

CineLink
Industry
Days ¹⁵⁻²⁰
August 2016



Magazine



12-20/August+/2016



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CineLink, Sarajevo Film Festival 2016

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CineLink Industry Days / Sarajevo Film Festival

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The **CineLink Hospitality Desk** at the Hotel Europe is open 09-19 and we will be happy to help you with any questions you may have.

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Jovan Marjanović

It's a pleasure to welcome you to CineLink Industry Days and to present you with this magazine, where you will find information about this year's programme, as well as our statistics yearbook, State of the Region.

Our vision is to serve the current needs of the business, as well as to shape its future. More films than ever are being made outside the existing value chain, and the traditional borders between cinema and TV are being blurred in terms of quality of content – and there are so many more screens on which all of this can be seen. Everything is converging, and we have designed this year's programme to reflect that.

In addition to our flagship selection of quality projects in development at the CineLink Co-Production Market, screenings of films in post-production at CineLink Work in Progress, and finished films going into distribution at Avant Premiere Trailers, the new CineLink Drama section features new high-quality drama projects by established filmmakers from the region. At the same time, the True Stories Market presents film and TV professionals with cases from the archives of key organisations documenting the Yugoslav wars of the 90's, Docu Rough Cut Boutique lets documentary filmmakers develop their projects with top experts, and young talents pitch their short film projects at Talents Sarajevo Pack & Pitch. Everything in one place; everything connected.

We have six intense days of meetings, creative discussions, debates and networking ahead of us – we look forward to spending them with you, and wish you a great time at CineLink Industry Days.



Amra Bakšić Čamo

Jovan Marjanović

Head of Industry

Amra Bakšić Čamo

Head of CineLink

CO-PRODUCTION MARKET

AWARDS

Eurimages Coproduction Development Award – EUR20,000
Arte International Relations CineLink Award – EUR6,000
Macedonian Film Agency CineLink Award – EUR10,000
EAVE Scholarship

WORK IN PROGRESS

AWARDS

TRT Award - EUR30,000
Post Republic Award – in-kind post-production services worth EUR50,000
Restart Award – in-kind post-production services worth EUR20,000

DOCU ROUGH CUT BOUTIQUE

AWARDS

Digital Cube Award – in-kind post-production services worth EUR20,000
HBO Adria Award – EUR2,000
CAT&Docs Award – EUR2,000
IDFA Award – the winner will be fully invited to IDFA 2016 with sneak preview at Docs for Sales
DOK Preview Award – the winner will be fully invited to DOK Leipzig to present the soon-to-be completed film

JURY

Behrooz Hashemian, Silkroad Production
Čedomir Kolar, ASAP Films
Georges Goldenstern, Festival de Cannes
Annamaria Lodato, ARTE France
Mimi Gjorgoska-Ilievska, Macedonian Film Agency
Doina Bostan, CNC Romania

JURY

Jan Naszewski, New Europe Film Sales
Giona A. Nazzaro, Venice Critics' Week
Michael Reuter, The Post Republic
Serkan Yildirim, TRT

JURY

Marina Maslač, HBO Adria
Catherine Le Clef, CAT&Docs
Adriek van Nieuwenhuyzen, IDFA
Stefano Tealdi, Stefilm



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CineLink Co-Production Market

This year's edition of the CineLink Co-Production market presents 15 hand-picked projects from Southeast Europe and several guest regions. CineLink is one of the most successful development and financing platforms in Europe, with an average of 60% of the projects going from development to production. CineLink Co-Production Market and Work in Progress also offer an award fund of more than EUR130,000 in cash and services.

AWAKENINGS



Croatia

Director/Writer: Jure Pavlović

Producers: Luka Venturin, Bonaj Kanjera

Production Company: Sekvenca

Jasna is returning to pay a visit to her mother Anka, an old, bedridden woman suffering from cancer. Her initial plan is to stay for just a few days, tidy the place up, and sign the legal papers that will allow for the forced hospitalisation of Anka. But sometimes things don't go quite as planned...

BOOK OF HOURS



Georgia

Director/Writer: Dea Kulumbegshvili

Producers: Rati Oneli, Jim Stark

Production Company: OFA

When Alex returns home after a long absence, he finds himself powerless to face the tension that surrounds him, and unable to deal with his own dilemmas.

DUSTCATCHER



Bulgaria, Germany, France

Director/Writer: Pavel Vesnakov

Producers: Sebastian Weyland, Monica Balcheva, Knut Jäger, Hélène Cases

Production Company: Moviemento Ltd. Heimathafen Film & Media Gmbh

Will Nicola find his place in society? Or will he hopelessly fall down again and forever remain a fugitive in his own country?

ELA AND HILMI



Turkey

Director: Ziya Demirel

Writers: Ziya Demirel, Nazli Elif Durlu

Producer: Anna Maria Aslanoglu

Production Company: Istos film

Newlyweds Ela and Hilmi fail at having intercourse on their first night together. Trying to solve the problem separately, they get into a vicious circle of miscommunication.

GOD EXISTS, HER NAME IS PETRUNIJA



Macedonia

Director: Teona S Mitevska

Writers: Elma Tataragić, Teona S Mitevska

Producer: Labina Mitevska

Production Company: Sisters and Brother Mitevski

How far will a woman go to defend her right to be, how much humiliation can she take and still stay GOOD. Does true justice still exist?

ILLYRICVM



Croatia

Director/Writer: Simon Bogojević Narath

Producers: Ira Cecić, Ankica Jurić Tilić

Production Company: Kinorama

In the year 36 BCE, Volsus, a young Illyrian, joins a Roman unit and sets off on a perilous journey into the one of the darkest and least subdued regions of the Empire.

LOOKING FOR VENERA



Kosovo

Director/Writer: Norika Sefa

Producer: Belina Jano

Production Company: Animated Society

A timid young girl must revolt against her patriarchal family in order to understand her best friend, who has a boyfriend for the first time.

MARE



Croatia, Switzerland

Director/Writer: Andrea Štaka

Producers: Thomas Imbach, Andrea Štaka

Production Company: Okofilm Productions

Thirty-seven-year-old Mare lives with her husband and four children near the airport in Dubrovnik. In the morning, when she is home alone, Mare watches the planes take off. One day a man moves in next door. He and Mare become acquainted, enjoy each other's company, and fall in love. Mare embarks on a journey into a parallel universe that has little to do with her everyday life.

MEMORIES FROM THE FUTURE



Greece

Director/Writer: Konstantinos Antonopoulos

Producer: Fani Skartouli

Production Company: Kipoi (The Gardens)

In an absurd future, Sol discovers his wife has an affair with a memory. Can he reclaim her? A dystopian comedy about love in the past tense.

MILF



Austria

Directors/Writers: Dinko Draganović, Siniša Vidović

Producer: Markus Fischer

Production Company: Fischerfilm

After an amateur porn clip of his mother is exposed, 17-year-old Damir goes on a journey of rage and revenge, only to discover the truth about his family.

MY NAME IS DAMIAN

Slovenia

Director: Maja Weiss

Writers: Suzana Tratnik, Maja Weiss

Producer: Danijel Hočevar

Production Company: Vertigo

Seventeen-year-old Damian is a rebellious transgendered boy who spends his days fighting with his parents and partying heavily with friends. Then he meets Nela, a girl who not only helps him discover his talents but also encourages him to make his own choices.

BUTTERFLIES

Turkey

Director/Writer: Tolga Karacelik

Producer: Cem Doruk

Production Company: Karacelik Films

After receiving a call from their father, siblings Cemal, Kenan and Suzan find themselves back in their strange village. But instead of a family reunion, they end up waiting for butterflies to come in order to be able to bury their father according to his wishes.

OTTO THE BARBARIAN**Romania****Director/Writer:** Ruxandra Maria Ghitescu**Producer:** Iuliana Tarnovetchi**Production Company:** Alienfilm

Otto, a bright teenage punk, is dealing with the death of his girlfriend. He continues to live, inhabiting the void she has left, but in order to survive he needs to face his loss and his guilt.

THE HEROES WERE DANCING**Serbia****Director/Writer:** Nikola Ljuca**Producer:** Nataša Damjanović**Production Company:** Dart Film

Secrets are being revealed, sexualities identified, moral and political ambiguities uncovered – and blood is being shed.

THE RELIGION OF NIGHT WALKS**Serbia****Director/Writer:** Nikola Ležaić**Producers:** Jelena Mitrović, Nikola Ležaić**Production Companies:** Baš Čelik, PR Qče

Jovan is a Yugoslav engineer working on the construction of the first wind farm in Iran in 1983. His wife Sanja and son Luka are visiting him after a long separation.

Guest Projects

BULL SHARK**Qatar****Director/Writer:** Mohamed Al Ibrahim**Producers:** Bassam Al Ibrahim, Khalid Al Jaber**Production Company:** Innovation Films

A prominent investment banker tackles the very institution that hired him when he learns their business practices are fraudulent.

SKIN DEEP**Mexico****Director:** Paulina del Paso**Writers:** Elisa Miller, Paulina del Paso**Producers:** Elisa Miller, Samra Ibrahim, Leandro Córdova**Production Company:** Molinera Cine

Ana moves to Mexico City, where her innocence is threatened by her sexual awakening, a nightmarish experience of guilt and pleasure with a light at the end of the tunnel.

TITO'S LOST MARIACHI**Mexico****Director/Writer:** Francisco Ohem**Producer:** Marta Núñez Puerto**Production Company:** Dedo Gordo

A road movie that follows two mariachis travelling through Mexico and the former Yugoslavia in search of Yu-Mex music.

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CineLink Work in Progress

Ten projects have been selected for the Work in Progress sessions, where fresh and promising upcoming films that are currently in post-production are presented to specially invited decision-makers from the European film industry.

BREAKING NEWS



Romania

Director: Iulia Rugină

Writers: Oana Răsuceanu, Ana Agopian, Iulia Rugină

Producers: Bogdan Crăciun, Oana Giurgiu

Production Company: Hai – Hui Entertainment

Looking for: Post-production (sound editing, colour correction)

After the tragic death of his cameraman, which he indirectly caused, reporter Alex Mazilu has to make an in-memoriam report covering the victim's life. Three days before Christmas, in a small town on the Black Sea coast, Alex puts together the pieces of the puzzle of the dead man's life, all seen through the eyes of his troubled 15-year-old daughter. Trying to redeem the girl's late father, Alex slowly starts to take his place.

DAHA



Turkey

Director: Onur Saylak

Writers: Onur Saylak, Hakan Günday

Producer: Ziya Cemre Kutluay

Production Company: B.I.T Arts

Looking for: Post-production funds, sales agents, festivals

After being hired by a human smuggler – his own father – 14-year-old Gaza will either follow his father's path and continue a cycle of violence and oppression, or become a migrant himself.

HOLY AIR



Israel

Director/Writer/Producer: Shady Srour

Producer: Ilan Moskovitch

Production Company: Tree M Productions

Looking for: Post-production, festivals

An absurd tragicomic film about Adam, who receives a "new annunciation" in the Annunciation city of Nazareth.

HOSTAGES



Georgia/Poland

Director: Rezo Gigineishili

Writers: Lasha Bughadze, Rezo Gigineishvili

Producers: Vladimer Katcharava, Tamara Tatishvili, Mihail Fenogenov

Production Companies: 20 Steps Productions, Ink TV, Nebo Film

Looking for: World sales companies, festivals

A group of rebellious young people attempt to hijack an aircraft in Soviet Georgia. This is the true story of their failure and its aftermath.

MEAN ANOMALY



Iran/Switzerland

Director/Writer/Producer: Ali Ahmadzadeh
Production Companies: Q production, La suisse primitive
Looking for: Post production, sales, festivals

Padideh breaks up with Amir. But Amir, determined to get her back, relentlessly follows her everywhere. Marie realises that Stephan is bisexual, so she decides to break up with him. Amir and Padideh's past relationship is shown to us in the French film "Marie and Stephan" – whose audience includes Amir. Mean Anomaly shows the final days of a very complicated relationship.

