

SCREEN

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SARAJEVO 2015



european
film
forum

**STATE OF
THE REGION** Sarajevo
Film Festival
2015



STATE OF THE REGION

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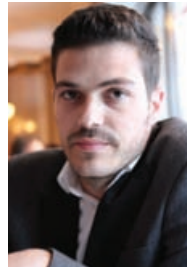
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Jovan Marjanovic



Mirsad Purivatra

We are delighted that our annual Regional Forum is hosting the European Commission's European Film Forum this year. After successful Berlin and Cannes editions of the Forum and ahead of those planned for Venice and San Sebastian, we are certain the Sarajevo edition will add to the ongoing discussion and help paint a clearer picture of what the film industry in our region faces both on its own and as part of the wider European playing field.

The two panels brought by the European Film Forum focus on different areas, but have the same end goal of ensuring quality European content reaches audiences. The first panel looks into the opportunities for the theatrical exhibition sector in the region, while the second examines the challenges posed to public film funding systems by the digital marketplace. Regional Forum is also hosting an important conference entitled 'Women in today's European film industry: gender issues. Can we do better?', organised in the framework of Bosnia and Herzegovina's chairmanship of the Council of Europe, where a declaration on gender equality in film will be drafted.

In this publication we regularly bring you a variety of data aimed at assisting better-informed policy building. This is certainly the case this year, especially for the topics discussed in the framework of the European Film Forum. However, the availability of gender-related data is still insufficient across the region and sadly we were not able to present a meaningful statistical overview of the topic this time around. Nevertheless, as we strive to keep serving as a relevant platform to discuss and advocate policies, we hope countries in the region will embrace the best practices.

Our gratitude goes to Lucia Recalde Langarica, Dag Asbjornsen and Matteo Zaccchetti and others at Creative Europe MEDIA, and of course to all at *Screen International* for their support in preparing this year's conference. Welcome to Sarajevo!

Mirsad Purivatra and Jovan Marjanovic, Sarajevo Film Festival



Dag Asbjornsen

The European Commission is delighted to return to Sarajevo this year in the context of the European Film Forum. The Film Forum is a framework for dialogue with the European film industry and it takes many forms: working groups, meetings and panel discussions — like the one here at the Regional Forum of the festival.

The purpose of the Film Forum is to discuss how to make European films travel better across Europe, and hopefully to come up with ideas that can be turned into concrete actions. The bigger picture is the digital single market initiative of the commission, which has the same aim: to break down digital borders and strengthen the cultural diversity and competitiveness of the European digital economy.

Both of our panels are right at the heart of these discussions. The first will deal with the development of the cinema sector in the region. Without cinemas, there is no European film and no cultural diversity. A number of exciting initiatives have been taken in the region, both in the commercial and independent parts of the sector. So how can the EU make sure that cinemas in the region also screen European films?

The next panel will discuss co-production strategies. Territorial rights are a condition for co-productions, but the digital market is not limited by borders. Digital borders can be circumvented or made obsolete by piracy. It is better, then, to take advantage of the inherent borderlessness of the internet, and provide solutions that can make content available all over Europe? How does that play with the current frameworks for co-productions?

We thank Mirsad Purivatra, Jovan Marjanovic and the festival team for the opportunity to hold a Film Forum at the most important event in the region. The commission hopes for a lively debate and looks forward to your proposals and ideas. Welcome to the Forum!

Dag Asbjornsen, European Commission

CONFERENCE PROGRAMME

Regional Forum and European Film Forum

Date August 14, 20 and 21, 2015

Venues Sarajevo City Hall and Hotel Europe conference hall, Sarajevo

August 14, 09:30-19:00

Sarajevo City Hall

Women in today's European film industry: gender issues. Can we do better?

Representatives of ministries for culture and film funds from across Europe will gather at the Regional Forum Conference on August 14, where a Sarajevo declaration on gender equality in film will be drafted.

August 20, 11:00-13:00

Hotel Europe conference hall

Cinema exhibition sector: opportunities and challenges in southeast Europe

The cinema exhibition sector in southeast Europe is getting exciting. Can it catch up with more developed parts of the continent? Does the audience have an appetite for more? Where does it stand in the value chain of European films and where can it go in the future?

August 21, 11:00-13:00

Hotel Europe conference hall

Public funding for co-productions: co-operating across borders in the borderless digital world

The changing landscape of European film co-production is opening up to territories across the world, while the very notion of territoriality on which the system is based is pressure from the global industry players and legislators alike. What instruments, legal or financial, can public and private bodies supporting national cinemas use to better co-operate under the circumstances?

Zagreb's iconic Cinema Europa



Reinventing the reel

Ahead of the European Film Forum's exhibition panel in Sarajevo, Geoffrey Macnab looks at how fresh thinking is leading to new opportunities for cinemas in eastern Europe

There was a period in the 1990s when cinema exhibition in eastern Europe looked to be on the fast road to extinction.

"The theatrical sector almost died in the former Yugoslavia," acknowledges Sarajevo Film Festival's head of industry Jovan Marjanovic of the time after the Yugoslav wars, when investment in the film industry dried up. Festivals such as Sarajevo played a crucial role in keeping film culture alive — and in giving Balkan audiences the chance to see European films. Now, as speakers will underline during a special exhibition panel at the European Film Forum in Sarajevo, the picture looks altogether rosier.

Independent exhibition is looking stronger than ever seemed possible, while there has been a pronounced — and unpredicted — multiplex boom.

"Things are changing," says Marjanovic. "We didn't expect multiplexing to take off after the economic crisis... that was something that a couple of years ago analysts could not foresee. Everybody said multiplexing was going to be difficult and they asked, 'Who is going to invest in the infrastructure?'"

Competition in the region between rival operators such as Cineplexx and CineStar has been one factor driving multiplex growth. Austria-headquartered Cineplexx has opened cinemas in Serbia, Montenegro, Croatia, Slovenia, Macedonia, Albania and Italy. CineStar, which has regional headquarters in Croatia, has also been opening and

upgrading cinemas across the Balkans. Meanwhile, as part of its global expansion, IMAX has been targeting eastern Europe, opening cinemas in Zagreb and Belgrade (IMAX's Giovanni Dolci is expected in Sarajevo for the exhibition panel).

Christof Papousek, managing director/CFO of Cineplexx, agrees that the region is on the upswing but points out there are still wide variations. For example, Slovenia and Croatia, both EU members, have far more developed exhibition sectors than non-EU member countries such as Serbia, Montenegro and Macedonia. "In these two countries [Slovenia and Croatia], the development of cinema was strongly connected to the development of shopping malls. Every shopping mall developer wanted to also have a cinema," he says.

Cineplexx currently has six multiplex sites in Slovenia, three in Croatia, three in Serbia and one each in Macedonia, Albania and Montenegro, with new sites expected to open soon.

"There are further sites in development. In Serbia, we really see a big potential," Papousek notes, pointing to the country's young population. Belgrade, a city of more than 1.5 million people, currently has only two multiplexes.

Papousek talks of "working hand-in-hand with the distributors to create a strong movie-going awareness". Part of this strategy is to try to show local films as well as Hollywood blockbusters. With piracy a constant threat, it is also



'Without digitisation, lots of cinemas around Croatia would have been closed'

Hrvoje Laurenta, Cinema Network

important to have the best and most comfortable facilities. He also warns of the damage high VAT rates and tax demands can do to the newly resurgent industry.

