestigious awards, and in the frames of the international co-production, Mitko Panov also debuted with his feature film THE WAR IS OVER (2010) and the latest THE WITNESS (2018), and it is also worthy to emphasize that Mitko Panov is the author of the short feature artistic film, WITH HANDS RAISED (1985), which from the

beginning of his student days in Poland, won the Little Golden Palm award after a brief competition at the Cannes Film Festival. After the successful dedication of the documentary form with the feature length films: TONI MANDZA'S LIST, LOOK AT LIFE THROUGH MY EYES, LOOKING FOR A BRIDE, Marija Dzidzeva also notes collective success with her younger colleagues from the ex-YU region, with the film omnibus SOME OTHER STORIES (2010), which so far participated at tens of world festivals.

The continuity of the Macedonian feature film production was also enabled by the films: THIS IS NOT AN AMERICAN MOVIE (2011) by the debutant Sasho Pavlovski, PUNK'S NOT DEAD by the already accomplished Vladimir Blazhevski (which won the Crystal Globus in the East from West program at the Karlovy Vary Film Festival, 2011) and the omnibus film SKOPJE REMIXED (2012) by a group of screenwriters and directors, among which are the following: Ognen Dimitrovski, Srdjan Janakjievikj, Darijan Pejovski (who afterwards, in 2015, successfully debuted with his feature length film THREE DAYS IN SEPTEMBER), Borjan Zafirovski, Vardan Tozija (who, also in 2016, successfully debuted with his feature length film AMOK) and Gjorche Stavreski (with his debutant film in 2017, THE SECRET INGREDIENT, which won several awards and participated in over 15 world festivals, which is secondary to the success of the aforementioned success for the film BEFORE THE RAIN by Milcho Manchevski. It is also worthy to mention the films: THE BALKAN IS NOT DEAD (2013) by Aleksandar Popovski, THIRD HALFTIME (2013) by Darko Mitrevski, THE PIANO ROOM (2013) Igor Ivanov Izi and CHILDREN OF THE SUN (2014) by Antonio Mitrikjeski.

With the founding of the Macedonian Film Fund, the MFPA and their professional members will have a greater part in its functioning, above all, regarding the incidence of various profiles, producers, screenwriters, directors, cinematographers and others, who with this participation see greater security in the film production, as well as in the creation of the general cinematography politics. That is why, in the mutual collaboration, a strategy for further new and quality artistic deeds in every category and genre should be requested, which will enable the MFPA to influence and further extend the affirmation and presentation of the Macedonian film abroad, with participation at film festivals and exchange in the bilateral cultural presentation with other world cinematography, above all.

After the independence, a large number of production companies emerged, linked mostly to one person – initiator and leading producer. According to the accomplished international results in the group of notable producers, which stand behind the particular production company are the following: Tomi Salkovski (SFS/Skopje Film Studio), Labina Mitevska (Sisters&brothers Mitevski), Robert Naskov (Kino Oko/Eye Cinema), Vladimir Anastasov (Sektor), Vlado Blazhevski and Darko Popov (Pank Film/Punk Film), Gjorche Stavreski (Fragment Film), Svetozar Ristovski (Small Moves), Ognen Antov (Dream Factory), Robert Jazadziski (Kaval Film/Flute Film).

For the MFPA, an important addition in the expanse of the film culture for the domestic audience, affirmation of our film art, as well as the introduction with the great artistic achievements in the world of film, is the founding and organization of one of the most important international cultural manifestations in the Republic of Macedonia – the International

Cinematographers' Film Festival, the oldest of its rang, the first festival across the world dedicated to the creativity of the cinematographers/directors of photography – the MANAKI BROTHERS FESTIVAL, it started in 1979 in Bitola and its step into the fourth decade of existence in 2019, notes its great international rise and an even greater affirmation of our cinematography, as well as our country as festival host. The MFPA, as one of the main founders of the Festival held in Bitola, shall continue to seek to hold the driving part in the organization and in the maintenance of its great international rating. The greatest achievement in the program concept of the Festival are the following: the official Camera 300 competition, where at each festival edition, the most accomplished feature length films are selected from the latest world film production, with emphasis on the creativity of the cinematographers that are involved in the race for the three awards at the Festival: the Golden, Silver and Bronze Camera 300; the Club of Greats/world cinematographers award, the Laureates of the Golden Camera 300 for a lifetime achievement and the Special Golden Camera 300 for the Outstanding Contribution to World Film Art. With the existence of the Manaki Brothers Film Festival, through the program segments, the creative potentials of the Macedonian films and their creators are affirmed and examined, and a special opportunity is given to our cinematographers to measure their values, among which, some managed to become laureates in the competitions for the feature length and short films. In order to maintain the chronology of the continuity of our cinematographers, in the first stage of the Manaki Brothers Film Festival, the leading, and in general Yugoslavian frames, we have the great veteran five: Kiro Bilbilovski, Ljube Petkovski, Branko Mihajlovski, Misho Samoilovski and the somewhat younger Dragan Salkovski. From the middle generation we have Vlatko Samoilovski, and the younger: Dejan Dimeski, Tomi Salkovski, Dimo Popov and the youngest of them all, Naum Doksevski.

Moreover, the MFPA, with due respect toward the part of the history and tradition of the Macedonian cinematography, engages for the restitution of safe positions for the Vardar Film Production Company as well, as an affirmative and established synonym through many decades. Thus, in the continuity of the need for change and functional re-organization, the MFPA, in collaboration with the Macedonian Film Fund and the re-formulated status of Vardar Film, with uniting personnel producing and technical-technology performances, with elements of the National Film Center/Institute, should be able to see the perspective in the dynamics and the continuous growth of the Macedonian cinematography.