NILS



Israel

Director: Ram Nehari
Writer: Nitai Gvirts
Producer: Yifat Presteknik
Production Company: Yifat Presteknik Ltd
Looking for: Financial support, world sales

Mentally ill Nil meets Tom, an anorexic in denial. He's on a vacation from the residence he lives in, she escapes from hospital, and the two go on a journey that reveals the dreams they had before their minds betrayed their hearts.

ONE OF THESE DAYS



Lebanon

Director/Writer: Nadim Tabet
Producer: Georges Schoucair
Production Company: About Productions
Looking for: Financial support, international sales, distribution

Beirut, on an autumn day. The city is on the edge of chaos, but for Maya, Tarek, Yasmina and Rami, all between 17 and 22 years old, it is just an ordinary day during which they ask themselves questions about sex, love and coming-of-age concerns.

THALA MY LOVE



Tunisia

Director/Writer: Mehdi Hmili
Producer: Mohamed Ali Ben Hamra
Production company: Polimovie International Pictures
Looking for: Post-production funds, sales agents, festivals

During the Tunisian Revolution, we follow the fate of two lovers who are seeking to meet: Mohamed, a political prisoner on the run, and Hourya, a courageous factory worker.

THE SECRET INGREDIENT



Macedonia

Director/Writer/Producer: Gjorce Stavreski
Production Company: Fragment Film
Looking for: Sound post-production, sales agents, festivals

An underpaid train mechanic steals a package of drugs and makes a marijuana cake to relieve his father's pain from cancer. Suddenly, he finds himself cornered by criminals who want their drugs back and nosy neighbours who want the recipe for the "healing" cake.

TOUCH ME NOT



Romania/Bulgaria/Germany/France

Director/Writer: Adina Pintilie
Producers: Monica Lăzurean-Gorgan, Adina Pintilie
Production Companies: Manekino Film, 4 Proof Film, Rohfilm, Agitprop, Les films de l'étranger
Looking for: Covering the gap in post-production, festivals

Personal research into intimacy, questioning the ways in which this notion is conventionally perceived. A film about how human beings can reach intimacy in the most unexpected ways.



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Doha Film Institute Grants



'Divines' by Houda Benyamina / Fall Grant 2012 and 2013

Doha Film Institute nurtures emerging filmmakers from all over the world through its Grants Programme, which is open to first- and second-time filmmakers, as well as established directors from the MENA region.

Applications for the next funding session will be accepted in January, 2017.

For announcements about submission dates and complete information about eligibility criteria and funding rules and regulations, please visit

www.dohafilminstitute.com/financing/grants/guidelines

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Docu Rough Cut Boutique

Docu Rough Cut Boutique is an intensive five-day programme focused on documentary films from Southeast Europe that are in production or post-production. The five selected projects are offered tutorials, expert individual and group feedback sessions, closed screenings and one-on-one meetings on request.



Mentors: Noemi Schory (Israel), independent producer and director | Carol Dysinger (USA), documentary filmmaker and professor | Thomas Ernst (Hungary), freelance film editor and author | Catherine Le Clef (France), head of CAT&Docs World Sales | Cecilia Lidin (Denmark), film commissioner for documentaries at the Danish Film Institute | Hanka Kastelicová (Czech Republic/Hungary), executive producer of documentaries for HBO Europe | Ivana Pauerová Milošević (Czech Republic), dramaturge, script editor and documentary director

Heads of Docu Rough Cut Boutique and moderators of all sessions: Rada Šešić (Netherlands/Bosnia and Herzegovina), filmmaker, festival selector, critic, lecturer and curator | Martichka Bozhilova (Bulgaria), producer at AGITPROP and founder and director of the Balkan Documentary Center

CITY OF THE SUN



Georgia

Director: Rati Oneli

Producers: Jim Stark, Dea Kulumbegashvili

City of the Sun is a surreal vision of a post-apocalyptic ghost town and its inhabitants. The lives, dreams and destinies of the characters unfold amid the grand ruins of once-“glorious” Soviet architectural achievements in the semi-abandoned mining town of Chiatura.

F**K YU



Croatia

Directors: Marija Ratković Vidaković, Dinka Radonić

Producer: Marija Ratković Vidaković

Production Company: Croatian Film Association

Yugoslavia constituted the value system of a whole society, but also that of the individual within that society. Where is that individual today? This is the journey of a family controlled by an idea that has not existed for more than 25 years – but they live as though nothing has changed. At the same time the film is about the maturation process, and the forming of one's own identity, unencumbered by family taboos.

I AM HERCULES



Romania, Germany

Director: Marius Iacob

Producers: Irina Malcea, Christian Popp

Production Company: Manekino Film, Docdays Productions

Baile Herculane (Hercules' Bath), one of the oldest spa resorts in Europe where a century ago kings slipped their bodies into the healing waters, has become a labyrinth where lower-middle-class people get lost in the search for well-being. Mitica, Gelu and Relu, three self-made masseurs, serve as guides through this “low-cost” European Garden of Eden.

ULTRA



Hungary

Director: Balazs Simonyi

Producers: Laszlo Jozsa, Balazs Simonyi

Production Company: Speak Easy Project

Co-Producers: HBO Europe, Anemon Productions

A few hundred ambitious people from across the world gather every year in Greece to relive a legend. They run from Athens to Sparta, in an ultra-distance race called the Spartathlon: 246 km within 36 hours. It is hard to qualify, even harder to finish. This is not a sport film, but rather a collection of personal stories. The subjects voluntarily choose suffering to cure their problems.

IN THE SHADOW OF WAR



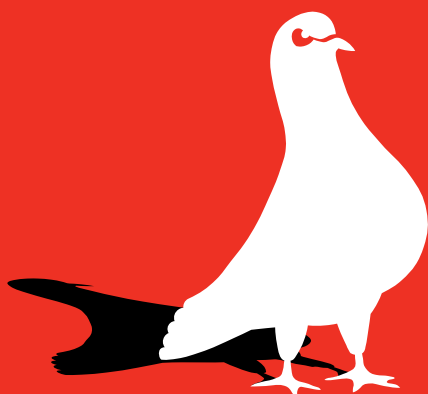
Turkey

Director/Producer: Reyhan Tuvi

This is a journey of solidarity that starts in a small border village, with the hope of the war to end and of reaching a city in Syria. While the villagers hope for the liberation of the city, their relatives and friends are fighting for their land and identity. The possibility of the liberation of this city, with the hope of a better world, makes this struggle more significant.



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CineLink Drama 2016

Welcome to CineLink Drama - an exciting addition to our Industry Days that reflects the thirst for quality drama series in Southeast Europe, from audience, broadcasters and producers alike.

Our ambition is to showcase promising new projects, create a marketplace where creators and broadcasters can connect, and help galvanise the development of this sector in our region. To date, the Southeast European audiovisual industries have lagged behind the rest of the continent when it comes to the integration of the film and TV sectors. With CineLink Drama we aim to create a space that will enhance the co-operation and synergies between these two sectors through project pitching, panel discussions, presentations and business meetings.



THE PAPER

This pilot edition of CineLink Drama will present six brand-new drama series and mini-series being developed by independent producers from our region to key European and regional broadcasters, VoD and SVoD operators, and distributors in an open pitch presentation followed by a Q&A session and one-on-one meetings.



THE PAPER

We also seek to provide a platform for addressing industry challenges and sharing best practices and inspiring examples, and to that end we have connected our two-day Regional Forum with CineLink Drama.

The Forum will focus on increasing knowledge about producing for television among filmmakers, as well as on the necessary steps for further integrating the film and TV sectors in Southeast Europe.

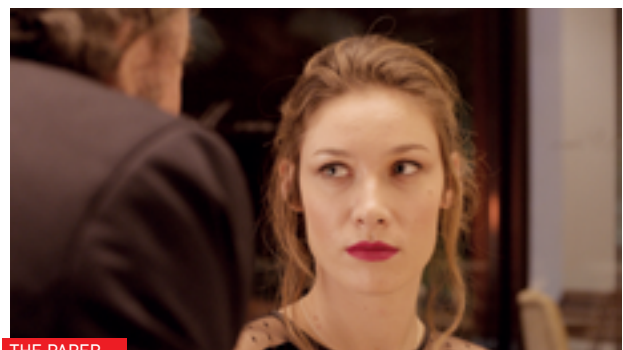


THE PAPER

Another challenge to be discussed concerns funding – although local quality drama television is sought-after content, the development and production costs are too high to be financed by licensing fees or marketing revenues from small domestic markets. Reducing the financial risks and enlarging the markets through international co-production and sales, as well as by accessing EU funding, are possible solutions, and already successfully practised by Southeast European producers working in the film sector. How to learn from this, and how to find new avenues for developing quality scripted content for TV promises to be one of the hot discussion topics at CineLink Drama and Regional Forum.



THE PAPER



THE PAPER

Selected projects

GOLDEN ERA / ZLATNO DOBA

Serbia

Period drama, 12 x 45 min, Serbian

Creators: Zvonimir Simunec, Vladimir Andric

Producer: Zvonimir Simunec

Production Companies: Soul Food Films, Intermedia Network

The series depicts the events in Leskovac from the beginning of the Great War until the beginning of World War II. It follows the fate of three brothers-in-arms during the industrial boom between the two mobilisations, which regenerates the small town (kasaba) into the "Serbian Manchester", and the story of "The Nightingale" ("Slavuj"), a cinema in whose darkness a new Leskovac is being born.

Confirmed cast: Ivan Bosiljic, Sergej Trifunovic, Dragan Bjelogrić, Sloboda Micalovic

SILENCE / ŠUTNJA

Croatia

Crime drama, 5 x 60 min, Croatian

Creators: Drago Hedl, Davor Šišić

Producers: Nebojša Taraba, Miodrag Sila

Production company: Drugi Plan

A story of juvenile prostitution and the powerful who do not care for the infirm – Twin Peaks in the heart of the Pannonian plains.

TAKEOVER

Croatia

Political soap opera, 10 x 60 min, English

Creator: Ognjen Sviličić

An international corporation plans to take over a pharmaceutical company from a small East European country just as researchers are on the verge of finding a cure for cancer. However, the desire for profit will compromise the search for the most important cure ever in a story of corruption, presented as a political-corporate soap opera in which characters fight for power and money.

THOUSAND DINARS / JEBO SAD HILJADU DINARA

Serbia/Croatia

War drama, 12 x 55 min, Serbian/Croatian/Bosnian

Creators: Vladimir Andric, based on a book by Boris Dežulovic

Producers: Branislav Trifunovic, Martin Milinkovic

Production Companies: Hit & Run (Serbia), MRTN Media (Croatia), Art & Popcorn (Serbia)

It's August, 1993, and a group of six soldiers of the Croatian Defence Council (HVO) is going on an undercover mission to scout enemy movements. Dressed in the uniforms of the

Army of Bosnia and Herzegovina, they find themselves in a cemetery in an abandoned village, held at gunpoint by another squad of the HVO. Meanwhile, on the other side of the cemetery, another six HVO soldiers have their guns pointed at six Bosniak soldiers, but they hold their fire because they think they are their comrades – this second HVO squad are in fact undercover Bosniaks who find they are in an equally hopeless situation. Eventually, all sides will think of a solution to this chess problem at the same time, wave the white flag and surrender to each other.