New networks

In Croatia, the founding of the Croatian Independent Cinemas Network in November 2014 has had a transformative effect. The network currently numbers 27 cinemas in 24 cities and towns.

Thanks to a digitisation initiative supported by the Ministry of Culture and the Croatian Audiovisual Centre, most of the country's independent screens have been digitised.

"Without [digitisation], lots of cinemas around Croatia would have been closed," acknowledges Hrvoje Laurenta, who is the Cinema Network president, and also CEO of Cinema Europa and Zagreb Film Festival.

There is a new-found camaraderie between the cinema operators in the network. In past years they hardly knew each other existed but now, as members of the same national organisation, they realise they share many of the same problems and goals.

Many of the exhibitors are active in distribution as well, and some of the cinemas in the network have lengthy and illustrious histories. For example, Cinema Europa in Zagreb is 90 years old and has stayed open through several wars and the break-up of the former Yugoslavia.

The network caters to every audience, from ages “three to 103”, Laurenta quips.

But across the region, disparities are still evident. Claude-Eric Poiroux, general director of Europa Cinemas, points to his organisation’s recent research revealing the relative lack of screens in countries such as Bulgaria and Romania.

“In these two countries, the problem is that the number of screens is insufficient. There are far fewer cinemas than in the rest of Europe,” Poiroux points out. Bulgaria has 165 screens — one screen for every 44,149 inhabitants. Romania, meanwhile, has 259 screens, or one screen for every 77,298 inhabitants. Both figures compare unfavourably with the European average of one screen for each 22,322 inhabitants.

Poiroux notes that multiplexes are being built in both countries. That is a positive sign, even if these multiplexes programme primarily US films. Indeed, Hollywood usually has a market share of 80%-85% in the region.

Independently owned cinema chains remain rare, and those that are in existence tend to be poorly equipped.

Only two cities in Bulgaria — Sofia and Varna — have cinemas in the Europa Cinemas Network, which offers support to theatres that commit themselves to screening a significant number of European non-national films. In Romania, six cities — Bucharest, Brasov, Cluj-Napoca, Constanta, Craiova and Targu Mures — have cinemas in the network.

Films on the road

In the absence of arthouse cinemas, the region has become increasingly reliant on travelling cinemas.

Palme d’Or-winning Romanian director Cristian Mungiu is one of the film-makers in the region who has learned to improvise in order to ensure his movies are seen by local audiences. Starting with his 2007 Cannes winner *4 Months, 3 Weeks & 2 Days*, Mungiu has taken his films on the road, screening them in communities big and small that do not have cinemas.

Other Romanian film-makers such as Daniel and Catalin Mitulescu have attempted something similar. Stefan Kitanov, director of Bulgaria’s Sofia International Film Festival, has likewise taken travelling cinema to towns including Burgas, Plovdiv and Gabrovo — as, of course, has Sarajevo through the regional Operation Kino programme.

“The funny thing is that major distributors here are doing it as well as the

arthouse distributors,” Marjanovic says of travelling cinemas. “Both groups are going on the road.”

Another trend is the Occupy Cinema movement. In the late 1990s and early 2000s, old cinemas across the region were closed as property developers moved in: movie theatres faced being turned into apartments or offices. In reaction, there was a campaign to grab back these venues. Activists recently took over the abandoned Zvezda cinema in Belgrade, a theatre that was more than 100 years old. Films were screened in an attempt to spark a cinephile culture in the Serbian city.

Squatting in cinemas may not do much for exhibition in the Balkans in the long run but it is having a positive effect in the short term. The Occupy Cinema movement has sparked debate about film culture and caught the imagination of younger cinema-goers. “We want to make more and more cinemas in this region believe it is worth screening European films,” says Claudia Droc of Europa Cinemas, who will be attending the Sarajevo exhibition panel. “One thing that is difficult in this region is the very small market share for national films.”

International festivals and distributors may be buzzing about the Romanian ‘New Wave’ of directors such as Mungiu and Cristi Puiu (*The Death Of Mr Lazarescu*), but that enthusiasm has not always been matched by Romanian cinema-goers themselves.

When national films do well with their own audiences, Droc points out, they can help change audience habits. Cinema-goers who have seen and enjoyed local movies are more likely to take a chance on films from other European countries. “Your appetite is, let’s say, opened for this,” she says.



‘In countries such as Slovenia and Croatia, the development of cinema was strongly connected to the development of shopping malls’

**Christof Papousek,
Cineplexx**

(Below) The Operation Kino initiative brings travelling cinema to audiences that have limited access to theatres



Developing audiences for diverse programming is key, says Tina Hajon, former head of exhibition at the Croatian Audiovisual Center and a member of Europa Cinemas’ experts committee. She says it is inspiring to see young people bringing new life to the Zvezda, or Operation Kino bringing films to towns where there are no cinemas.

“But for all of them, it’s difficult to have continuous activity and to be able to finance themselves,” she warns. “In our region there is a lack of long-term cultural policies and financial support for independent cinemas. There is a need for new schemes of national support for cinemas that have a cultural mission... the new generation of cinema-goers are our future. Audiences have changed and cinemas also. We have to reinvent them, creating the demand for a diverse cinema.”

Festivals such as Sarajevo and Transilvania International Film Festival can help the exhibition sector. By foregrounding local movies, they can help audiences develop a taste for them. They can also be key for industry attendees, as Hajon points out. Sarajevo’s Avant Premiere programme, launched in 2014, is also a useful way for regional exhibitors to see upcoming films and make programming plans.

Potential for innovation

Droc refuses to accept the conventional wisdom about eastern European cinema needing to catch up with western Europe. “The thing that interests us is whether these [eastern European] countries can go on their own path,” she says. “It is not necessarily to use the words ‘catch up’ but rather ‘innovate’. Maybe they can do something new... that is where the fun part will be. We will start looking at whether cinemas in eastern Europe can lead innovation.”

Countries of the former Yugoslavia such as Croatia, Slovenia, Bosnia and Herzegovina, Macedonia, Montenegro and Serbia may each be relatively small but, together, they constitute a sizeable market of more than 20 million people. They also have a long, shared cinema history.

“There is definitely space for co-operation between all countries in the region,” suggests Laurenta of the way exhibition is evolving. “We were once one country before. We are very close to each other and we speak the same language.” Co-operation, he suggests, is not a choice as the exhibition sector looks to grow in the region — it is a necessity. **S**

Netflix's Ted Sarandos making waves in Cannes



Breaking borders

The potential European digital single market is a major challenge facing European productions. Geoffrey Macnab previews a Sarajevo co-production panel that will examine the controversial proposals

These are turbulent times for European production. In May, the tensions in the sector became very apparent during Cannes. First, there was the furious debate over proposals for a 'digital single market'. Europe's main producing countries were not slow to express their extreme alarm about ideas that could undermine their ability to release films on a territory-by-territory basis and potentially shatter traditional distribution models (and, likewise, current financing models).

