

DRUM ROLL

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All that glimmers.

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awards all over Europe

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QUARTERLY DIGEST

FILM ACADEMY NETWORK EUROPE

UPCOMING AWARDS

First quarter of 2021:

February 6, 2021 –

Robert Prisen / The Danish Film Award
of the Danish Film Academy

March 6, 2021 –

Czech Lion Awards of the Czech Film
and Television Academy

March 21, 2021 –

Gaudí Awards of the Catalan Films
Academy

March 26, 2021 –

Quartz of the Swiss Film Academy

SPECIAL PROJECTS

DUTCH ACADEMY FOR FILM (DAFF)

As COVID-19 brought the Dutch film industry to a stop last March, we collaborated with several unions to develop a protocol. Along the protocol we developed a [Toolkit-app](#) which offers hands-on tips and tricks for every department and crew member. The app is available in Dutch and English and follows the latest updates of the protocol.

UKRAINIAN FILM ACADEMY

For the first time in 2021, the Ukrainian Film Academy will present the National Film Award in the nomination Best Original Series. The original fiction series, which premiered on a national TV channel or web platform within the dates specified in the Regulations of the Film Award, are eligible for submission. The selection of the winner in this category will take place in 2 stages: one is voting by all members of the Film Academy to select three nominees; followed by voting for the winner in the nomination by the Board and the Supervisory Board.

GERMAN FILM ACADEMY

To take a stand against discrimination, fight racism and to campaign equal opportunities - in the film industry, within the academy itself, but also eventually in society - the German Film Academy appointed a new „Diversity“ task force during their latest assembly on November 15. Board members Dennesch Zoudé and Meret Becker explained our wish to change and to make an impact, to empower BIPOC members and to raise the awareness of white Academy members. We know that it will be a long process but it's overdue to start acting! During this process a Black feminist academic, Natasha A. Kelly, will act as our facilitator.

CATALAN FILM ACADEMY

„Cicle Gaudí“: In Catalonia, more people should see Catalan films!
Since 2016, the Catalan Film Academy is working on improving numbers when it comes to the audience of Catalan films in cinemas. The decline of cinemas is a real problem in Catalonia: in 18 years, it lost 100 cinema theaters (from 235 in 2000 to 138 in 2017) and at this moment 9 out of 10 urban areas don't have access to a regular diverse film offer that exceeds multiplex programming in their city. As the Catalan government did not respond to this development, the Academy

set up Cicle Gaudí, a permanent screening network promoting the consumption of Catalan films all over Catalonia. Every month, Cicle Gaudí screens a Catalan feature film that has been recently released in commercial cinemas. It uses a screening network formed by 80 venues (theatrical and non-theatrical) all over the territory, in cities where the audience doesn't have any access to a wider range of films.

In 2016, the Cicle Gaudí network was formed by 12 venues. Nowadays, we are 80 cities programming 10 Catalan films along the year in little and medium-sized cities that have lost their local cinema theater. Cicle Gaudí is a success story, and is constantly expanding, even when COVID-19 stops cinemas programming. The interest for Catalan film is growing!

AUSTRIAN FILM ACADEMY

In November 2020, the Academy was awarded the title of “Outstanding Sustainable Cultural Event” in the frame of the „Nachhaltig Gewinnen“ competition. The jury called the Austrian Film Awards, organized by the Academy, „a role model with a broad impact“, based on the fact “many green event measures were implemented creatively”. The Sustainability Award is an initiative by the federal and provincial network Green Events Austria and is awarded to festivals, cultural and sports events that are carried out in a sustainable manner.

Antonia Prochaska, the Academy's Sustainability Officer is delighted with the acknowledgment of her work and sees this distinction as proof that film is capable to transmit the importance of sustainability. She stated: „We will invest the prize money in further sustainability projects of the Academy, such as ‘Sharing Sustainability’“.

Last January, the Austrian Film Award was certified with the Austrian Ecolabel during its “Green Filming Gala”, which focused on the topic of sustainability both on-stage and backstage. On top of this, the Lower Austrian Film Commission launched the Evergreen Prisma Green Guide on the occasion of the award ceremony. Event production, collaborative projects and the offices of the Austrian Film Academy itself also ‚greened‘ their working processes into more sustainable ways of operating. And last but not least: the Austrians are keen on sharing the knowledge gained with other European film academies and are currently preparing a best practice paper.