Confirmed cast: Sergej Trifunović, Bojan Navojac, Goran Bogdan, Ljubomir Bandović, Aleksandar Radojičić, Marko Petrić, Živko Anović, Zrinka Cvitešić, Goran Navojec, Tarik Filipović, Dejan Aćimović, Bogdan Diklić, Slaven Knezović, Emir Hadžihafizbegović, Nataša Ninković, Nebojša Glogovac

TITO IS DEAD / TITO JE UMRO

Serbia

Political crime drama, 8 x 60 min, Serbian

Based on the bestselling novel by Mirjana Novakovic

Producers: Milena Garfield, Uliks Fehmiu

Production Company: West End Production

The inexplicable suicide of a young charismatic member of the ruling party, just one day before he is supposed to take over the party leadership, becomes a major political affair. At the same time, following an intriguing lead whispered to her at a private party, a reporter starts investigating an old communist secret: a coded announcement of the exact day and time of Tito's death in the newspaper Politika in November, 1968 – 12 years before Tito's actual death.

9034

Bosnia and Herzegovina

Crime drama, 8 x 60 min, Bosnian/English

Creators: Amra Bakšić Čamo, Danis Tanović

Production Company: SCCA/pro.ba

In a corridor on the second floor of the National Museum in Sarajevo, the body of an unknown male has been discovered. Inspector Edib is in constant conflict with his surroundings and is used to heinous crimes. Now he finally has the opportunity to investigate the complex motives of those who were in the museum that Sunday night. There are six motives, ranging from pure violence and international conspiracy, to an attempt to steal the museum's most valuable exhibit – the Sarajevo Haggadah. In each episode Edib interrogates a new suspect. At the same time, he investigates the city he lives in.

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CineLink Drama & Regional Forum 2016 Programme

Thursday 18 August

10:00 – 11:15

Case Study of *The Borgias*

Steve Matthews, Executive Producer, Drama Development, HBO Europe
Moderated by Andrea Reuter, Nordic Film Market – TV Drama Vision

11:30 – 12:15

Behind the Scenes of the Nordic Drama Success: Nordic co-production and co-financing models for TV drama series

Petri Kemppinen, CEO, Nordisk Film & TV Fond

12:30 – 13:30

The Changing Film Financing Landscape in the Region: What will the surge in tax incentive schemes bring?

The year 2016 saw an increase in tax incentives for both local and foreign productions in the region, with Montenegro, Serbia and Slovenia all introducing new schemes, meaning most of the countries in the region now operate this type of public support in addition to existing selective subsidies schemes. How will this affect production costs and co-production trends in the region in the future?

Presentation of the K&N publication by Patricia Gannon, Senior Partner, Karanovic/Nikolic, and Jovan Marjanović, Head of Industry, Sarajevo Film Festival, followed by a panel discussion, moderated by Leonid Ristev, Karanovic/Nikolic.

16:30 – 18:00

HBO Adria presents First Draft Contest

Friday 19 August

10:00 – 11:15

Fundamentals of Writing for Television

Robin Veith, writer (*Mad Men*, *True Blood*)
Moderated by Andrea Reuter (Nordic Film Market – TV Drama Vision)

11:30 – 12:00

The World of Drama Series Today: An introduction

Frederic Pittoors d'Haveskercke, Series Mania

12:00 – 13:00

Pitch Session: CineLink Drama Projects

Moderated by Marietta von Hausswolff von Baumgarten

15:00 – 16:00

Creative Europe MEDIA

TV Programming Support Presentation- Zoran Galic, MEDIA Desk Bosnia and Herzegovina

22:30

Gala Screening: *The Paper* (first two episodes)

by Dalibor Matanić
Croatia, 2016, 106 min, international premiere

Virtual Reality Days

This event is organized with Networks, a local hub for start-ups, game developers and IT freelancers to stimulate stronger co-operation between the IT/gaming sector and the film industry and to show the most current trends.

Friday 19 August, 11.00-13.00, Networks

Virtual Reality Storytelling with Simon Wilkinson

The artist Simon Wilkinson [CiRCA69] will reference 18 months of research and development in utilising VR as a storytelling tool over three productions. He will examine the preconceptions that proved to be incorrect, mistakes made in evolving VR storytelling out of film, the psychology behind why VR works, and what that understanding tells us about how we can best utilise virtual reality as a storytelling medium. He will also reference a new augmented reality show currently in pre-production.

Saturday 20 August, 11.30-13.00, Networks

Binary new world with Yoana Pavlova

In the last year news about VR has been everywhere, yet it is still difficult to determine what to think of this technology that promises a total revolution in audiovisual media and the way we perceive it. Does VR expand our notion of theatre or does it rather succeed video games? Is it a hot marketing trend or a universal tool for empathy? In an event co-organized by Talents Sarajevo and CineLink Industry Days, worldwide best practices will be discussed, both from a business and media theory point of view, and we will look for points of intersection with the current landscape of the industry in the Balkans.

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PARTNERSHIP IN ARTS



Think Tank: The Future of Co-Production Markets

What is the future of co-production markets? How should they be designed to best meet the needs of the industry? These issues will be explored over a series of events held at major markets throughout the year – the first one taking place in Sarajevo on 19 August.

Co-production as a financing, production and placement model for the international art-house film market has ruled the industry for the past 20 years. In the meantime, technology has changed the way we access information and entertainment, which in turn has changed audiences' viewing habits. Since the 80's and the first co-production market – Rotterdam's CineMart – a massive digital evolution has occurred. At every level, the industry has changed irreversibly, and it is still in the process of reshaping itself. The search is on for new narratives and new financial and distribution models, and at the same time the role of the audience in the production process is being redefined.

Can we stick to the model that has been crucial for the majority of the players on the international scene – including authors, independent producers, financiers, sales agents and festivals – or should it be changed from within to try to make it more relevant in the volatile climate the industry currently finds itself in? The essential format of the co-production market has remained pretty much the same for all these years. Different markets use slightly different presentation models and their sidebar programmes try to accommodate different industry needs, but one-on-one meetings in half-hour slots are the norm everywhere.

Just to pose a few questions to which we seek answers: With email, social networks, on-line workplaces, free video conferencing and so many other internet tools – what do we need, what do we miss, and what should be the new model of the market? Should we speak more, have longer slots? Should we share more information beforehand? Should we have more chances for in-depth conversation? Should curation of meetings increase? Should we have fewer meetings? Should we launch so many projects so early on, already aware that there

are too many? What is it that each of us is looking for when coming to the market? It is important to identify expectations from different perspectives and to formulate priorities. Further, it is essential to address the impact co-production markets have on the industry as a whole, from the perspective of funders, sales agents, festivals and distributors.

The Think Tank is an initiative of CineLink Industry Days together with the International Film Festival Rotterdam's CineMart, Holland Film Meeting and Marché du Film, Next Pavilion, where the last sessions will take place and the final results will be presented to the public.

CineLink Industry Days, 19 August, 16:30 – 18:30

In Sarajevo, our aim is to shape the discussion in three directions:

1. Format of the Co-Production Market
2. Co-Production Markets – Relevance to the Industry
3. Co-Production Markets – Results and Follow-Up

Two hours, three tables. At each table, 10 people with different points of view, one moderator and two keynote speakers – we believe this should get the debate off to a good start.

We are not looking for a single answer or the new ultimate model; rather, we hope that many possible routes will be discussed, many perspectives shared and numerous solutions offered. We hope to continue this debate throughout the coming year the better to formulate the role of co-production markets and define the future model. What is the professional communication model we need at a time when everything and everybody seems one click away, but human contact is essential to keep us on track, sane and relevant?

THINK TANK PARTNERS



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True Stories Market

Part of CineLink Industry Days and Sarajevo Film Festival's Dealing with the Past programme, this new initiative takes stories from archives of key organisations that document the Yugoslav wars of the 90's and presents them to film and TV professionals. The ambition is to serve as an open source from which experts and professionals will draw inspiration, and from which they will weave stories for larger audiences with all the urgency and power that cinema can offer.

The following cases will be presented at the True Stories Market session on 17 August at 17:30

CONCENTRATION CAMP MORINJ

Source: Centre for Civic Education (CCE) Montenegro

Montenegrin society has not yet fully confronted the truth about the Morinj detention camp. This place, which brings back painful memories to those who were imprisoned there during the war in the 1990s, today takes pride in its exceptional tourist offer. Those who visit Morinj today know nothing of what happened there a mere two decades ago. People in Montenegro still shy away from the issue and are unprepared to face the truth about what Morinj was during the bloody war.

Established in 2002, the Centre for Civic Education (CCE) is a non-governmental, non-profit organisation. Its vision is one of Montenegro as a democratic society of responsible citizens, while its mission is to contribute to the development of civil society and encourage the participation of citizens in policy-shaping and decision-making through the education of actors in the fields of democracy, human rights and European integration.

MILENA PERČIN

Source: Documenta - Center for Dealing with the Past, Croatia

War stories are often complex and surprising, in that they can capture not only moments of extreme cruelty, but also examples of unexpected kindness. Milena Perčin's story captures both. A Croat nurse who remained in the Serb Autonomous Region of Krajina throughout the war, she fled from the area together with its Serb population after the Croatian military's Operation Storm. Her son, a soldier in the Croatian Army, was killed during the war, but her Serb neighbours protected her from possible retaliation in Serb-dominated Krajina. Perčin's is a story of humanity in wartime, a story about people of different ethnicities who protected each other while their communities were in conflict, and who returned to their homes after the end of the conflict and moved on with their lives.

Documenta - Center for Dealing with the Past is based in Zagreb. It was established in 2004 in an attempt to deepen public dialogue on dealing with the past by contributing to the documentation of historical events, developing educational policies, commemorating culture, advocating a compensation policy and advancing judicial practices and legal standards as a result of continuing monitoring of war crimes trials.

SBX BREZOVICA

Source: Forum Civil Peace Service (*forumZFD* | Forum ZivilerFriedensdienst), Serbia

SBX Brezovica allows people to behave differently from what is expected of them, and sometime even required from them in their violent society. Given the daily politics, one might think a friendship among young Serbs and Kosovars is impossible. But young snowboarders offer a different path, a possibility for youth like them to live side by side and form friendships.

*The Forum Civil Peace Service (*forumZFD* | Forum ZivilerFriedensdienst) is a German organisation that was established in 1996. It trains and deploys peace experts to regions in conflict, where they work together with local partners to promote peaceful co-existence and non-violent conflict resolution.*

S. K.

Source: Helsinki Committee for Human Rights Republika Srpska, Bosnia and Herzegovina

The story of S.K., a victim of the war and a former camp inmate who became a nationalist after the end of the conflict. His transformation into a nationalist can be understood if the suffering he endured is taken into account. But once this victim recognises that nationalism is not the right choice for him; when he decides to fight against it and to confront other nationalists whose views he agreed with not long ago, his extraordinary story becomes worthy of a film.

The Helsinki Committee for Human Rights Republika Srpska was founded in May 1996 by a group of independent intellectuals, as a citizens' reaction to violent and systematic human-rights violations. It is an independent, non-profit organisation of citizens that has undertaken a series of activities directed toward promoting and protecting of human rights, with a focus on educating citizens about the basic humanistic and cultural values that underlie human rights, including the field of transitional justice.

BALJEVINE

Source: The Balkan Investigative Reporting Network Bosnia and Herzegovina (BIRN BiH), Bosnia and Herzegovina

Baljevine – an exceptional story about a village that rejected war, a village where Serbs and Bosniaks protected each other during the conflict. When Croat soldiers attacked the village, Serbs and Bosniaks fled their homes. But they returned after the war and today they raise their voices in protest, saying that a village like theirs does not fit anyone's political agenda in today's Bosnia and Herzegovina because it shows that co-existence after a

bloody war is not only possible, but that it is probably the only right choice.

PERSON A., PERSON H. AND PERSON J. F.