Then, during a talk by Ted Sarandos, chief content officer at US-headquartered video-on-demand internet giant Netflix, one observer, André Lange, then working for the European Audiovisual Observatory, made a startling intervention. He told Sarandos: "In five, 10, 15 years, you will destroy the current ecosystem of

'The digital single market is one of the burning questions on a European level, but it's one some people in this region are unaware of'

Jovan Marjanovic, Sarajevo Film Festival

film production in Europe," pointing out that Netflix does not pay taxes or fees towards local production in the countries in which it operates.

Lange's remarks in Cannes infuriated heavyweight US producer/distributor Harvey Weinstein, who tried to swat him down by suggesting European production should not have to rely on public subsidy. "I hope the government spends its money on hospitals and children

and that the marketplace is so good that films can be sold to the marketplace and don't need government subsidies," Weinstein said.

Echoes of the debates that raged in Cannes are bound to be heard at Sarajevo's industry panel on co-productions, entitled 'Public funding for co-productions: co-operating better across the borders in the borderless digital world' (August 21, 11:00am).

Lange, an independent expert now retired from the European Audiovisual Observatory, will speak at the panel. A few months on from Cannes, he acknowledges his statements to the Netflix boss was "of course a bit provocative".

"It is easy for Netflix to argue they are already investing in a French series," Lange notes, referring to the sprawling drama series *Marseille*, but points out no data has been disclosed on the amount Netflix invested.

Lange says that in at least 10 EU countries, exhibitors, broadcasters, distributors of audiovisual services (pay-TV platforms) and/or VoD services are obliged to invest in production or contribute to national film funds. "This model is pivotal in countries like France, Germany, Poland, Spain and in various smaller countries such as Belgium, Portugal and Croatia. The major US-controlled groups such as Apple, Sony, Microsoft, Netflix and HBO have chosen countries where these kinds of obligations do not exist [Luxembourg, the Netherlands, UK or the Czech Republic] to establish their VoD services."

Weinstein's suggestion that European governments should invest in hospitals rather than in film still bewilders Lange. "The answer by Harvey Weinstein that European governments should invest in hospi-

tals rather than in film was amazing,” he observes. “He did not get the point. The regulations I was quoting are for state intervention to organise the financial flow from various branches to support production [or other activities supported by the funds], but this is not state money.”

Influential panel

Alongside Lange, Sarajevo has attracted some key figures in European funding to speak on the panel, among them Robert Balinski of the Polish Film Institute, Hrvoje Hribar of the Croatian Audiovisual Center and Marten Rabarts of Netherlands’ EYE Film Institute.

“This is one of the burning questions on a European level, but it’s one that some people in this region are very unaware of,” says Sarajevo’s head of industry Jovan Marjanovic — who will act as panel moderator — of the digital single market. “It’s very important for us to discuss it in this part of the continent. This is something that affects us all without us knowing it.”

In Lange’s opinion, in its contortions over the digital single market, the European Commission is in danger of repeating a mistake it made 30 years ago. “The initial proposal of the commission to review the territoriality of copyright reminded me of the 1984 Green Paper, “Television Without Frontiers,”” he says. “At that time, the commission was arguing that any TV services established in the EU should be received in any EU territory and that copyright legislation should be reviewed to allow this. This was of course an absurd proposal that was rejected by all branches of the industry. It is amazing that 30 years later, the commission makes the same mistake, creating fierce opposition from the overall European industry and even the Motion Picture Association of America.”

Marjanovic points out that eastern European countries do not have “big industries” like those in France, Germany or the UK that they need to protect from European Commission regulation. “But we know that we depend on the bigger industries and on the system of connected points,” he adds.

In other words, the upheaval that a digital single market might have

on major film-producing countries would be felt in the Balkans too.

The idea behind the panel is not to preach to the converted, but to ensure everyone in the region understands what really might be at stake if digital single market proposals are pushed through.

The panel is intended to provide useful information, not just to theoretical debate. “The more practical issue is to see what instruments countries can use to boost their co-production possibilities,” Marjanovic says.

Discussions will include lessons learned from various new co-production alliances between European partners, such as the trilateral treaty between Switzerland, Germany and Austria, and the recently signed co-production treaty between Germany and the Netherlands.

Panellists will also consider new possibilities under the European Convention on Cinematographic Co-production, which is expected to be tweaked and made more flexible so non-Europeans can participate.

New partnerships

Marjanovic points out the “old instruments” can still be used for co-production but there are now new ways in which European partners can work together. The panellists all represent countries that are active in co-production in the region.

“Netherlands has been a very active producer for some years in eastern and southeastern Europe taking advantage of the market platforms across the region but especially Sarajevo CineLink,” says Rabarts. “At this moment, we have 10 co-productions in distribution, production or post-production including Cannes award winner, *The Lobster*.”

Poland, meanwhile, is a partner country with Sarajevo Film Festival this year and the Balkan countries are keen to explore ways in which they can work with the Poles. “To be honest, the whole region has not been co-operating with Poland too much,” Marjanovic acknowledges. The opportunities are there, though. Poland produces more than 40 films a year (as opposed to five features in Bosnia and Herzegovina in 2014) and is a potential powerhouse.

“Poland is a big country in Europe with a lot of public funding



Sarajevo’s industry panel on co-productions will feature (above) Marten Rabarts, (right) Robert Balinski, (below) Hrvoje Hribar and (bottom) André Lange



‘It is amazing that 30 years later, the European Commission is making the same mistake’

André Lange, industry expert

for film and with a lot of expertise and talent. They don’t co-produce much. They have been self-sufficient in some ways,” he adds.

Poland appears to be thriving. As Lange notes, production has shot up thanks to its effective film law that requires broadcasters, pay-TV and cable operators to support the activities of the Polish Film Institute; Polish films have significant national market share and are achieving international success — most notably Oscar winner *Ida*.

Co-productions represent about

20%-25% of all feature films. As Balinski notes, it is a “major part of our film landscape... We try to keep the number of minority co-productions constant, but it is not easy because of the lack of incentives in Poland.”

If Poland can be persuaded to work more closely with other European partners (and become more active as a minority co-producer), the entire region can benefit. With this in mind, Sarajevo has invited a Polish delegation to attend the festival, and to meet local producers with whom they might be able to work in future. These include *Ida* producer Ewa Puszczyńska of Opus Film and distributor Michal Myslinski of Aurora Films.

Regional outlook

Across the eastern European region as a whole, national film industries have experienced varying fortunes. Romania, in Lange’s opinion, is the country that has succeeded in creating “an international brand” for its films. Meanwhile, the Czech Republic, Hungary and Croatia have enjoyed notable success in attracting foreign productions. “In the other countries, the situation of the film industry seems to be more insecure,” Lange states. “Interesting films are produced, but with very reduced European circulation. You have to attend festivals or be a member of the European Film Academy to have a chance to see them.”