ALL THAT GLIMMERS

A very brief history of film awards all over Europe.

by MATTHIJS WOUTER KNOL

For this edition, we'll allow ourselves to have a look back in history. With the rise of film academies and film institutes all over Europe in the second half of the 20th century, handing out awards has been a recurrent and important ritual in celebrating national film every year. Well-known and esteemed in their own country, some of the awards are quite unknown beyond borders. And that's a pity — because behind many of the national film awards lays a story that reveals something about the culture, aspirations, and inspirations that are intrinsically linked to the film culture of today. Quarterly Digest tries to give you a first overview, so you'll get a bird's view of all the film prizes around. For some of you, this will be a summary of facts you're well aware of, for some others a helpful tool to break the ice when talking to European colleagues.

For the record: there's two categories of national film awards: the ones voted for by members of the national film academy, and the ones handed out by juries linked to institutions, like a national film institute. For filmmakers, both versions are important when it comes to recognition for and visibility of their work. However, in this overview, we'll focus mainly on the awards based on voting — as the Film Academy Network is consisting of members working this way.

We'll start in the Southwest of the continent. When in the 1980s the newborn Spanish Film Academy had to choose the name of their awards, some pioneers, like the Lumière Brothers or Spain's own Luis Buñuel came to mind. But in the end it was Francisco de Goya they chose, a well-known Spanish genius painter (with a very useful short, memorable name). Goya had a strong cinematic approach in his paintings, often divided in scenes such as his world-famous

Black Paintings or War Disasters. In 1987, the first Goya Award ceremony took place, forever joining Spanish film awards with the rich Spanish art history.

In Catalonia, the Gaudí Awards were created in 2009, based on the existing Barcelona Cinema Awards. Also for the Catalans, the name was picked from one of the most international figures of the Catalan culture: the architect Antoni Gaudí, known as the greatest exponent of Catalan Modernism. The Gaudí Award is a design by the sculptors Montse Ribé and David Martí, inspired by the warriors' heads of La Pedrera, one of the most famous buildings by Gaudí in Barcelona — in which in fact the Gaudí Nominations Announcement takes place every year.

On the other side of the Iberian Peninsula, the Sophia Awards are the national film awards of Portugal, presented by the Academia Portuguesa de Cinema and named after the Portuguese poet and writer Sophia de Mello Breyner Andresen (1919-2004),

whose literary work is unanimously appreciated in Portugal until today. The awards were first presented in 2013 in Lisbon, at an annual ceremony in May.

Jumping to the North, to Germany to be precise. Officially they're called the German Film Awards, but Germans are proudly referring to their Lola's, which is the name of the statuette. Known throughout the years in different shapes (it was once a golden ribbon), since 1999 the award is given in the shape of a woman coated by a stylised film tape in an art deco impression. The name "Lola" has strong references to German film history: from Marlene Dietrich's role in *THE BLUE ANGEL* (1930) and the eponymous film by Rainer Werner Fassbinder, starring Barbara Sukowa (1981), to Tom Tykwer's international breakthrough film *RUN LOLA RUN*, incorporated by Franka Potente (1998).

In the Netherlands, things can hardly get more Dutch than by linking the national film awards to the country's most well-known animal: they are called the Golden Calves. The idea for a calf to symbolize the highest honour in Dutch film came from filmmaker Wim Verstappen, who was looking for a powerful animal to represent the Netherlands, as the lion represented Venice and the bears Berlin. The name, the adjective giving it an ominous biblical reference, was settled easily. The statuette was designed in 1980 by visual artist Theo Mackaay, the awards are handed out every year in September during the national Netherlands Film Festival in Utrecht.

Luxembourg's national film award, the Lëtzebuurger Filmpräis is still a junior among the film awards in Europe: in 2020, it was awarded only for the 8th time. Still, its value was underlined by the presence of the Grand-Duke and Grand-Duchess, prime minister Xavier Bettel and the small state's crème de la crème at the award ceremony, which is hosted by d'Filmakademie and the Film Fund Luxembourg.