Source: The Balkan Investigative Reporting Network Bosnia and Herzegovina (BIRN BiH), Bosnia and Herzegovina

Three stories from hell. That women were raped during the war is a well-known fact, but unfortunately one that no one really talks about. Over time, the horrors women suffered and the impact the experience had on them becomes taboo; they are shunned by the public and their painful experiences are never openly discussed. Three women involved in this project decided to speak out on behalf of all other victims in order to show that they live among us, and demonstrate how little understanding there is for their continued suffering. But they also want to show that they will not give up, that they want to take from life what little it has to offer.

RAMIZ NUKIĆ

Source: The Balkan Investigative Reporting Network Bosnia and Herzegovina (BIRN BiH), Bosnia and Herzegovina

Ramiz Nukić's story is perhaps one of the most painful confrontations with the consequences of crimes committed during the war. For years, Nukić has spent his days walking through the woods in search of the bones of people killed during the war. Every shot of a possible movie about him, every minute of it, would be a confrontation with the evidence of inhumanity.

The Balkan Investigative Reporting Network Bosnia and Herzegovina (BIRN BiH) is a non-governmental media organisation based in Sarajevo that specialises in monitoring and reporting on war crimes trials. Since its formation in January, 2005, BIRN BiH has been actively analysing and informing the public about the work of the war crimes chambers at state and local courts in Bosnia and Herzegovina.

For more information on the Dealing with the Past programme, please visit www.sff.ba

DEALING WITH THE PAST, A PROJECT OF SARAJEVO FILM FESTIVAL, IS SUPPORTED BY THE ROBERT BOSCH FOUNDATION AND PRESENTED IN PARTNERSHIP WITH AL JAZEERA BALKANS.

Robert Bosch Stiftung





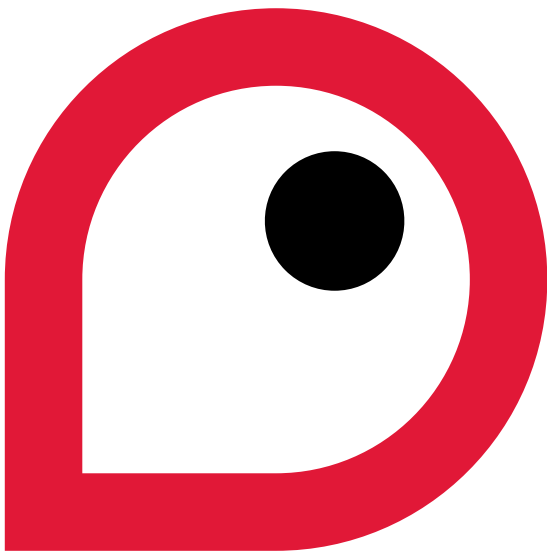
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Avant Premiere

After its successful launch two years ago, the Avant Premiere Programme is back for its third edition to present sneak previews of upcoming local-language films.

The programme showcases trailers of 18 upcoming film releases from the former Yugoslavia to exhibitors and distributors from this territory, as well as four gala premieres for the Sarajevo Film Festival audience. This year, Avant Premiere also features an Audience Development & Innovation Lab, arranged in collaboration with Europa Cinemas.



The purpose of Avant Premiere is to reinforce and strengthen regional promotion, distribution and market placement of films and drama series from our linguistic area. The programme presents films that have commercial box-office potential and are set to open in theatres in the fall or winter to regional distributors, exhibitors, filmmakers, journalists, film critics, representatives of other film festivals and the festival audience. To reflect the increasing popularity of TV drama, the programme now also features an upcoming promising

drama series. Since its first edition, the programme has attracted significant attention from film distributors, exhibitors, audience, media and film critics in the region.

Audience Development & Innovation Lab

We are happy to announce the collaboration of the Sarajevo Film Festival and Europa Cinemas in creating an Audience Development & Innovation Lab, which will be offered to regional exhibitors within the framework of the festival's Avant Premiere programme.

The workshop will focus on programming, marketing, audience development and social media. Participants will consider these topics in practical workshops, discussions and brainstorming sessions. The goal is to strengthen the network of regional cinemas and to provide a platform where they can share strengths, weaknesses and examples of best practices.

The Innovation Lab sessions will take place on 18 and 19 August, and will be led by Duncan Carson, Marketing, Communications and Events Manager at the Independent Cinema Office (ICO), the national organisation for the development and support of independent film exhibition in the UK.

Avant Premiere Trailers Screenings

These 18 films will be presented to approximately 30 regional distributors, broadcasters and cinema exhibitors. Pre-arranged one-on-one meetings follow the presentations.

MCF Megacom Film:

BOUREK

Vladan Nikolić
AMP Filmworks | Surla Films
RS | US | CY | GR

REQUIEM FOR MRS. J.

Bojan Vuletić
See Film Pro | Geopoly Film |
Skopje Film Studio
RS | BG | MK

OPEN WOUND

Momir Milošević
Cinnamon Production | TK Films
Limited
RS | GB

HUMIDITY

Nikola Ljuca
Dart Film
RS | NL

THE LIBERATION OF SKOPJE

Rade i Danilo Šerbedžija
Partysans
HR | MK | FI | UK

2i FILM:

DON'T STARE AT MY PLATE

Hana Jušić
Kinorama
HR | DK

ZG'80

Igor Šeregi
Kinoteka
HR

BECAUSE OF YOU

Anđela Jurkas
B Produkcija | DOP Produkcija |
Nexus | Ratio
CR

THE TRAMPOLINE

Katarina Zrinka Matijević Veličan
Interfilm

ALL THE BEST

Snježana Tribuson
Kinorama
HR

Art Vista:

TRAIN DRIVER'S DIARY

Miloš Radović
Zillion Film
RS | HR

AFTERPARTY

Luka Bursać
Ljuti Bicikl | Mashina&Zec
RS

Blitz film i video:

THE CONSTITUTION

Rajko Grlić
Interfilm
HR | CZ | MK | SI | GB

GORAN

Nevio Marasović
Antitalent
HR

Taramount:

THE SAMURAI IN AUTUMN

Danilo Bečković
Gargantua films
RS

Films presented by production companies:

HOME

Dario Pleić
Sekvenca i Filmski kolektiv
HR

NIGHTLIFE

Damjan Kozole
Vertigo
SI | MK | BA

INCARNATION

Filip Kovačević
Void Pictures
RS

Avant Premiere Programme at the National Theatre

Three films and one TV series, the latter shown in collaboration with CineLink Drama, will be presented as gala premieres at the National Theatre.

13 August at 22.30

THE LIBERATION OF SKOPJE



Directors: Rade Šerbedžija, Danilo Šerbedžija
Cast: David Todosovski, Rade Šerbedžija, Mikko Nousiainen, Lucija Šerbedžija, Silvija Stojanovska, Nebojša Glogovac, Petar Mirčevski, Dejan Lilić, Petar Arsovski
Producers: Igor A.Nola, Robert Naskov, Gorjan Tozija, Vladimir Anastasov, Arto Halonen
Production Company: Partysans (MK)

The horrors and suffering of the Second World War are portrayed in bittersweet terms through the eyes of 11-year-old Zoran, whose father has joined the partisans to fight the German occupiers and whose mother becomes involved with a German officer.

14 August at 22.30

TRAIN DRIVER'S DIARY

Director: Miloš Radović
Cast: Lazar Ristovski, Petar Korać, Pavle Erić, Mirjana Karanović, Jasna Đuričić, Mladen Nelević, Nina Janković, Danica Ristovski, Haris Burina, Tihomir Stanić, Đurđina Radić
Producers: Lazar Ristovski, Petar Ristovski
Production Company: Zillion Film (RS)

The fact that a train takes 700 metres or more to stop after the brake is applied absolves train drivers of responsibility. Over the course of his career, a driver unintentionally kills between 20 and 30 people. Most victims are individuals intent on suicide, reckless drunks or otherwise distracted people. This film is a tragic comedy about innocent killers and their victims.

15 August at 22.30

ZG'80

Director: Igor Šeregi
Cast: Rene Bitorajac, Marko Cindrić, Filip Detelić, Marko Janketić, Matija Kačan, Domagoj Mrkonjić, Nikola Rakočević, Mijo Jurišić, Igor Hamer, Miloš Timotijević, Mladen Andrejević, Danica Maksimović, Iva Stefanović, Radovan Vujović, Lazar Miljković, Mario Petreković, Srđan Miletić
Producers: Ljubo Zdjelarević, Tomislav Vujić
Production Company: Kinoteka (HR)

ZG'80 is an action comedy about one of the greatest rivalries in the history of football – that between the Bad Blue Boys, the fans of Zagreb's Dinamo football club, and Delije, the Belgrade team Red Star's fan club. At the dawn of the wars in Yugoslavia, hooligans from Zagreb attend a game in Belgrade, home of their greatest enemies. This is a story of friendship and loyalty, and the senselessness of politics and war in the former Yugoslavia.

19 August at 22.30

THE PAPER

Director: Dalibor Matanić
Cast: Branka Katić, Trpimir Jurkić, Aleksandar Cvjetković, Dragan Despot, Edita Karadžole, Zijad Gračić, Olga Pakalović, Zdenko Jelčić, Goran Marković, Alen Liverić, Tihana Lazović, Mijo Jurišić, Dajana Čuljak
Producers: Miodrag Sila, Nebojša Taraba
Production Companies: Drugi Plan, HRT (HR)



Fifty-one-year-old Mario Kardum, an influential, conservative construction tycoon, decides to buy The Paper, a left-leaning newspaper, due to a traffic accident caused by his mother, Dubravka, who fled the scene after three young people were killed. Mario uses his connections to halt any official inquiry into the accident, but The Paper reporter Andrej Marinković continues his own investigation of the case. Mario hopes that assuming ownership of the newspaper will put him in a position to stop the journalist from looking into his mother's crime.

The first and second episodes of the series will be presented.

TRAINING DEVELOPMENT NETWORKING



UPCOMING DEADLINES:

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SEP 16, 2016

eave
MARKETING WORKSHOP
SEP 30, 2016

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COME FOR MORE DISCOVERIES APRIL 2017

Meetings on the Bridge introduces new filmmakers, films and projects from Turkey and from the neighboring countries at Film Development and Work in Progress workshops.



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We would like to thank all institutions and corporations whose contribution have made the Meetings on the Bridge possible.



HOLLAND FILM MEETING



22-25 SEP UTRECHT

The Netherlands Film Festival presents:

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The annual get-together of Dutch and international film professionals

HFM Co-Production Platform features pitches, one-on-one meetings, work-in-progress, conferences and digital video library. The upcoming edition will introduce a new support initiative, BoostNL, organized in collaboration with IFFR.



filmfestival.nl/profs_en/holland-film-meeting

Pack&Pitch - Discover the Latest from Talents Sarajevo



On 18 August, Talents Sarajevo Pack&Pitch will present six film projects from Talents Sarajevo participants to 20 international industry professionals who are scouting for up-and-coming talent.

Since 2010, Talents Sarajevo Project Lab Pack&Pitch has supported emerging directors and producers in getting ready for the marketplace. The list of previous Pack&Pitch participants is lengthy, and includes multi-award-winning Greek director Efthymios Kozemount-Sanidis (II) and Bulgarian producer Magdalena Ilieva (*The Lesson*).

Under the guidance of project consultants and pitch trainers Gabriele Brunnenmeyer and Selina Ukwuoma, this year six new talents will have the opportunity to analyse their project ideas and package them in written and oral presentations. At the end of the programme, they will present the results to industry professionals and their Talents Sarajevo peers in a public pitch, where a jury will provide feedback and select the Best Pitch. The winner will receive post-production sound services worth EUR4,000 from Studio Chelia, as well as an invitation to attend CineLink Industry Days 2017 and sit on the Pack&Pitch jury.

During CineLink Industry Days, Pack&Pitchers will also meet producers from the Filmakademie Baden-Württemberg in Ludwigsburg as well as young Palestinian and Israeli producers, and all Talents Sarajevo participants are encouraged to network with experts and industry professionals to aid the realisation of their current and future projects.