That is why Creative Europe is seeking to implement measures that boost production opportunities in smaller countries. One intriguing proposal at the Council of Europe is to modify the European Convention on Cinematographic Co-Production. As Lange points out, if the threshold of participation was reduced from 10% to 5%, it would be much easier for these smaller countries to become involved in co-production. **E**

CO-PRODUCTIONS SOUTHEAST EUROPE

M MAJORITY PARTNER X MINORITY PARTNER ■ TERRITORIES IN SOUTHEAST EUROPE ■ TERRITORIES OUTSIDE SOUTHEAST EUROPE

OFFICIAL CO-PRODUCTIONS FEATURING AT LEAST ONE OF THE COUNTRIES OF SOUTHEAST EUROPE *

TITLE	Albania	Austria	Bosnia and Herzegovina	Bulgaria	Croatia	Cyprus	Georgia	Greece	Hungary	Kosovo	Macedonia	Montenegro	Romania	Serbia
The Way To Costa Del Maresme (aka Bulgarian Rhapsody)				M										
Cure – The Life Of Another			X		X									
The Kids From The Marx And Engels Street					X							M		X
Inferno					X						X			X
Itsi Bitsi					X									
The Reaper					M									
The Bridge At The End Of The World			X		M									X
No One's Child					X									M
Love Island			X		M									
Monument To Michael Jackson					X						X			M
The Judgment				M	X						X			
These Are The Rules					M						X			X
Stratos						X		M						
Children Of The Sun											M			X
The Woman Of My Life				M							X		X	
Holidays In The Sun												X		M
Strange Forest									X					M
Little Buddho			X											M
The Disobedient														M
Fifth Butterfly					X									M
So Hot Was The Cannon			X											M
Barbarians												X		M
The Woods Are Still Green		M												
The Woman Who Brushed Off Her Tears											M			
President							M							
Double Aliens							X							
Land Of Storms									M					
White God									M					
Mirage									M					
Love By Design													M	
Closer To The Moon													M	
D'ora													X	
A Love Story, Lindenfeld									X				M	
Cripta													M	
Trading Germans													M	
Nightfall In India													X	
Three Windows And A Hanging										M				
Bota	M									X				
Amsterdam Express	M													
The Last Wish	M													
Winter Sleep														
I Am Not Him								X						
Evllya Celebi And The Water Of Life														
Come To My Voice														
The Dark Valley		M												
The Mamba		X												
The Silent Mountain		M												
Superegos		X												
Amour Fou		M												
We Come As Friends		X												
Cathedrals Of Culture		X												
Therapy For A Vampire		M												
Beloved Sisters		X												
Xenia								M						
Sabina K.			X											
Bridges Of Sarajevo			M	X										

* Films that made their world premiere in 2014

Slovenia	Turkey	Belgium	Switzerland	Germany	Denmark	Spain	France	United Kingdom	Israel	India	Iraq	Italy	Japan	Luxembourg	Latvia	Netherlands	Poland	Portugal	Russian Federation	Sweden	Slovakia	United States	
			M						X														
X																							
M					M																X		
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			X	X			X					X							X				

SOUTHEAST EUROPE: THE STATS

■ OVERVIEW ■ SOUTHEAST EUROPE ■ INHABITANTS PER SCREEN ■ CINEMA ADMISSIONS ■ BOX OFFICE ■ DIGITAL SCREENS ■ FEATURE PRODUCTION

These figures have been collated by Sarajevo Film Festival's Statistics and Analysis Office, with information provided by individual national film centres and institutions. They provide a detailed and insightful overview of film production and consumption across the 16 diverse territories of southeast Europe.

A number of figures jump out: healthy increases in the number of films produced in Serbia, Georgia, Macedonia and Kosovo, countering the drop in feature production in Hungary, Austria and Slovenia; digital screens as a percentage of total screens going up in most territories; and Turkey still having the largest industry, with the number of local productions rising 25% year-on-year to 106 in 2014 – the country's admissions (61.4 million) reflects its large population and the market share (58%) for national films is impressive.

Georgia and Serbia also boast robust market shares for local productions, at 34% and 30% respectively, while Austria's public funding for films leads the region at €77.5m. Austrians are the most avid movie-goers, just below the EU average at 1.78 visits per inhabitant per year.

OVERVIEW — NUMBER OF FILMS PRODUCED / AVERAGE BUDGET / PUBLIC FUNDING AVAILABLE			
	2012	2013	2014
ALBANIA			
Number of films produced	7	7	6
Average budget (€)	800,000	580,000	500,000
Public funding available for all film-related activity (€)	600,000	680,000	580,593
AUSTRIA			
Number of films produced	52	54	30
Average budget (€)	1.79m	1.8m	1.8m
Public funding available for all film-related activity (€)	47.26m	68m	77.5m
BULGARIA			
Number of films produced	36	8	11
Average budget (€)	971,500	932,000	1m
Public funding available for all film-related activity (€)	6.19m	6.49m	6.75m
BOSNIA & HERZEGOVINA			
Number of films produced	2	10	13
Average budget (€)	1.3m	750,000	750,000
Public funding available for all film-related activity (€)	1.2m	1m	930,000
CROATIA*			
Number of films produced	32	29	30
Average budget (€)	1m	1m	1m
Public funding available for all film-related activity (€)	6.8m	8m	8.7m
CYPRUS			
Number of films produced	4	2	3
Average budget (€)	n/a	850,000	850,000
Public funding available for all film-related activity (€)	1m	700,000	1m
GEORGIA			
Number of films produced	12	16	20
Average budget (€)	400,000	1.23m	1.3m
Public funding available for all film-related activity (€)	2m	2.01m	2.2m
GREECE			
Number of films produced	44	69	n/a
Average budget (€)	450,000	450,000	n/a
Public funding available for all film-related activity (€)	2m	n/a	n/a
HUNGARY			
Number of films produced	27	38	16
Average budget (€)	n/a	1.8m	1.8m
Public funding available for all film-related activity (€)	n/a	17.6m	17.6m
KOSOVO			
Number of films produced	4	8	12
Average budget (€)	n/a	350,000	n/a
Public funding available for all film-related activity (€)	n/a	700,000	750,000
MACEDONIA			
Number of films produced	4	2	12
Average budget (€)	n/a	5.1m	4.5m
Public funding available for all film-related activity (€)	3.6m	5.1m	6m
MONTENEGRO			
Number of films produced	8	2	4
Average budget (€)	n/a	n/a	n/a
Public funding available for all film-related activity (€)	n/a	178,500	627,000
ROMANIA			
Number of films produced	26	30	36
Average budget (€)	n/a	n/a	600,000
Public funding available for all film-related activity (€)	19m	n/a	6m
SERBIA			
Number of films produced	27	20	29
Average budget (€)	700,000	700,000	500,000
Public funding available for all film-related activity (€)	3m	3m	3.25m
SLOVENIA			
Number of films produced	8	24	11
Average budget (€)	709,245	1m	1m
Public funding available for all film-related activity (€)	4.76m	5.8m	3.9m
TURKEY			
Number of films produced	61	85	106
Average budget (€)	n/a	400,000	720,000
Public funding available for all film-related activity (€)	8.5m	3.23m	5.6m

*Croatian Audiovisual Centre only. Sources: National Film Centres, OBS, various sources. Includes feature documentaries.