In Belgium, actually two awards succeeded the Joseph Plateau Awards, which ceased to exist in 2006. In Wallonia, the French-speaking part of the country, the annual Magritte Awards are the accolades presented by the Académie André Delvaux. Historically given during the first quarter of the year, the awards honour achievements for cinematic accomplishments for the preceding year. Also the Walloons were inspired by art history: the name of the award comes from the painter René Magritte, and the Magritte Foundation allowed the Académie to use the name of the artist. The awarding statuette was created by designer and sculptor Xavier Lust. The 10th Magritte Awards ceremony was held in February 2020 in the historic site of Mont des Arts, Brussels. In Flanders, the Flemish-speaking part of Belgium, the so-called Ensor Awards (named after Ostend-born painter James Ensor) are handed out at the Ostend Film Festival in September. The Ensor nominees are decided by a jury panel, the winners are voted by the entire board of the Ensor Académie, which consists of members from the film industry.

Just across the Channel, the renowned British Academy Film Awards or **BAFTA Film Awards** are presented in an annual award show hosted by the British Academy of Film and Television Arts (BAFTA) to honour the best British and international contributions to film. The ceremonies were initially held at the flagship Odeon cinema in Leicester Square in London, before being moved to the Royal Opera House from 2008 to 2016. Since 2017, the ceremony has been held at the Royal Albert Hall in London. The Academy's awards are in the form of a theatrical mask designed by American sculptor Mitzi Cunliffe, commissioned in 1955, and one of the oldest film awards in this part of the world.

In Ireland, the Irish Film & Television Academy (IFTA) celebrates and honours Irish excellence through the **IFTA Awards** Ceremony, raising the profile of Irish talent and production, by actively promoting and showcasing Irish achievements, both at home and internationally. Held annually since 2003, the IFTA Awards ceremony is “a great evening of celebration, camaraderie and gathering of industry peers and guests to support Ireland’s small but growing industry and to give due recognition for creative achievements,” as the official wording has it.

From all Scandinavian countries, only Denmark and Iceland have national film awards based on members voting. The graphically distinct statuette of the **Robert Awards** might be small in size, but it weighs heavily in form and importance to all

film and TV professionals in Denmark, as it are their colleagues in the Danish Film Academy who both nominate and single out the best achievements of the year. The statuette takes its name from its creator, in this case the world-famous Danish modernist sculptor Robert Jacobsen, who was also a cineast. The first Danish Film Awards were held in 1984 honouring the best achievements in cinema, not just in front of and behind the camera, but also with distributors and exhibitors. Shorts and documentaries have been awarded from the start, whereas the best achievements in TV fiction were included in 2012.

Iceland annually bestows its **Edda Awards** in February, hosted by the Icelandic Film and Television Academy. Named after a female figure from Icelandic mythology, the Edda is awarded since 1999, except in 2009, due to the economic crash the previous year before. In 2010, the event was moved from the usual November date to February. Since 2011, the eligibility period is the previous calendar year.

The famous *Guldbagge Awards* in Sweden, first presented in 1964, are overseen by the Swedish Film Institute. Norway’s Amanda Awards (handed out at the Norwegian International Film Festival in Haugesund since 1985) and one of the oldest films awards in Europe, the Finnish *Jussi Awards* (since 1944) are all chosen without a member-based voting system.

In the Baltic countries, it used to be only the Lithuanian Film Academy that handed out awards

based on voting members, a tradition that currently does not exist in Latvia or Estonia. However, sadly also the Lithuanian ceremony in 2019 was cancelled due to lack of financing. Historically, the Lithuanian film awards are called the **Silver Cranes**, a bird that can be seen in various parts of the country. The award for best Student film is aptly called the **Silver Egg**. At the moment, the future of the awards is unsure.

For Russia, with a film history as vast as its geographical size, a short question about its national film awards actually needs a long answer, but Kirill Razlogov of the National Academy of Motion Picture Arts and Sciences offered to give a short version. “The Academy is the one giving the **Golden Eagles** awards,” he explains. “Since Nikita Mikhalkov became the President of the Russian Filmmakers Union, the Union does not support the Nika awards anymore, but nevertheless they still exist. Basically the same people are members of both academies, except for those directly involved in the conflict and competition between the two sets of awards.” The Golden Eagles are handed out every year in January.