Talents Sarajevo Project Lab Pack&Pitch will have a desk at the Hotel Europe to facilitate communication with industry guests.



PACK&PITCH 2016 PROJECTS:

Love Is Not an Orange (documentary feature) by Otilia Babara, Moldova (Director)

On Leave (narrative feature) by Silva Čapin, Croatia (Director)

Private Party (short) by Carla Fotea, Romania (Producer)

Hansel – A Fairy Tale with No Name (short) by Vivian Papageorgiou, Greece (Director)

Former Education (narrative feature) by Pilar Palomero, Bosnia and Herzegovina/Spain (Director)

The Bus to America (narrative feature) by Nefes Polat, Turkey (Producer)



MIDPOINT TV LAUNCH 2017

CALL FOR ENTRIES

MIDPOINT TV Launch is a script development program focusing on the development of ongoing, episodic, high-end TV series or miniseries that can sustain multiple seasons in either a half-hour or one-hour length format. The program primarily focuses on participants from Central and Eastern Europe, the Balkans, and the wider Mediterranean area.

HBO Europe will present its annual award, which includes a cash prize, in recognition of the best project at the final workshop of the year.

DEADLINE FOR SUBMITTING APPLICATIONS September 16, 2016

2017 SCHEDULE Workshop 1 / November 3 – 9, 2016 / Slovak Republic
Workshop 2 / April 2017 / Finale Plzen FF, Czech Republic
Workshop 3 / August 2017 / Sarajevo FF, Bosnia and Herzegovina

For more information on the MIDPOINT TV Launch and additional MIDPOINT programs can be found at www.midpoint-center.eu.

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Southeast Europe: the Stats

The figures presented in this publication have been collated by the Sarajevo Film Festival's Statistics and Analysis Office, with information provided by individual national film centres and institutions. They provide an insightful overview of film production in relation to the level of public support available, as well as the key parameters of cinema consumption in the region.

A number of trends jump out: a significant increase in the overall number of films produced, driven by Bulgaria, Macedonia, Serbia, Slovenia and Turkey, whose output counters the plateaued level of production in Bosnia and Herzegovina along with a drop in feature production in both Croatia and Romania; an increase of available public film funding in all countries except Bulgaria and Serbia, with the largest increase in Turkey, where the amount of public funding almost tripled; the cinema exhibition sector seems to be in good health with increases in admissions, box-office revenues and

number of screens; a drop in ticket prices in Greece led to a significant loss in box-office revenue there; Netflix entered all markets in the region, but no local or localised content is on the platform as yet.

The key trend, however, is the increase in the number of tax-incentive schemes for local and foreign productions, with Montenegro, Serbia and Slovenia introducing new schemes in 2016. This means that half the countries in Southeast Europe now operate this type of public support in addition to the existing selective subsidy schemes, a fact that is probably the driver behind the increase in the overall amount of available public funding. It remains to be seen how this fact will affect production costs and co-production trends in the future. Added to this is the fact that all countries in the region except Kosovo now have access to the Creative Europe MEDIA programme, which also means an increase in the amount of available public funding.

OVERVIEW - NUMBER OF FILMS PRODUCED / AVERAGE BUDGET / PUBLIC FUNDING AVAILABLE

COUNTRY	2014	2015
ALBANIA		
Number of films produced	6	n/a
Average budget €	500.000	n/a
Public funding available €	580.593	n/a
AUSTRIA		
Number of films produced	30	40
Average budget €	1.790.000	n/a
Public funding available €	77.459.199	n/a
BULGARIA		
Number of films produced	11	25
Average budget €	1.000.000	636.000
Public funding available €	6.750.000	6.700.000
BOSNIA AND HERZEGOVINA		
Number of films produced	13	13
Average budget €	750.000	750.000
Public funding available €	930.000	1.000.000
CROATIA		
Number of films produced	30	26
Average budget €	1.000.000	1.000.000
Public funding available €	8.700.000	9.000.000
CYPRUS		
Number of films produced	3	4
Average budget €	850.000	850.000
Public funding available €	1.000.000	1.000.000
GEORGIA		
Number of films produced	20	n/a
Average budget €	1.280.000	n/a
Public funding available €	2.240.000	n/a
GREECE		
Number of films produced	n/a	24
Average budget €	n/a	n/a
Public funding available €	n/a	n/a
HUNGARY		
Number of films produced	16	21
Average budget €	1.800.000	n/a
Public funding available €	17.600.000	n/a

COUNTRY	2014	2015
KOSOVO		
Number of films produced	12	n/a
Average budget €	n/a	n/a
Public funding available €	750.000	n/a
MACEDONIA		
Number of films produced	12	14
Average budget €	4.500.000	5.000.000
Public funding available €	6.000.000	7.000.000
MONTENEGRO		
Number of films produced	4	5
Average budget €	n/a	n/a
Public funding available €	627.000	420.000
ROMANIA		
Number of films produced	36	29
Average budget €	600.000	n/a
Public funding available €	6.000.000	n/a
SERBIA		
Number of films produced	29	33
Average budget €	500.000	500.000
Public funding available €	3.250.000	1.800.000
SLOVENIA		
Number of films produced	11	17
Average budget €	1.008.050	640.910
Public funding available €	3.861.927	5.400.000
TURKEY		
Number of films produced	106	139
Average budget €	721.159	n/a
Public funding available €	5.562.932	14.000.000
PARTNER COUNTRIES		
CZECH REPUBLIC		
Number of films produced	61	58
Average budget €	n/a	n/a
Public funding available €	n/a	8.140.000
SLOVAK REPUBLIC		
Number of films produced	27	24
Average budget €	n/a	n/a
Public funding available €	6.485.000	6.542.900

*sources: national film centres, OBS, various sources

* including feature documentaries

OFFICIAL CO-PRODUCTIONS FEATURING AT LEAST ONE COUNTRY FROM SOUTHEAST EUROPE

TITLE	AL	AT	BA	BG	HR	CY	GE	GR	HU	KS	MK	ME	RO	RS
A STINKING FAIRYTALE				X										M
CHASING A DREAM			X		X									M
WE WILL BE THE WORLD CHAMPIONS			X		X						X			M
ENCLAVE														M
PATRIA														M
OPEN CAGE														M
BROTHER DEJAN														X
THE SKY ABOVE US														X
YOU CARRY ME					M							X		X
LIFE IS A TRUMPET					M							X		X
THE HIGH SUN					M									X
AFERIM!				X									M	
FACE DOWN				M										
KARBALA				X										
LABYRINTHS OF LOVE				X										
LAZAR				X	X						M			
LOST BUTTON		X	M		X									
MOM AND OTHER LOONIES IN THE FAMILY				X					M					
ONE DAY IN SARAJEVO		X	M											
OUR EVERYDAY LIFE			M		X									
PETROV FILE				M										
THE PROSECUTOR THE DEFENDER THE FATHER AND HIS SON				M										
THE WOMAN OF MY LIFE				M							X		X	
WHY ME?				X					X				M	
IMPRESSIONS OF A DROWNED MAN						M		X						
BANAT				X							X		X	
FATHER										X	X			
HONEY NIGHT											M			
RETURN										X	M			
SHISHKA DELUX											X			
THREE DAYS IN SEPTEMBER										X	M			
THOUSAND			M		X									X
SHOOTING STARS					M									X
THE TREASURE													M	
ONE FLOOR BELOW													M	
THE MIRACLE OF TEKIR													X	
FEVER AT DAWN									M					
THE FISH IN ME								X						
8 SECONDS														
MUSTANG														
IVY														
MEMORIES OF THE WIND							X							
ANA YURDU								X						
KAINAN 1890														
BASKIN														
THE RED SPIDER														
HOME CARE														
EVA NOVÁ														
JOHANNA' S MYSTERY														
GOAT														
FAMILY FILM														
THE SEVEN RAVENS														
WILSON CITY														

M - MAJORITY | X - MINORITY

SI	TR	CZ	SK	AU	BE	CH	DE	FR	GB	IL	IQ	IT	JP	NL	PL	QA	RU	SE	US
X																			
							X												
							X												
							X												
					X									M			M		
X																			
X									X										
X																			
		X						X											
					X			X											
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X																			
																X			X
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						M					x								X
	M			X															
	M						X												
	x						X	M								X			
	M						X												
	M						X	X											
	M																		
	X													M					
	M																		X
		X	X													M			
		M	X																
		X	M																
		X	M																
		X	M																
X		M	X				X	X											
		X	M																
		X	M																

SOUTHEAST EUROPE — 2015 OVERVIEW

COUNTRY	population	GDP in € (per capita)	admissions (in millions)	screens	digital screens	% of screens in multiplexes	average ticket price in €
ALBANIA	2.896.679	4.100,00	n/a	12	12	58	n/a
AUSTRIA	8.600.000	40.300,00	15,900	557	554	43*	8,63
BULGARIA	7.109.329	5.700,00	5,335	196	193	78	4,4
BOSNIA AND HERZEGOVINA	3.867.395	3.915,00	0,943	35	32	46	2,5
CROATIA	4.225.300	10.162,00	3,937	158	158	67	3,8
CYPRUS	867.100	20.005,00	0,715	35	17	80	8
GEORGIA	3.729.000	2.806,00	0.733*	15*	14*	90*	5.5*
GREECE	10.860.000	19.422,00	9,800	554	340	43*	7,9
HUNGARY	9.855.023	11.659,00	13,019	330	315	42	4,3
KOSOVO	1.840.927	3.441,00	n/a	2	2	0	3*
MACEDONIA	2.078.453	4.375,00	0,433	13	13	69	2,26
MONTENEGRO	620.029	6.451,00	0,261	22	10	n/a	3
ROMANIA	19.426.167	8.700,00	11,167	339	317	60	4,11
SERBIA	7.131.800	4.672,00	3,162	118	47	10	2,5
SLOVENIA	2.064.632	18.680,00	2,102	115	95	33	4,93
TURKEY	78.741.053	8.326,00	60,700	2376	2184	n/a	3,73
PARTNER COUNTRIES							
CZECH REPUBLIC	10.542.926	15.600,00	13,000	514	448	45	4,8
SLOVAK REPUBLIC	5.426.252	14.400,00	4,615	227	177	32	4,14

*sources: national film centers, OBS, IMF, WB, various sources

* data for 2014

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CUMULATIVE BOX OFFICE IN EUROS 2011 - 2015

Country	2011	2012	2013	2014	2015	2011-15 % change
AL	n/a	n/a	n/a	n/a	n/a	→ 0,0%
AT	136.444.000	124.323.885	132.000.000	124.600.000	138.200.000	↑ 10,9%
BA	1.309.000	2.023.280	2.013.229	2.296.112	2.358.457	↑ 2,7%
BG	20.097.000	17.191.832	20.462.836	22.223.365	23.455.461	↑ 5,5%
HR	14.168.000	14.832.771	15.527.485	14.500.000	15.028.000	↑ 3,6%
CY	n/a	7.623.000	4.898.648	5.100.689	5.175.516	↑ 1,5%
GE*	n/a	2.400.000	2.274.772	2.461.825	2.461.825	→ n/a
GR	99.715.000	79.818.200	59.300.000	100.000.000	64.000.000	↓ -36,0%
HU	41.118.000	44.198.000	45.400.000	47.145.548	56.210.612	↑ 19,2%
KS*	n/a	120.000	219.428	168.000	168.000	→ n/a
MK	n/a	512.470	123.131	1.040.103	1.220.760	↑ 17,4%
ME	n/a	764.811	760.820	997.246	1.006.344	↑ 0,9%
RO	31.570.000	32.494.122	35.793.507	41.155.854	45.917.784	↑ 11,6%
RS	5.537.697	7.078.765	6.926.363	9.573.027	9.441.227	↓ -1,4%
SI	13.937.000	12.002.517	11.090.784	9.543.871	10.352.660	↑ 8,5%
TR	183.799.000	165.062.001	174.227.610	225.100.000	226.700.000	↑ 0,7%
TOTAL				605.905.640	601.696.646	↓ -0,69%
Partner Countries				2014	2015	
CZ	n/a	n/a	n/a	54.070.000	61.700.000	↑ 14,1%
SK	n/a	n/a	n/a	20.900.000	23.727.092	↑ 13,5%