BY THE NUMBERS

Digital screens, cumulative box office, cinema attendance plus an overview of southeast Europe 2014
» From page 8

FACT SHEETS BY TERRITORY

The inside info on the southeast European territories, including contact details at Sarajevo Film Festival
» From page 13

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SOUTHEAST EUROPE — 2014 OVERVIEW

COUNTRY	POPULATION	GDP PER CAPITA	ADMISSIONS (IN MILLIONS)	SCREENS	DIGITAL SCREENS	% OF SCREENS IN MULTIPLEXES	AVERAGE TICKET PRICE
ALBANIA	2,800,000	€3,595	n/a	12	12	58	€3.00
AUSTRIA	8,543,932	€38,520	15.2	548	537	43	€8.23
BULGARIA	7,364,570	€5,400	4.986	187	170	79	€4.45
BOS & HERZ	3,871,643	€7,208	0.918	31	22	35	€2.50
CROATIA	4,268,000	€10,294	3.755	154	140	78	€4.50
CYPRUS	891,000	€19,033	0.695	35	17	80	€8.00
GEORGIA	3,729,000	€3,326	0.733	15	14	90	€5.50
GREECE	11,000,000	€16,140	9.2	482*	146*	43	€11.70
HUNGARY	9,900,000	€19,184	10.996	340	299	44	€4.30
KOSOVO	1,859,203	€3,515	n/a	2	2	0	€3.00
MACEDONIA	2,020,000	€3,500	0.358	33	13	27	€2.50
MONTENEGRO	620,029	€5,455	0.259	18	6	n/a	€3.00
ROMANIA	19,629,223	€15,789	10.172	292	263	50	€4.05
SERBIA	7,146,759	€4,626	3.157	114	43	10	€2.50
SLOVENIA	2,062,731	€18,065	1.929	106	84	36	€4.95
TURKEY	77,600,000	€7,817	61.4	2,287	1,259	n/a	€3.60

*Greece data for 2013. Sources National Film Centres, OBS, IMF, WB, various sources

INHABITANTS PER SCREEN

	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	n/a	n/a	235,165	180,195	233,333	↑ 29.49%
AUSTRIA	14,391	14,633	14,594	15,003	16,832	↑ 12.19%
BOSNIA & HERZEGOVINA	197,425	197,250	182,857	128,129	124,892	↓ -2.53%
BULGARIA	52,639	53,096	45,743	44,906	39,382	↓ -12.3%
CROATIA	37,391	28,283	29,390	27,973	27,714	↓ -0.93%
CYPRUS	27,089	24,629	19,149	24,774	25,457	↓ 2.76%
GEORGIA	n/a	n/a	490,111	544,444	248,633	↓ -54.33%
GREECE	23,271	22,902	21,938	22,438	22,822	↑ 1.71%
HUNGARY	25,280	25,220	23,750	29,118	29,118	→ 0%
KOSOVO	n/a	n/a	1.8m	8.5m	929,602	↑ 9.36%
MACEDONIA	102,800	89,522	69,759	77,692	61,212	↓ -21.21%
MONTENEGRO	n/a	n/a	32,633	34,639	34,446	↓ -0.56%
ROMANIA	110,380	88,613	72,135	75,758	67,223	↓ -11.27%
SERBIA	n/a	n/a	57,886	61,380	62,691	↑ 2.14%
SLOVENIA	19,341	18,518	18,700	18,382	19,460	↑ 5.86%
TURKEY	37,461	35,702	38,215	35,331	33,931	↓ -3.96%
EU 28 AVG				17,229	16,890	↓ -1.97%

SOUTHEAST EUROPE THE STATS

CUMULATIVE BOX OFFICE (€m)						
	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	n/a	n/a	n/a	n/a	n/a	n/a
AUSTRIA	115.54	136.44	124.32	132	124.6	↓ -5.6%
BOSNIA & HERZEGOVINA	1.79	1.31	2.02	2.01	2.3	↑ 14.1%
BULGARIA	17.32	20.1	17.19	20.46	22.2	↑ 8.6%
CROATIA	11.25	14.17	14.83	15.53	14.5	↓ -6.6%
CYPRUS	n/a	n/a	7.62	4.9	5.1	↑ 4.1%
GEORGIA	n/a	n/a	2.4	2.27	2.5	↑ 8.2%
GREECE	93.2	99.72	79.82	59.3	100	↑ 68.6%
HUNGARY	42.96	41.12	44.2	45.4	47.1	↑ 3.8%
KOSOVO	0.067	n/a	0.12	0.22	0.17	↓ -23.4%
MACEDONIA	n/a	n/a	0.51	0.12	1.04	↑ 744.7%
MONTENEGRO	0.79	n/a	0.77	0.76	1	↑ 31.1%
ROMANIA	24.77	31.57	32.49	35.8	41.2	↑ 15%
SERBIA	3.03	5.54	7.08	6.93	9.6	↑ 38.2%
SLOVENIA	12.81	13.94	12	11.09	9.5	↓ -13.9%
TURKEY	188.81	183.8	165.06	174.23	225.1	↑ 29.2%
Total				511	606	↑ 18.57%

DIGITAL SCREENS AS A PERCENTAGE OF TOTAL SCREENS						
	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	n/a	n/a	58%	88%	100%	↑ 13.64%
AUSTRIA	52%	68%	68%	79%	98%	↑ 24.05%
BOSNIA & HERZEGOVINA	8%	18%	57%	71%	71%	→ 0%
BULGARIA	41%	56%	78%	96%	91%	↓ -5.21%
CROATIA	8%	58%	68%	95%	91%	↓ -4.21%
CYPRUS	48%	51%	60%	49%	49%	→ 0%
GEORGIA	n/a	n/a	78%	89%	93%	↑ 4.49%
GREECE	12%	15%	24%	30%	30%	→ 0%
HUNGARY	14%	40%	75%	86%	88%	↑ 2.33%
KOSOVO	n/a	n/a	n/a	100%	100%	→ 0%
MACEDONIA	n/a	n/a	90%	96%	39%	↓ -59.38%
MONTENEGRO	n/a	n/a	33%	33%	33%	→ 0%
ROMANIA	31%	46%	52%	86%	90%	↑ 4.65%
SERBIA	n/a	n/a	20%	26%	38%	↑ 46.15%
SLOVENIA	15%	15%	16%	45%	79%	↑ 75.56%
TURKEY	10%	13%	16%	66%	55%	↓ -16.67%
EU 28 AVG			87%	93%		↑ 6.9%