Moving to the southwest again, it’s remarkable that the names of the awards stay pretty similar and refer to the same bird: the Polish Film Awards or **Eagle Awards** are given annually since 1999, and the ceremony is since 2003 hosted by the Polish Film Academy. Winning an Eagle is the highest honour a filmmaker can get in Poland. In 2020, Jan Komasa’s film CORPUS CHRISTI beat all records

in Eagle history with 11 wins out of 15 nominations.

In Slovakia and the Czech Republic, national film awards were separated since the countries became independent again in the early 90s. The Czech national award was named the **Czech Lion Award** when founded in 1993. It is influenced by one of the Czech Republic’s state emblems: the silver double-tailed lion against a red background. The reference to the national symbol represents respect, pride and glory of Czech cinematography, celebrated through the film awards.

Slovakia chose a different inspiration. The name of the Slovak national film award refers to a groundbreaking film in Czechoslovak cinema of the 1960s, one of the most important and influential Slovak films ever, *SLNKO V SIETI* (**THE SUN IN A NET**) by Štefan Uher. Silvia Dydňanská of the Slovak Film and Television Academy writes: „These words also refer to the capacity to cast a modern perspective on traditional values, to a certain ambiguity in capturing the meaning and depth of things and relationships, the brevity of a moment materialized in a glimmer of light imparting to them a distinct quality and meaning; to the ability of a film to ‚capture the uncapturable.’” **The Sun in a Net** award statuette is created by glass artist Oliver Leššo and has been awarded since 2004.

Since 2017, the Ukrainian Film Academy hosts the **Golden Dzyga** National Film Awards. “The

Golden Dzyga is a symbol of rapidity, unceasing development and infinity,” writes Yaroslava Kiiashko. The name of the National Film Award also refers to the creative legacy of the outstanding cinematographer Dzyga Vertov. The design of the statuette is based on a film stock frame, which rotates dynamically, representing cinematography itself. For the first time in 2021, the Academy will present a Golden Dzyga for Best Original Series. The award ceremony has been postponed to June.

_____ In several Eastern European countries, national film awards are non-existent. Romania and Bulgaria lack a proper film award, in Hungary awards are given during the Hungarian Film Week in Budapest. Also in the Balkans, national film awards are not related to national film academies, which leave Serbia, Bosnia-Herzegovina, Croatia, Slovenia, Montenegro, Kosovo and North Macedonia practically without a tradition as known in the rest of Europe.

_____ However, in Austria the Austrian Film Awards are handed out during a national ceremony that is held since 2011. The members of the Austrian Film Academy, founded in 2009, vote for the awards. The trophy is designed by media artist Valie Export.

_____ Neighbouring Switzerland renamed its Swiss Film Awards into Quartz, the highest distinction in film in the mountainous country famous for its clocks. Between 1998 to 2008 the Prize was given during the Solothurn Film Festival, but since 2009 onwards the festival

merely hosts the Night of Nominations announcement, linked to cash prizes for every nominated film. The award ceremony has been moved to March in a more glamorous atmosphere and with a broadcasting on television. The winners of each category receive a trophy, designed by the internationally renowned French and Swiss-based artist Jean Maboulès. It consists of a sophisticated geometrical sculpture made of industrial glass panels.

_____ France’s history of film awards goes back to the 1930s, but only since 1976, the well-known Césars are delivered during the Nuit des César ceremony in February. The ceremony is hosted by the Académie des Arts et Techniques du Cinéma, founded in 1975 by Georges Cravenne, who created the award as a replacement for the Étoile de cristal (1955-1975). Previously, other prizes had been awarded to French cinema in the past: from 1934-1986, the Grand prix du cinéma français, established by film pioneer Louis Lumière, was given to one film a year. In the 1950s, the Victoire du cinéma français was awarded each June. The Césars replaced them, the name of the statuette deriving from sculptor César Baldaccini (1921–1998), who designed it.