* No data for 2015

CINEMA ADMISSIONS PER INHABITANT

Country	2011	2012	2013	2014	2015	2014 -15 % change
WB AL	n/a	n/a	n/a	n/a	n/a	→ 0,00%
EU 15 AT	1,99	1,87	2,17	1,78	1,90	↑ 6,74%
WB BA	0,13	0,21	0,19	0,24	0,24	→ 0,00%
EU 28 BG	0,64	0,55	0,65	0,68	0,80	↑ 17,65%
EU 28 HR	0,81	0,90	0,91	0,88	0,93	↑ 5,68%
EU 28 CY	1,01	1,07	0,73	0,78	0,82	↑ 5,13%
GE GE*	n/a	0,13	0,13	0,20	n/a	→ 0,00%
EU 15 GR	0,97	0,92	0,85	0,82	0,90	↑ 9,76%
EU 28 HU	0,98	1,00	1,02	1,11	1,32	↑ 18,92%
WB KS*	n/a	0,02	0,03	n/a	n/a	→ n/a
WB MK	0,06	0,10	0,04	0,18	0,21	↑ 16,67%
WB ME	0,44	0,36	0,35	0,42	0,42	→ 0,00%
EU 28 RO	0,34	0,44	0,45	0,52	0,57	↑ 9,62%
WB RS	0,28	0,35	0,33	0,44	0,44	→ 0,00%
EU 28 SI	1,41	1,33	1,13	0,94	1,02	↑ 8,51%
TR TR	0,57	0,58	0,66	0,79	0,77	↓ -2,53%
EU 28 AVG.				1,80	1,90	↑ 5,56%
Partner Countries				2014	2015	
EU 28 CZ	n/a	n/a	n/a	n/a	1,24	→ 0,00%
EU 28 SK	n/a	n/a	n/a	n/a	0,85	→ 0,00%

* No data for 2015

INHABITANTS PER SCREEN

	Country	2011	2012	2013	2014	2015	2014 -15 % change
WB	AL*	n/a	235165	180195	233333	233333	➔ 0,00%
EU 15	AT	14633	14594	15003	16832	15340	↓ -8,86%
WB	BA	197250	182857	128129	124892	110497	↓ -11,53%
EU 28	BG	53096	45743	44906	39382	36272	↓ -7,90%
WB	HR	28283	29390	27973	27714	26724	↓ -3,57%
EU 28	CY	24629	19149	24774	25457	24774	↓ -2,68%
GE	GE*	n/a	490111	544444	248633	248633	➔ 0,00%
EU 15	GR	22902	21938	22438	22822	19735	↓ -13,53%
EU 28	HU	25220	23750	29118	29118	29864	↑ 2,56%
WB	KS*	n/a	1803000	850000	929602	929602	➔ 0,00%
WB	MK	89522	69759	77692	61212	155385	↑ 153,85%
WB	ME	n/a	32633	34639	34446	28183	↓ -18,18%
EU 28	RO	88613	72135	75758	67223	57304	↓ -14,76%
WB	RS	n/a	57886	61380	62691	60439	↓ -3,59%
EU 28	SI	18518	18700	18382	19460	17953	↓ -7,74%
TR	TR	35702	38215	35331	33931	33140	↓ -2,33%
	EU 28 AVG.				16890	16597	↓ -1,73%
Partner Countries					2014	2015	
EU 28	CZ	n/a	n/a	n/a	n/a	20477	➔ n/a
EU 28	SK	n/a	n/a	27774	29625	23904	↓ -19,31%

* No data for 2015

DIGITAL SCREENS AS A PERCENTAGE OF TOTAL SCREENS

	Country	2011	2012	2013	2014	2015	2013-14% change
WB	AL*	n/a	58%	88%	100%	100%	➔ 0,00%
EU 15	AT	68%	68%	79%	98%	99%	↑ 1,02%
WB	BA	18%	57%	71%	71%	91%	↑ 28,17%
EU 28	BG	56%	78%	96%	91%	98%	↑ 7,69%
WB	HR	58%	68%	95%	91%	100%	↑ 9,89%
EU 28	CY	51%	60%	49%	49%	49%	➔ 0,00%
GE	GE*	n/a	78%	89%	93%	93%	➔ 0,00%
EU 15	GR	15%	24%	30%	30%	61%	↑ 103,33%
EU 28	HU	40%	75%	86%	88%	95%	↑ 7,95%
WB	KS*	n/a	n/a	100%	100%	100%	➔ 0,00%
WB	MK	n/a	90%	96%	39%	100%	↑ 156,41%
WB	ME*	n/a	33%	33%	33%	45%	↑ 36,36%
EU 28	RO	46%	52%	86%	90%	94%	↑ 4,44%
WB	RS	n/a	20%	26%	38%	40%	↑ 5,26%
EU 28	SI	15%	16%	45%	79%	83%	↑ 5,06%
TR	TR	13%	16%	66%	55%	92%	↑ 67,27%
	EU 28 AVG.				87%	93%	↑ 6,90%
Partner Countries					2014	2015	
EU 28	CZ	n/a	n/a	n/a	n/a	87%	➔ n/a
EU 28	SK	n/a	n/a	n/a	n/a	78%	➔ n/a

* No data for 2015

CINEMA ATTENDANCE 2011 - 2015 (MILLIONS)

Country	2011	2012	2013	2014	2015	2014-15% change
AL	n/a	n/a	n/a	n/a	n/a	→ 0,00%
AT	16,5	16,3	16,40	15,20	15,90	↑ 4,61%
BA	0,5	0,8	0,77	0,92	0,94	↑ 2,17%
BG	4,7	4,1	4,79	4,99	5,34	↑ 7,01%
HR	3,3	3,88	3,90	3,75	3,94	↑ 5,07%
CY	0,87	0,9	0,63	0,70	0,72	↑ 2,86%
GE*	n/a	0,6	0,65	0,73	0,73	→ 0,00%
GR	10,8	10,1	9,20	9,00	9,80	↑ 8,89%
HU	9,8	9,5	10,15	11,00	13,02	↑ 18,36%
KS*	0,022	0,04	0,05	n/a	n/a	→ 0,00%
MK	0,2	0,2	0,08	0,37	0,43	↑ 16,22%
ME	0,27	0,22	0,22	0,26	0,26	→ 0,00%
RO	7,2	8,3	9,05	10,17	11,17	↑ 9,83%
RS	2,0	2,52	2,37	3,16	3,16	→ 0,00%
SI	2,9	2,74	2,34	1,93	2,10	↑ 8,81%
TR	42,3	43,9	50,41	61,40	61,70	↑ 0,49%
TOTAL				123,58	129,21	↑ 4,56%
Partner Countries				2014,00	2015	
CZ	n/a	n/a	n/a	11,60	13,00	↑ 12,07%
SK	n/a	n/a	n/a	4,1	4,61	↑ 12,44%

* No data for 2015

FEATURE FILMS PRODUCED 2011 - 2015

Country	2011	2012	2013	2014	2015	2014-15% change
AL	10	7	7	6	n/a	→ n/a
AT	59	52	54	30	40	↑ 33,33%
BA	9	2	10	13	13	→ 0,00%
BG	21	36	8	11	25	↑ 127,27%
HR	19	32	29	31	26	↓ -16,13%
CY	4	4	2	3	4	↑ 33,33%
GE	n/a	12	16	20	n/a	→ n/a
GR	28	44	69	n/a	24	→ n/a
HU	44	27	38	16	21	↑ 31,25%
KS	3	4	8	12	n/a	→ n/a
MK	7	4	2	12	14	↑ 16,67%
ME	6	8	2	4	5	↑ 25,00%
RO	27	26	30	36	29	↓ -19,44%
RS	26	27	20	29	33	↑ 13,79%
SI	16	8	24	11	17	↑ 54,55%
TR	74	61	85	106	139	↑ 31,13%
TOTAL				340	390	↑ 14,71%
Partner Countries				2014	2015	
CZ	n/a	n/a	54	61	58	↓ -4,92%
SK	n/a	n/a	22	27	24	↓ -11,11%

AL

AT

BA

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	ALBANIA	AUSTRIA	BOSNIA AND HERZEGOVINA
POPULATION	2.8 million	8.543.932	3.867.395
GDP IN EUROS (PER CAPITA)	3595 €	43.547 €	3.915 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	1 Albanian National Center of Cinematography	19	Film Fund Sarajevo, Ministry of Culture of Republic Srpska, Ministry of Culture and Sports of Kanton Sarajevo
PUBLIC FUNDING AVAILABLE IN EUROS	1.016.000 €	77.459.199 € (2013)	1.000.000 €
AVERAGE PRODUCTION BUDGET IN EUROS	771.429 €	1,79 mil €	750.000 €
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Albanian National Center of Cinematography (ANCC)	Austrian Film Commission (AFC)	Film Fund Sarajevo
ADDRESS	Rr.Aleksandër Mojsiu, Nr.77, 1012, Tirana	Stiftgasse 6	Obala Maka Dizdara 2, 71000 Sarajevo
TELEPHONE/FAX NUMBER	00355 42378004	4315263323	+387 33 206 704; +387 33 226 675
EMAIL	info@nationalfilmcenter.gov.al	office@afc.at	fondacija@bhfilm.ba
WEB ADDRESS	www.nationalfilmcenter.gov.al	www.AustrianFilms.Com	www.bhfilm.ba
CHIEF EXECUTIVE	Ilir Butka	Martin Schweighofer	Ivo Čolak
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	YES	NO
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	NO	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	NO
DISTRIBUTION INFO			
ADMISSIONS 2015	n/a	15,9 mil	942.619
NATIONAL MARKET SHARES	n/a	5,30%	5,21%
CUMULATIVE BOX OFFICE IN EUROS	n/a	152 mil €	2.358.457 €
NUMBER OF SCREENS	12	548	35
NUMBER OF DIGITAL SCREENS	12	537	32
% OF SCREENS IN MULTIPLEXES	58%	43%	46%
AVERAGE TICKET PRICE IN EUROS	3 €	9,5 €	2,50 €
NUMBER OF VOD PLATFORMS	2		11
LIST OF VOD PLATFORMS IF POSSIBLE	Digitalb/Tring		BH Telecom, Eronet, Mtel, Logosoft, SNL TELEVIZIJA, National Geographic Channel Videos (Serbian)
INTERNET PENETRATION RATE	60.1%	80,62%	68,7%
PRODUCTION INFO			
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	2	18	4
NUMBER OF CO-PRODUCTIONS	n/a	n/a	6
MINORITY CO-PRODUCTIONS	0	6	2 (1 Documentary)
MAJORITY CO-PRODUCTIONS	n/a	n/a	4 (2 Documentaries)
100% NATIONAL FILMS	n/a	n/a	1
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	1	29	9
NUMBER OF SHORTS PRODUCED	6	0	26