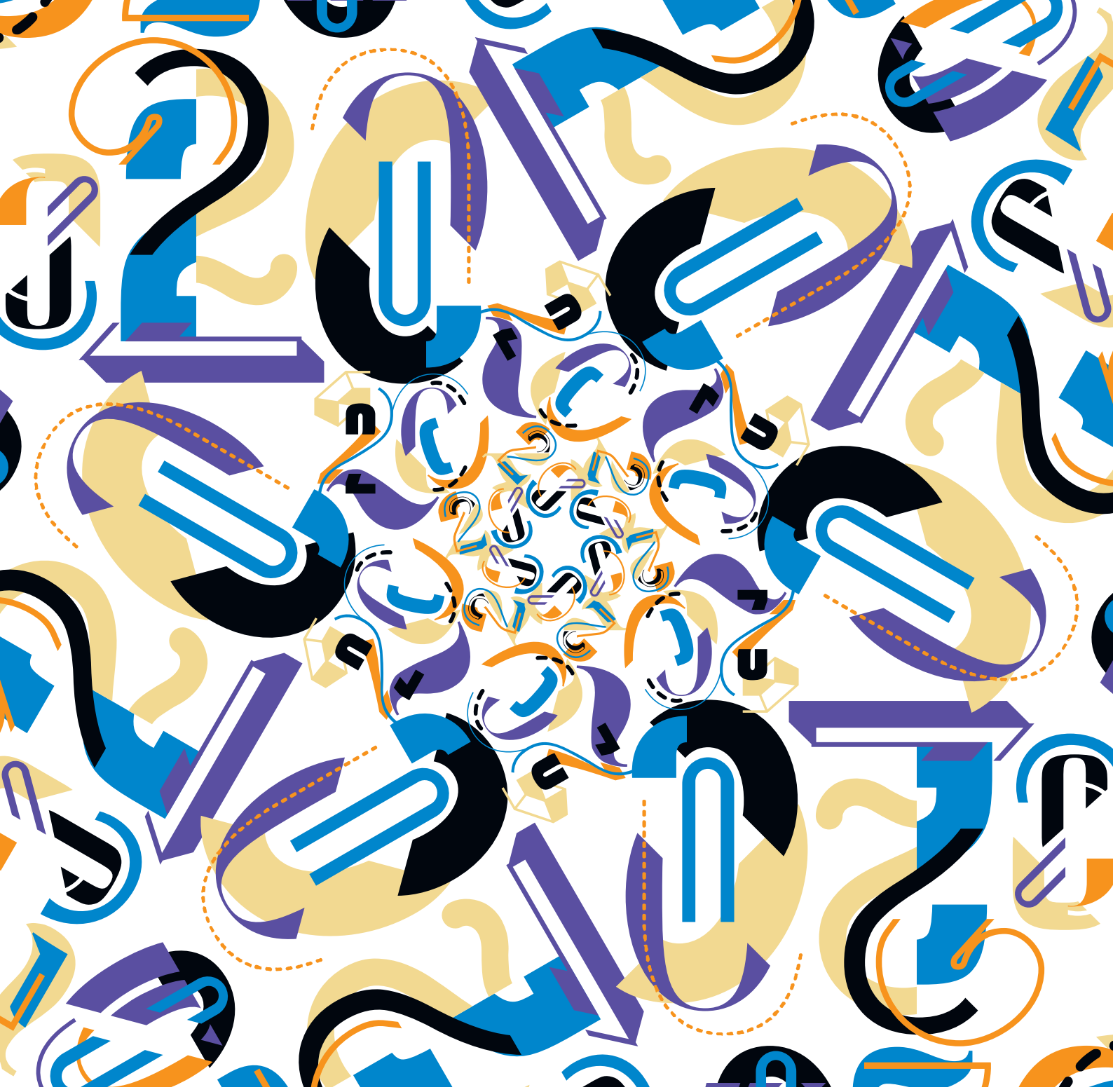
NUMBER OF FEATURE FILMS PRODUCED						
	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	3	10	7	7	6	↓ -14.29%
AUSTRIA	45	59	52	54	30	↓ -44.44%
BOS & HERZ	5	9	2	10	13	↑ 30%
BULGARIA	22	21	36	8	11	↑ 25%
CROATIA	11	19	32	29	31	↑ 6.9%
CYPRUS	2	4	4	2	3	↑ 50%
GEORGIA	n/a	n/a	12	16	20	↑ 25%
GREECE	18	28	44	69	n/a	n/a
HUNGARY	36	44	27	38	16	↓ -57.89%
KOSOVO	3	3	4	8	12	↑ 50%
MACEDONIA	7	7	4	2	12	↑ 500%
MONTENEGRO	5	6	8	2	4	↑ 100%
ROMANIA	21	27	26	30	36	↑ 20%
SERBIA	24	26	27	20	29	↑ 45%
SLOVENIA	7	16	8	24	11	↓ -54.17%
TURKEY	66	74	61	85	106	↑ 24.71%
Total				404	340	↓ -15.84%

CINEMA ADMISSIONS (MILLIONS)

	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	n/a	n/a	n/a	n/a	n/a	n/a
AUSTRIA	17.3	16.5	16.3	16.4	15.2	↓ -7.32%
BOSNIA & HERZEGOVINA	0.72	0.5	0.8	0.77	0.92	↑ 19.48%
BULGARIA	3.9	4.7	4.1	4.79	4.99	↑ 4.18%
CROATIA	3.29	3.3	3.88	3.9	3.75	↓ -3.85%
CYPRUS	0.85	0.87	0.9	0.63	0.7	↑ 11.11%
GEORGIA	n/a	n/a	0.6	0.65	0.73	↑ 12.31%
GREECE	11.7	10.8	10.1	9.2	9	↓ -2.17%
HUNGARY	11	9.8	9.5	10.15	11	↑ 8.37%
KOSOVO	0.022	0.022	0.04	0.05	n/a	n/a
MACEDONIA	n/a	0.2	0.2	0.08	0.37	↑ 362.5%
MONTENEGRO	0.24	0.27	0.22	0.22	0.26	↑ 18.18%
ROMANIA	6.5	7.2	8.3	9.05	10.17	↑ 12.38%
SERBIA	2.1	2	2.52	2.37	3.16	↑ 33.33%
SLOVENIA	2.9	2.9	2.74	2.34	1.93	↓ -17.52%
TURKEY	41.5	42.3	43.9	50.41	61.4	↑ 21.80%
				111.01	123.58	↑ 11.32%

CINEMA ADMISSIONS PER INHABITANT

	2010	2011	2012	2013	2014	2013-14 % change
ALBANIA	n/a	n/a	n/a	n/a	n/a	n/a
AUSTRIA	2.06	1.99	1.87	2.17	1.78	↓ -17.97%
BOSNIA & HERZEGOVINA	0.18	0.13	0.21	0.19	0.24	↑ 26.32%
BULGARIA	0.54	0.64	0.55	0.65	0.68	↑ 4.62%
CROATIA	0.76	0.81	0.9	0.91	0.88	↓ -3.3%
CYPRUS	1.02	1.01	1.07	0.73	0.78	↑ 6.85%
GEORGIA	n/a	n/a	0.13	0.13	0.2	↑ 49.48%
GREECE	1.04	0.97	0.92	0.85	0.82	↓ -3.53%
HUNGARY	1.1	0.98	1	1.02	1.11	↑ 8.82%
KOSOVO	n/a	n/a	0.02	0.03	n/a	n/a
MACEDONIA	0.08	0.06	0.1	0.04	0.18	↑ 350%
MONTENEGRO	n/a	0.44	0.36	0.35	0.42	↑ 20%
ROMANIA	0.3	0.34	0.44	0.45	0.52	↑ 15.56%
SERBIA	n/a	0.28	0.35	0.33	0.44	↑ 33.33%
SLOVENIA	1.41	1.41	1.33	1.13	0.94	↓ -16.81%
TURKEY	0.56	0.57	0.58	0.66	0.79	↑ 19.7%
EU 28 AVG				1.79	1.8	↑ 0.56%



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**Slovenian Film Centre thanks
Sarajevo Film Festival for the
fruitful and successful collaboration
during all these years**

FACT SHEETS BY TERRITORY

■ ALBANIA ■ AUSTRIA ■ BULGARIA ■ BOS & HERZ ■ CROATIA ■ CYPRUS ■ GEORGIA ■ GREECE ■ HUNGARY ■ KOSOVO ■ MACEDONIA ■ MONTENEGRO ■ ROMANIA ■ SERBIA ■ SLOVENIA ■ TURKEY