_____ From Italy, Manuela Pineschi beautifully summarises decades of history: “A lot of Italian excellence and inventiveness converged into naming the most important Italian film award, the David di Donatello. Of course, the award is named after the bronze sculpture by Donatello, dated around 1400, but it's in 1956 that Donatello’s work of art became a

hardware to celebrate the best in cinema: a golden statuette on a malachite base designed by BVLGARI, the legendary jewelers. At the time, Italian cinema was getting a lot of attention all over the world and the son of Ettore Petrolini, Oreste, with the President of AGIS, Italo Gemini, thought it would only fit to imagine Italian filmmaking like David going against the Goliath that was, and always is, Hollywood.”

On the other side of the Mediterranean, the Israel Academy of Motion Pictures awards its top prizes since 1990, but since 2004 the award is named the **Shaïke Ophir Award**, after the late Shaïke Ophir (1928-1987) one of Israel's most loved actors of all times, who left a heritage of unforgettable roles in film and theater, as a comedian, playwright, screenwriter, director, and the country's first mime actor. “In many ways his name is synonymous to Israeli film and the award categories,” writes Dana Lerner.

The Greek equivalent of the film industry's highest honour are the Hellenic Film Academy Awards or, since 2016, the **Iris Awards**. Yorgos Tsourgiannis writes: “The name was inspired by the actual definition of the word ‘iris’, which is used to describe aspects of light and colour. It's the coloured part of the eye, the diaphragm of the camera, the shine of certain colours under strong light.”

Given annually by the Hellenic Film Academy for excellence of cinematic achievements in Greek cinema, they replace the abolished Greek State Film Awards. In May 2010, the first awards ceremony was presented at the Athens Concert Hall.

Last but not least the European Film Awards, which were first given in 1989 after the Academy was launched by Ingmar Bergman and many other filmmakers from all over Europe. Initially the awards were called Felix, but this was changed in 1996. Every second year, the European Film Awards are celebrated in Berlin or in an always changing European city. After this year's online edition, in 2021 the ceremony will be in Berlin, the European Film Awards 2022 will be organised in the Icelandic capital of Reykjavik.

The history of European film awards is colourful and glimmering, and is full of inspiration by artists of all sorts, or dominated by illustrious animals. How awards are given to films and people, not only shows the decisive role film academies play in celebrating films and putting national cinema on the map, but also how recognition for excellence and visibility of great achievements has been a driving force and encouragement for many working in European cinema.



Marion Döring departing EFA after 30 years

"WE HAVE PROBABLY NEVER FELT MORE CLOSELY CONNECTED"

Marion Döring, now that you're leaving the European Film Academy after more than 30 years, what are you most looking forward to in the time to come, for which you maybe didn't have enough time before?

Above all: Spending time with my little grandson! Then: Reading. Watching more films in the theatre – and at festivals. Contemplative pauses. Travelling without busy agendas but with more time for friends... and landscapes.

Within the Academy, you've worked with Ingmar Bergman, Wim Wenders, Jeanne Moreau, and Agnieszka Holland, among many others. What are the moments with these inspiring people you cherish the most when you look back?

The moments when I had the privilege to meet the human beings behind the big names. And the moments when I understood what makes them do what they are doing, and what makes them such unique voices in cinema.

The European Film Academy has gathered a community of members all over the continent, and beyond, and has done a lot to unite members from all parts of Europe. What for you has been the most important for members?

I think the most important has always been this feeling of being part of a network of film professionals from all European countries and filmmaking departments. This is something very special – most associations are either national or they are representing one profession. In EFA, they are all coming together. And from my conversations with members I know that many appreciate EFA's commitment for the protection of the freedom of speech and artistic expression. This has become of increasing importance, especially over the past

You're a reputed long-distance runner. What similarities do you see between this form of sports and running the Academy?

Dedication, patience, discipline, modesty.

In 2006, the Film Academy Network started and you were one of the initiators. What do you wish the network for the future?