BG

HR

CY

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	REPUBLIC OF BULGARIA	REPUBLIC OF CROATIA	CYPRUS
POPULATION	7.109.329	4.225.300	867.100
GDP IN EUROS (PER CAPITA)	€ 5.700,00	€ 10.162,00	20005
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Bulgarian National Film Center, Bulgarian National Television	Croatian Audiovisual Centre, City of Zagreb, City of Rijeka, City of Split	Ministry of Education and Culture
PUBLIC FUNDING AVAILABLE IN EUROS	6.7 mil €	9 mil €	1 mil €
AVERAGE PRODUCTION BUDGET IN EUROS	935.562 €	1 mil €	850.000 €
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Bulgarian National Film Center	Croatian Audiovisual Centre	Cultural Services
ADDRESS	2-A Dondukov blvd., Sofia 1000, Bulgaria	Nova Ves 18, Zagreb	27, Ifigenias str. 2007, Nicosia, Cyprus
TELEPHONE/FAX NUMBER	+35929883831, +35929873626	+38516041080	+357 22 809 845
EMAIL	nfc@nfc.bg	infohavc.hr	cypruscinema
WEB ADDRESS	www.nfc.bg	www.havc.hr	www.moec.gov.cy
CHIEF EXECUTIVE	Mr. Kamen Balkanski	Hrvoje Hribar	Mr. Paraskevas Pavlos Mrs. Elena Christodoulidou Mr. Diomides Nikita
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	YES	YES
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	Under Study
DISTRIBUTION INFO			
ADMISSIONS 2015	5.335.073	3.936.839	715.310
NATIONAL MARKET SHARES	1,78%	1,7%	
CUMULATIVE BOX OFFICE IN EUROS	23.455.461 €	15.028.000 €	5.175.516,00 €
NUMBER OF SCREENS	196	158	35
NUMBER OF DIGITAL SCREENS	193	158	17
% OF SCREENS IN MULTIPLEXES	77,55%	67%	80% (aprox)
AVERAGE TICKET PRICE IN EUROS	4,4 €	3,80 €	8,00 €
NUMBER OF VOD PLATFORMS	23	10	49
LIST OF VOD PLATFORMS IF POSSIBLE	Eyecinema Ltd, Amotera Pictures Ltd, Van Chris 21 Ltd, Videohub Ltd, Korres Group Ltd	Transactional VOD: Bnet videoteka, Bnetvideoklub, MaxTV videoteka, H1 Videoteka, Iskon Videoteka, Opti TV videoteka; Subscription VoDs: Netflix, Pickbox, Oyo, HBO Go	Bigstar TV Inc., TN Marketing, L.L.C, Gravitas Ventures, Here Media Inc., Bazaar Inc.
INTERNET PENETRATION RATE	n.a.	75%	95%
PRODUCTION INFO			
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	17	15	4
NUMBER OF CO-PRODUCTIONS	12	10	
MINORITY CO-PRODUCTIONS	8	6	0
MAJORITY CO-PRODUCTIONS	4	4	1
100% NATIONAL FILMS	5	5	3
NUMBER OF FEATURE DOCUMENTARIES AND ANIMATION PRODUCED	8	11	0
NUMBER OF SHORTS PRODUCED	21	95	2

GE

GR

HU

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	GEORGIA	GREECE	HUNGARY
POPULATION	3.729.500	10.800.000	9.855.023
GDP IN EUROS (PER CAPITA)	3326 EUROS	€ 17.657,00	€ 11.659
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Georgian National Film Center	GREEK FILM CENTRE	Direct supporting: Hungarian National Film Fund, National Cultural Fund of Hungary, Ministry of Human Capacities Indirect supporting: National Film Office
PUBLIC FUNDING AVAILABLE IN EUROS	2.000.000 EUR	n/a	n/a
AVERAGE PRODUCTION BUDGET IN EUROS	1 300 000 EUROS	n/a	n/a
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	The Georgian National Film Center	Greek Film Centre	National Media and Infocommunications Authority - National Film Office
ADDRESS	Gamsakhurdia Sanapiro 4	7 Dionissiou Areopagitou Str., 11742 Athens, Greece	H-1027 Budapest F6 u.80.
TELEPHONE/FAX NUMBER	(+995) 032 2 999200	0030 210 3678500/ 0030 210 3648269	(361) 327-70-70
EMAIL	info@gnfc.ge	info@gfc.gr	taba.miklos@nmhh.hu
WEB ADDRESS	www.gnfc.ge	www.gfc.gr	www.nmhh.hu
CHIEF EXECUTIVE	Nana Janelidze (Director)	Grigoris Karandinakis	dr. Taba Miklós
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	NO	YES	NO
EURIMAGES	YES	YES	YES
MEDIA	NO	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	NO
TAX INCENTIVES	YES	YES	YES 25%
DISTRIBUTION INFO			
ADMISSIONS 2015	8.854.762	9.800.000	13.019.038
NATIONAL MARKET SHARES	n/a	8,40%	4,20%
CUMULATIVE BOX OFFICE IN EUROS	40.000.000	€ 63.490.000,00	€ 56.210.612
NUMBER OF SCREENS	30	554	330
NUMBER OF DIGITAL SCREENS	30	340	315
% OF SCREENS IN MULTIPLEXES	n/a	42,53%	42%
AVERAGE TICKET PRICE IN EUROS	6	€ 6,50	€ 4,3
NUMBER OF VOD PLATFORMS	10	3	n/a
LIST OF VOD PLATFORMS IF POSSIBLE		COSMOTE, HOL, NOVA	n/a
INTERNET PENETRATION RATE	70%		78,90%
PRODUCTION INFO			
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	7	38	18
NUMBER OF CO-PRODUCTIONS	n/a	n/a	5
MINORITY CO-PRODUCTIONS	1	n/a	3
MAJORITY CO-PRODUCTIONS	n/a	n/a	2
100% NATIONAL FILMS	n/a	n/a	13
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	8	n/a	3
NUMBER OF SHORTS PRODUCED	n/a	n/a	n/a

KS

MK

ME

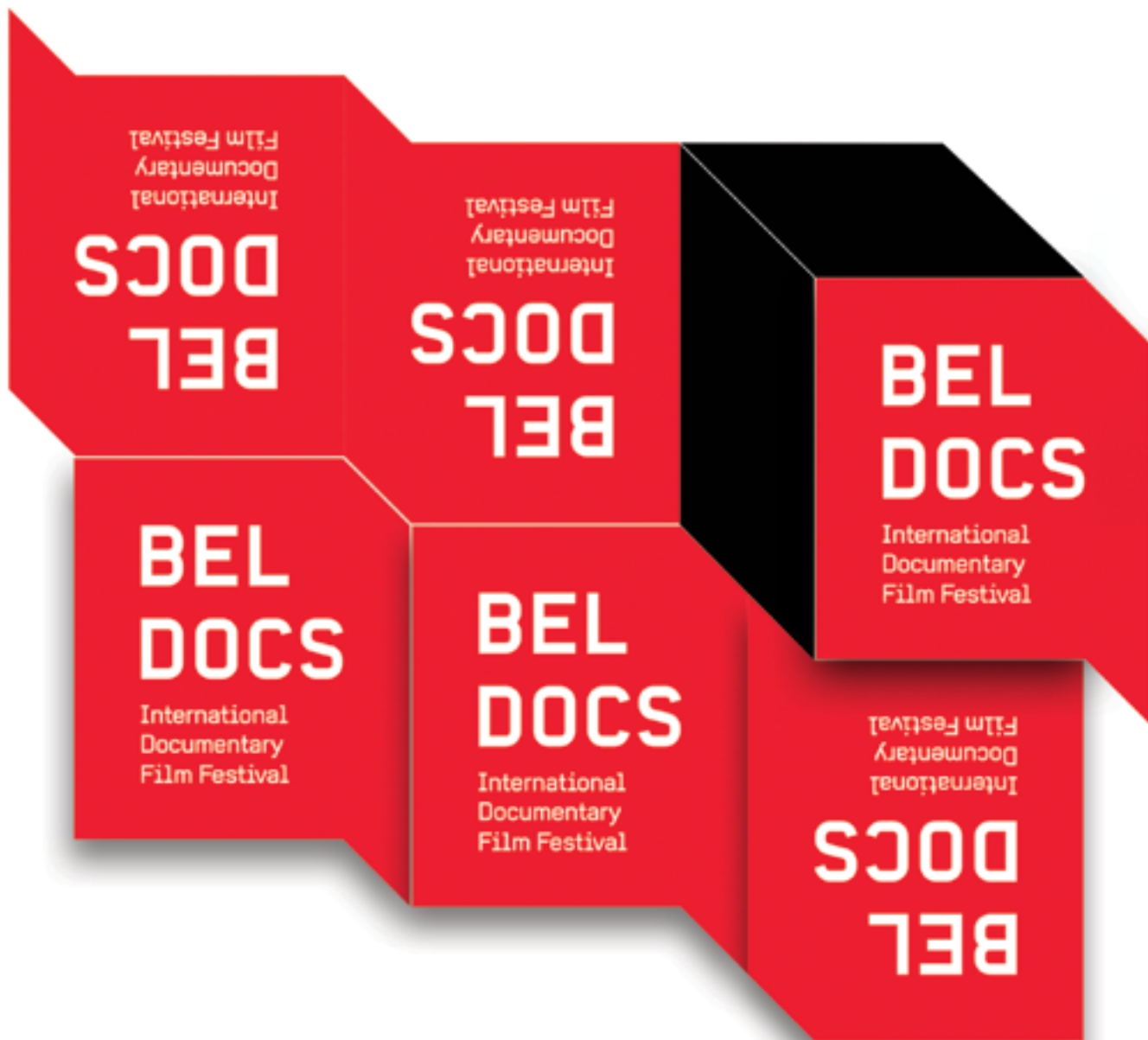
GENERAL INFO			
OFFICIAL NAME OF COUNTRY	REPUBLIC OF KOSOVO	REPUBLIC OF MACEDONIA	MONTENEGRO
POPULATION	1.859.203	2.020.000	620.029
GDP IN EUROS (PER CAPITA)	3515.05 EUROS	€ 4.357,00	€ 6.451
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Kosovo Cinematography Center	Macedonian Film Agency	Ministry of Culture of Montenegro
PUBLIC FUNDING AVAILABLE IN EUROS	1.000.000 EUR	7 million EUR	€ 420.000,00
AVERAGE PRODUCTION BUDGET IN EUROS		approx. 5 milion EUR	n/a
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Kosovo Cinematography Center	Macedonian Film Agency	Production company Artikulacija
ADDRESS	Qafa-Galeria no.15, Prishtinë	8 Mart No.4	Ul. Gavra Vukovica, 81000 Podgorica, Montenegro
TELEPHONE/FAX NUMBER	+381 38 213 – 227	+ 389 2 3224 100	00382 20 227 445
EMAIL	info@qkk-rks.com	contact@filmagency.gov.mk	info@artikulacija.co.me ivandjurovic@artikulacija.co.me
WEB ADDRESS	www.qkk-rks.com	www.filmagency.gov.mk	www.artikulacija.me
CHIEF EXECUTIVE	Arben Zharku	Mimi Gjorgoska Ilievska	Ivan Djurovic
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	NO	YES	YES
SEE CINEMA NETWORK	NO	YES	NO
EURIMAGES	NO	YES	NO
MEDIA	NO	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	NO	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	NO
DISTRIBUTION INFO			
ADMISSIONS 2015	n/a	432.792	261.256
NATIONAL MARKET SHARES		3%	n/a
CUMULATIVE BOX OFFICE IN EUROS	168,000 Euro	122.076 €	€ 1.006.344
NUMBER OF SCREENS	2	13	22
NUMBER OF DIGITAL SCREENS	2	13	10
% OF SCREENS IN MULTIPLEXES		69% (1 multiplexe with 9 screens)	n/a
AVERAGE TICKET PRICE IN EUROS	3 Euro	€ 2,26	€ 3,00
NUMBER OF VOD PLATFORMS	1	1	2
LIST OF VOD PLATFORMS IF POSSIBLE		Telecom AD	Extra TV, Netflix
INTERNET PENETRATION RATE		68,1%	62.43%
PRODUCTION INFO			
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	8	10	4
NUMBER OF CO-PRODUCTIONS	n/a	9	3
MINORITY CO-PRODUCTIONS	3	5	2
MAJORITY CO-PRODUCTIONS	n/a	4	1
100% NATIONAL FILMS		1	1
NUMBER OF FEATURE DOCUMENTARIES AND ANIMATION PRODUCED	-	3	1
NUMBER OF SHORTS PRODUCED	n/a	14	1