ALBANIA

GENERAL INFO	
Official name of country	Republic of Albania
Population	2,800,000
GDP per capita	€3,595
Film-supporting institutions (public)	Albanian National Center of Cinematography
Public funding available	€580,593
Average production budget	€500,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	No
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Albanian National Center of Cinematography (ANCC)
Address	Rr.Aleksander Mojsiu, Nr.77, 1012, Tirana
Telephone	+355 4237 8004
E-mail	info@nationalfilmcenter.gov.al
Web address	www.nationalfilmcenter.gov.al
Chief executive	Ilir Butka

DISTRIBUTION INFO	
Admissions 2014	n/a
National film market share	n/a
Cumulative box office	n/a
Number of screens	12
Number of digital screens	12
Percentage of screens in multiplexes	58%
Average ticket price	€3.00
Number of VoD platforms	2
VoD platforms	Digitalb, Tring
Internet penetration rate	60.1% of population (1,815,145 people)

PRODUCTION INFO	
Number of feature films produced †	6
Number of co-productions	3
Minority co-productions	0
Majority co-productions	3
100% national films	3
Number of feature documentaries produced	0
Number of shorts produced	34

† Not including feature documentaries

AUSTRIA

GENERAL INFO	
Official name of country	Republic of Austria
Population	8,543,932
GDP per capita	€38,520
Number of film-supporting institutions (public)	19
Public funding available	€77,459,199 (2013)
Average production budget	€1,790,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Austrian Film Commission
Address	Stiftgasse 6, 1070 Vienna, Austria
Telephone / fax number	+43 1526 33 23 / +43 1526 68 01
E-mail	office@afc.at
Web address	www.austrianfilms.com
Chief executive	Martin Schweighofer

DISTRIBUTION INFO	
Admissions 2014	15,200,000
National film market share	4%
Cumulative box office	€124,600,000
Number of screens	548
Number of digital screens	537
% of screens in multiplexes	43%
Average ticket price	€8.23
Number of VoD platforms	
VoD platforms	
Internet penetration rate	80.62%

PRODUCTION INFO	
Number of feature films produced †	17
Number of co-productions	9
Minority co-productions	5
Majority co-productions	4
100% national films	8
Number of feature documentaries produced	15
Number of shorts produced	0

† not including feature documentaries

BOSNIA AND HERZEGOVINA

GENERAL INFO	
Official name of country	Bosnia and Herzegovina
Population	3,871,643 (July 2014 estimate)
GDP per capita	€7,208
Film-supporting institutions (public)	Film Fund Sarajevo, Ministry of Culture of Republic Srpska, Ministry of Culture and Sports of Kanton Sarajevo
Public funding available	n/a
Average production budget	n/a
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	No
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Film Fund Sarajevo
Address	Obala Maka Dizdara 2, 71000 Sarajevo
Telephone / fax number	+387 33 206 704 / +387 33 226 675
E-mail	fondacija@bhfilm.ba
Web address	www.bhfilm.ba
Chief executive	Jovan Marjanovic

DISTRIBUTION INFO	
Admissions 2014	917,747
National film market share	1%
Cumulative box office	€2,296,112
Number of screens	31
Number of digital screens	22
% of screens in multiplexes	35%
Average ticket price	€2.50
Number of VoD platforms	11
VoD platforms	BH Telecom, Eronet, Mtel, Logosoft, SNL TELEVIZIJA, National Geographic Channel Videos (Serbian)
Internet penetration rate	67.5%

PRODUCTION INFO	
Number of feature films produced*	11
Number of co-productions	7
Minority co-productions	6
Majority co-productions	1
100% national films	4
Number of feature documentaries produced	2
Number of shorts produced	50

* Not including feature documentaries

BULGARIA

GENERAL INFO	
Official name of country	Republic of Bulgaria
Population	7,364,570
GDP per capita	€5,400
Film-supporting institutions (public)	Bulgarian National Film Center
Public funding available	€6,750,000
Average production budget	€1,000,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Bulgarian National Film Center
Address	2-A, Dondukov Blvd, 1000 Sofia, Bulgaria
Telephone / fax number	+359 2 988 38 31 / +359 2 980 99 20
E-mail	nfc@nfc.bg
Web address	www.nfc.bg
Chief executive	Pavel Vasev (executive director)

DISTRIBUTION INFO	
Admissions 2014	4,985,999
National film market share	3.4%
Cumulative box office	€22,223,365
Number of screens	187
Number of digital screens	170
% of screens in multiplexes	79
Average ticket price	€4.45
Number of VoD platforms	7
VoD platforms	bTV Media Group, Vestitel BG, Vivacom, Mtel, Miramar, In Dreams, Neterra
Internet penetration rate	57%

PRODUCTION INFO	
Number of feature films produced*	6
Number of co-productions	4
Minority co-productions	1
Majority co-productions	3
100% national films	2
Number of feature documentaries produced	5
Number of shorts produced	16

* Not including feature documentaries

CROATIA

GENERAL INFO	
Official name of country	Republic of Croatia
Population	4,268,000
GDP per capita	€10,294
Film-supporting institutions (public)	Croatian Audiovisual Centre (HAVC), City of Zagreb, City of Rijeka, City of Split
Public funding available	€8,700,000
Average production budget	€1,000,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	Yes

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Croatian Audiovisual Centre
Address	Nova Ves 18, Zagreb
Telephone	+385 1 604 1080
E-mail	promotion@havc.hr
Web address	www.havc.hr
Chief executive	Hrvoje Hribar

DISTRIBUTION INFO	
Admissions 2014	3,754,857
National film market share	3.3%
Cumulative box office	€14,500,000
Number of screens	154
Number of digital screens	140
% of screens in multiplexes	78%
Average ticket price	€4.50
Number of VoD platforms	19
VoD platforms	
Internet penetration rate	65.1%

PRODUCTION INFO	
Number of feature films produced*	20
Number of co-productions	12
Minority co-productions	8
Majority co-productions	4
100% national films	8
Number of feature documentaries produced	11
Number of shorts produced	75

* Not including feature documentaries

CYPRUS

GENERAL INFO	
Official name of country	Republic of Cyprus
Population	891,000
GDP per capita	€19,033
Film-supporting institutions (public)	Ministry of Education and Culture
Public funding available	€1,000,000
Average production budget	€850,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Cultural Services
Address	27, Ifigenias Str 2007, Nicosia, Cyprus
Telephone / fax number	+357 22 809 845
E-mail	moec@moec.gov.cy
Web address	www.moec.gov.cy
Chief executive	Pavlos Paraskevas

DISTRIBUTION INFO	
Admissions 2014	695,151
National film market share	n/a
Cumulative box office	€5,100,689
Number of screens	35
Number of digital screens	17
% of screens in multiplexes	80%
Average ticket price	€8.00
Number of VoD platforms	49
VoD platforms	
Internet penetration rate	63%

PRODUCTION INFO	
Number of feature films produced*	2
Number of co-productions	1
Minority co-productions	1
Majority co-productions	0
100% national films	1
Number of feature documentaries produced	1
Number of shorts produced	4