The meetings of FAN of Europe have always been marked by friendship, curiosity and openness. We generously shared our knowledge about new developments and our experience in dealing with our respective everyday agendas but also with special challenges – just like now, during the pandemic. When the first lockdown began, and none of us knew what would happen next, we got together in weekly video conferences. It was a need. We were united on the screen, each one for him/herself, alone and unexpectedly private in front of our computers at home. What is great about FAN of Europe is that it has no statutes, but it can build its cooperation on something that cannot be replaced by any set of rules – on grown trust and solidarity. We have probably never felt more closely connected than in these months of isolation, because we felt the power of our alliance across all borders and knew that only together can we master the tasks that lie ahead. I wish that this quality of FAN of Europe, of being a real family which can give backing to all its members, will be preserved. The Quarterly Digest is the first joint project of the network and I hope that all academies will contribute to it and make it a vibrant forum for exchange resulting in more cooperation on activities. —mwk

AUSTRIAN FILM ACADEMY

MANAGING DIRECTOR OF THE AUSTRIAN FILM ACADEMY

As of January 1, 2021, Katharina Albrecht-Stadler takes over the management of the Austrian Film Academy. The cultural manager has many years of experience in international cultural and project management and was, among other things, Managing Director of EU XXL FILM for the past 10 years. Katharina Albrecht-Stadler: “I am delighted to take over this exciting and responsible task from Marlene Ropac. Over the past 10 years, the Austrian Film Academy has become a permanent and important institution in the Austrian cultural landscape. It is the ambassador of Austrian film—nationally and internationally. In cooperation with the great team, I will do my best, especially in these difficult times, to continue the work and projects of the Academy and to stand up for the cultural importance and standing of Austrian filmmaking. At the same time, a dream has become reality for me, to now be in contact with all these people who, with their stories and films, let you immerse yourself in other worlds. A skill that is so important right now.”

“A JOINT SIGN OF LIFE FOR AUSTRIAN FILM”

A STATEMENT BY ACADEMY DIRECTOR MARLENE ROPAC

“Culture is immunisation against horror”, said author Xaver Bayer (Austrian Book Prize 2020) recently. At this year’s Viennale, which was held in a circumspect and brave manner, I was given fabulous “vaccinations”. Despite our face masks we all took a good breath. Now the cinemas, theatres and museums are closed again. We hope that the Federal Government’s special support programmes can prevent the worst from happening after this second lockdown. The economic damage to the domestic film industry is enormous, but I admire how the whole industry is fighting bravely.

The Award Ceremony of the 11th Austrian Film Award 2021 must be postponed from January to June 2021. To protect the guests, but also because of the postponed cinema releases and the resulting lack of films for submission. We have worked hard to create the conditions for this, also to set a strong, joint sign of life for Austrian film. Let’s hope we can celebrate a little in early summer. Right now, I am delighted that my successor, **Katharina Albrecht-Stadler**, has already jumped on the bandwagon and will take over the management from January 1, 2021.

DEUTSCHE FILMAKADEMIE

NEW BOARD MEMBERS 2020

On February 23 during the general assembly new board members were elected: Fabian Busch (actor), Hanse Warns (sound design) and Karim Sebastian Elias (composer) are now board members of the Deutsche Filmakademie, also Andreas Richter (production), Dennesch Zoudé (actress), Kai Tebbel (sound design) and Christine Aufderhaar (composer) act as deputy board members.

Overview of all board members: [deutsche-filmakademie.de](https://www.deutsche-filmakademie.de) 

DUTCH ACADEMY FOR FILM (DAFF)

NEW BOARD- AND STAFF MEMBERS

In 2020 we had quite a big change within our board. We said goodbye to Jules van den Steenhoven who, together with Sytze van der Laan, started the Dutch Academy For Film in 2013. We thank both of them for all their efforts and will continue the work they started.

Our board exists of thirteen members, each representing a specific profession. In 2020 we welcomed five new board members: Jacob Derwig (Acting), Tünde Vollenbroek (Animation), Shamira Raphaëla (Documentary), Florian Legters (Production Design/Costume Design), Ashar Medina (Screenplay).

We also welcomed a new staff member - Thomas van Son. Thomas will help Jenny and Hyo with several ongoing projects.

Website:

In 2020 we launched our new logo, along with our new website which shows a clean and modern look: [daff.org](https://www.daff.org) 

Editorial Team:

*Matthijs Wouter Knol, Designated Director of the European Film Academy
Jenny Booms, Director of the Dutch Academy For Film
Yaroslava Kiiashko, Coordinator of the Ukrainian Film Academy*

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