RO

RS

SI

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	ROMANIA	REPUBLIC OF SERBIA	REPUBLIC OF SLOVENIA
POPULATION	19.426.167	7.131.800	2.064.632
GDP IN EUROS (PER CAPITA)	€ 8.700	€ 4.672	€ 18.679,90
FILM SUPPORTING INSTITUTIONS (PUBLIC)	National Film Center	Film Center Serbia; Secretariat for Culture Autonomous Province of Vojvodina	Slovenian Film Centre, RTV
PUBLIC FUNDING AVAILABLE IN EUROS		€ 1.800.000	SFC - 3,7 millions EUR RTV - 1,7 millions EUR
AVERAGE PRODUCTION BUDGET IN EUROS		€ 500.000	€ 640.910
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Romanian Film Promotion	Film Center Serbia	Slovenian Film Centre
ADDRESS	52, Poca Soare St., et. 1, ap. 4, RO - 023984 Bucharest 2	Koce Popovica 9/3, 11000 Belgrade, Serbia	Miklošičeva 38, SI-1000 Ljubljana
TELEPHONE/FAX NUMBER	+ 40 21 3266480/+ 40 21 3260268	381 11 2625 131 / 381 11 2634 253	+386 1 23 43 200
EMAIL	info@romfilmpromotion.ro	fcs.office@fcs.rs	info@sfc.si
WEB ADDRESS	www.romfilmpromotion.ro	www.fcs.rs	www.sfc.si
CHIEF EXECUTIVE	Mihai Ioan Kogălniceanu, general Manager	Boban Jevtić	Jožko Rutar
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	YES	YES
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	NO	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	NO
DISTRIBUTION INFO			
ADMISSIONS 2015	11.166.861	3.161.658	2.101.500
NATIONAL MARKET SHARES	1,37	22%	2,81% (by admissions)
CUMULATIVE BOX OFFICE IN EUROS	45.917.784	9.441.227	€ 10.352.660
NUMBER OF SCREENS	339	118	115
NUMBER OF DIGITAL SCREENS	317	47	95
% OF SCREENS IN MULTIPLEXES	60%	9,32	33%
AVERAGE TICKET PRICE IN EUROS	4,11 €	2,50 €	4,93 €
NUMBER OF VOD PLATFORMS		2	9
LIST OF VOD PLATFORMS IF POSSIBLE		SBB, Telekom Open IPTV	Bogvedaj - da bi crknu televizor, Dajmedol, Razred talentov, DKINO, T-2 Videoteka, TiTV, Video klub, Videosvet, Voyo
INTERNET PENETRATION RATE		70%	78%
PRODUCTION INFO			
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	17	24	15
NUMBER OF CO-PRODUCTIONS	5	12	10
MINORITY CO-PRODUCTIONS	1	7	8 (+1 documentary)
MAJORITY CO-PRODUCTIONS	4	5	2
100% NATIONAL FILMS	12	12	5
NUMBER OF FEATURE DOCUMENTARIES PRODUCED		9	2 (1 national + 1 minority co-production)
NUMBER OF SHORTS PRODUCED	17	65	



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TR

GENERAL INFO	
OFFICIAL NAME OF COUNTRY	THE REPUBLIC OF TURKEY
POPULATION	78.741.053
GDP IN EUROS (PER CAPITA)	€ 8.326
FILM SUPPORTING INSTITUTIONS (PUBLIC)	1
PUBLIC FUNDING AVAILABLE IN EUROS	14 millions EUR
AVERAGE PRODUCTION BUDGET IN EUROS	
SARAJEVO FILM FESTIVAL INFO	
FILM INSTITUTION PRESENTED IN SARAJEVO	The General Directorate of Cinema of Turkey
ADDRESS	Anafartalar Caddesi No: 67 Ulus Ankara
TELEPHONE/FAX NUMBER	+90 312 509 45 10
EMAIL	info@sinema.gov.tr
WEB ADDRESS	www.sinema.gov.tr
CHIEF EXECUTIVE	Erkin Yilmaz
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES
SEE CINEMA NETWORK	YES
EURIMAGES	YES
MEDIA	Yes (Partially)
EUROPEAN AUDIOVISUAL OBSERVATORY	YES
EUROPEAN FILM PROMOTION	NO
TAX INCENTIVES	YES
DISTRIBUTION INFO	
ADMISSIONS 2015	60,7 millions
NATIONAL MARKET SHARES	57%
CUMULATIVE BOX OFFICE IN EUROS	226,7 millions
NUMBER OF SCREENS	2.376
NUMBER OF DIGITAL SCREENS	2.184
% OF SCREENS IN MULTIPLEXES	
AVERAGE TICKET PRICE IN EUROS	3,73
NUMBER OF VOD PLATFORMS	
LIST OF VOD PLATFORMS IF POSSIBLE	
INTERNET PENETRATION RATE	
PRODUCTION INFO	
NUMBER OF FEATURE FILMS PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	139
NUMBER OF CO-PRODUCTIONS	8
MINORITY CO-PRODUCTIONS	2
MAJORITY CO-PRODUCTIONS	6
100% NATIONAL FILMS	131
NUMBER OF FEATURE DOCUMENTARIES AND ANIMATION PRODUCED	
NUMBER OF SHORTS PRODUCED	21

CZ

GENERAL INFO	
CZECH REPUBLIC	SLOVAK REPUBLIC
10.524.926	5.426.252
€ 15.600	€ 14,400
State Cinematography Fund Czech Republic	
8.14 mil EUR	6.542.900
1 milion EUR	
Czech Film Center	Slovenský filmový ústav / Slovak Film Institute
Narodni 28, Prague 1, 110 00	Grosslingova 32, 841 01 Bratislava
+420 221 105 398	+421/2/57101503; 52963461
info@filmcenter.cz	sfu@sfu.sk
www.filmcenter.cz	www.sfu.sk
Markéta Šantrochová	Peter Dubecký
YES	YES
NO	NO
YES	YES
YES	YES
YES	YES
YES	YES
YES	YES
13 mil	4.614.507
18.1%	6,51%
61.7 mil EUR	€ 23,727,092
514	227
448	177
44.6%	32,16%
€ 4.8	€ 5,14
11	
DAFilms, Aerovod, Voyo, Prima Play, Alza Media, Netflix, Google Play, iTunes, O2 TV, HBO Go, Tesco Clubcard kino	
72,00%	79,50%
37	12
16	8
9	5
7	3
21	4
18	12

SK

Welcome Partner Countries!

Since its start more than a decade ago, the CineLink Partner Country Initiative has helped lay the foundation for long-term collaborations between Southeast Europe and the rest of the continent. This year, a strong delegation of 26 Czech and Slovak producers, distributors, TV broadcasters and other film professionals will be in Sarajevo for four busy days to build ties with Southeast European colleagues.

Previous partner countries: Poland (2015), UK (2014), Germany (2013), France (2012), Switzerland (2011), Israel

(2010), Sweden (2009), Ireland (2008), Cine Regio (2007), The Netherlands (2006), Germany (2005), Austria (2004).

The Partner Country focus is arranged in collaboration with:

- Czech Film Center, with the support of Creative Europe Desk Czech Republic - MEDIA
- Slovak Film Institute, with the support of the Slovak Embassy in Bosnia and Herzegovina and the Ministry of Culture of the Slovak Republic

Participants Markéta Šantrochová, Head of Czech Film Center | Jiří Konečný, Producer, endorfilm, CZ | Ondřej Zima, Producer, Evolution Films, CZ | Julietta Sichel, Producer, 8Heads Production, CZ | Artemio Benki, Producer, Sirena Film, CZ | Jan Macola, Cinema Owner, Distributor, Mimesis Film, CZ | Tomáš Stejskal, Journalist, Hospodářské noviny, CZ | Sylvie Leray, Managing Director, Film Distribution Artcam, CZ | Miriam Ryndová, Head of East Doc Platform, Institute of Documentary Film, CZ | Barbora Struss, Director, Midpoint, CZ | Katarína Tomková, Project Manager, Midpoint, CZ | Eliška Malečková, Production Manager, Midpoint, CZ | Alexandra Strelkova, National Cinematographic Centre - Slovak Film Institute, SK | Imelda Selková, National Cinematographic Centre - Slovak Film Institute, SK | Peter Kerekes, Director, Producer, Peter Kerekes Film, SK | Marko Škop, Director, Producer, Artileria, SK | Ivan Ostrochovsky, Director, Producer, Punkchart Films, SK | Jakub Viktorin, Producer and Visegrad Film Forum Representative; Nutprodukcia; Boiler, SK | Katarína Krnáčová, Producer, Silverart, SK | Juraj Krasňorský, Producer, Artichoke, SK | Danuta Krasňohorská, Producer, Artichoke, SK | Peter Badač, Producer, BFILM, SK | Stano Daničák, Content Developer, Scripwriter, Markiza, SK | Monika Mikušová, Representative of Slovak Public Broadcaster RTVS, SK | Eva Križkova, Filmtopia, Kinečko, Independent Film Distributor, SK | Jana Dudkova, Journalist, Media.sk, SK

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by Radu Jude
RO, BG, CZ 2015
Berlinale 2015 – Competition

PERSONAL SHOPPER

by Olivier Assayas
FR, DE, CZ 2016
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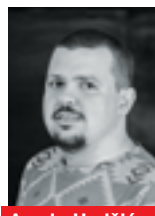
Jovan Marjanović
Head of Industry



Amra Bakšić Čamo
Head of CineLink



Maša Marković
Industry Coordinator



Armin Hadžić
CineLink Coordinator



Tobias Pausinger
CineLink Work in Progress Consultant



Āsa Garnert
Industry Press & PR



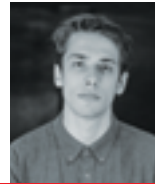
Alex Traila
CineLink Work in Progress Coordinator



Rada Šešić
Head of Docu Rough Cut Boutique



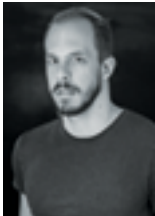
Martichka Bozhilova
Head of Docu Rough Cut Boutique



Ishak Jalimam
Docu Rough Cut Boutique Coordinator



Tina Hajon
Avant Premiere Programme Coordinator



Milan Stojanović
CineLink Drama Coordinator



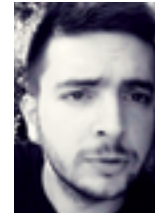
Nicholas Davies
Editorial Consultant



Andrej Hamzić
CineLink Industry Days Events



Nina Rodríguez
Matchmaker



Anel Hošo
Avant Premiere Assistant



Semir M Dedeić
True Stories Market Coordinator



Nadina Štefančić
Meetings Assistant



Ali Dlakić
IT

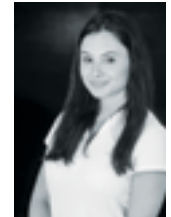
Mladen Ungar
Statistics & Analytics



Zorka Klapan
CineLink Industry Days Assistant



Milica Tomašević
CineLink Industry Days Hospitality Desk



Tamara Kavazović
CineLink Industry Days Hospitality Desk



CineLink Industry Days take place at the Hotel Europe, Vladislava Škarića 5, in the heart of the Old Town and near all the main festival locations.



TRT is honored to be part of Sarajevo Film Festival and proudly presented TRT CineLink Work-in-Progress Award 30.000 Euro in cash. We are pleased to continue further international partnerships in the future.



12-20/August/2016

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DOCU ROUGH CUT BOUTIQUE AWARDS:



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CINELINK PARTNERS:



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