* Not including feature documentaries

GEORGIA

GENERAL INFO	
Official name of country	Georgia
Population	3,729,500
GDP per capita	€3,326
Film-supporting institutions (public)	Georgian National Film Center film development support programme
Public funding available	€2,240,000
Average production budget	€1,280,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	No
Eurimages	Yes
Media	No
European Audiovisual Observatory	Yes
European Film Promotion	No
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Georgian National Film Center
Address	Gamsakhurdia Sanapiro 4
Telephone	+995 32 299 9200
E-mail	info@gnfc.ge
Web address	www.gnfc.ge
Chief executive	Nana Janelidze (director)

DISTRIBUTION INFO	
Admissions 2014	733,544
National film market share	34%
Cumulative box office	€2,461,825
Number of screens	15
Number of digital screens	14
% of screens in multiplexes	90%
Average ticket price	€5.50
Number of VoD platforms	10
VoD platforms	
Internet penetration rate	70%

PRODUCTION INFO	
Number of feature films produced*	12
Number of co-productions	2
Minority co-productions	1
Majority co-productions	1
100% national films	9
Number of feature documentaries produced	8
Number of shorts produced	4

* Not including feature documentaries

GREECE

GENERAL INFO	
Official name of country	Greece
Population	11,000,000
GDP per capita	€16,140
Film-supporting institutions (public)	Greek Film Centre
Public funding available	n/a
Average production budget	n/a
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	Yes

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Greek Film Centre
Address	7 Dionissiou Areopagitou Str, 11742 Athens, Greece
Telephone / fax number	+30 21 0367 8500 / +30 21 0364 8269
E-mail	info@gfc.gr
Web address	www.gfc.gr
Chief executive	Grigoris Karandinakis (general manager)

DISTRIBUTION INFO	
Admissions 2014	9,000,000
National film market share	n/a
Cumulative box office	€100,000,000
Number of screens	482
Number of digital screens	146
% of screens in multiplexes	42.53%
Average ticket price	€11.70
Number of VoD platforms	3
VoD platforms	COSMOTE, HOL, NOVA
Internet penetration rate	

PRODUCTION INFO	
Number of feature films produced	n/a
Number of co-productions	n/a
Minority co-productions	n/a
Majority co-productions	n/a
100% national films	n/a
Number of feature documentaries produced	n/a
Number of shorts produced	n/a

HUNGARY

GENERAL INFO	
Official name of country	Hungary
Population	9,900,000
GDP per capita	€19,184
Film-supporting institutions (public)	Hungarian National Film Fund
Public funding available	€17,600,000
Average production budget	€1,800,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	No
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	Yes

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Hungarian National Film Fund
Address	1145 Budapest, Rona u. 174
Telephone	+36 1 461 1320
E-mail	filmalap@filmalap.hu
Web address	http://filmfund.hu
Chief executive	Agnes Cs.Havas

DISTRIBUTION INFO	
Admissions 2014	10,995,529
National film market share	3.7% (GBO)
Cumulative box office	€47,145,547
Number of screens	340 approx
Number of digital screens	299
% of screens in multiplexes	44%
Average ticket price	€4.30
Number of VoD platforms	n/a
VoD platforms	n/a
Internet penetration rate	n/a

PRODUCTION INFO	
Number of feature films produced*	14
Number of co-productions	4
Minority co-productions	1
Majority co-productions	3
100% national films	10
Number of feature documentaries produced	2
Number of shorts produced	n/a

* Not including feature documentaries

KOSOVO

GENERAL INFO	
Official name of country	Republic of Kosovo
Population	1,859,203
GDP per capita	€3,515.05
Film-supporting institutions (public)	Kosovo Cinematography Center
Public funding available	€750,000
Average production budget	
European Convention on Cinematographic Co-productions	No
SEE Cinema Network	No
Eurimages	No
Media	No
European Audiovisual Observatory	No
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Kosovo Cinematography Center
Address	Qafa-Galeria nr15 10000 Prishtina
Telephone	+381 38 213 227
E-mail	info@qkk-rks.com
Web address	www.qkk-rks.com
Chief executive	Arben Zharku

DISTRIBUTION INFO	
Admissions 2014	n/a
National film market share	
Cumulative box office	€168,000
Number of screens	2
Number of digital screens	2
% of screens in multiplexes	
Average ticket price	€3.00
Number of VoD platforms	1
VoD platforms	
Internet penetration rate	

PRODUCTION INFO	
Number of feature films produced*	12
Number of co-productions	2
Minority co-productions	1
Majority co-productions	1
100% national films	10
Number of feature documentaries produced	
Number of shorts produced	8

* Not including feature documentaries

MACEDONIA

GENERAL INFO	
Official name of country	Republic of Macedonia
Population	2,020,000
GDP per capita	€3,500
Film-supporting institutions (public)	Macedonian Film Agency
Public funding available	€6,000,000
Average production budget	€4,500,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	No
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	Yes

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Macedonian Film Agency
Address	8 Mart no 4, 1000, Skopje, Macedonia
Telephone / fax number	+389 2 3224 100
E-mail	contact@filmfund.gov.mk
Web address	www.filmagency.gov.mk
Chief executive	Darko Basheski

DISTRIBUTION INFO	
Admissions 2014	357,936
National film market share	3.6%
Cumulative box office	€1,040,103
Number of screens	33
Number of digital screens	13
% of screens in multiplexes	27%
Average ticket price	€2.50
Number of VoD platforms	1
VoD platforms	Telecom AD
Internet penetration rate	68.1%

PRODUCTION INFO	
Number of feature films produced*	8
Number of co-productions	7
Minority co-productions	5
Majority co-productions	2
100% national films	1
Number of feature documentaries produced	4
Number of shorts produced	1

* Not including feature documentaries

MONTENEGRO

GENERAL INFO	
Official name of country	Montenegro
Population	620,029
GDP per capita	€5,455
Film-supporting institutions (public)	Ministry of Culture of Montenegro
Public funding available	€627,000
Average production budget	n/a
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	No
Eurimages	No
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Production company Artikulacija with support of Ministry of culture of Montenegro
Address	Ul. Gavra Vukovica, 81000 Podgorica, Montenegro
Telephone / fax number	+382 20 227 445
E-mail	info@artikulacija.co.me ivandjuovic@artikulacija.co.mee
Web address	www.artikulacija.me
Chief executive	Ivan Djurovic

DISTRIBUTION INFO	
Admissions 2014	258,894
National film market share	n/a
Cumulative box office	€997,246
Number of screens	18
Number of digital screens	6
% of screens in multiplexes	n/a
Average ticket price	€3.00
Number of VoD platforms	1
VoD platforms	Extra TV
Internet penetration rate	58.7%

PRODUCTION INFO	
Number of feature films produced*	3
Number of co-productions	3
Minority co-productions	2
Majority co-productions	1
100% national films	0
Number of feature documentaries produced	1
Number of shorts produced	1

* Not including feature documentaries

ROMANIA

GENERAL INFO	
Official name of country	Romania
Population	19,629,223
GDP per capita	€15,789.23
Film-supporting institutions (public)	National Film Center
Public funding available	€6,000,000
Average production budget	€600,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Romanian Film Promotion
Address	52, Popa Soare St, et.1, ap.4, RO - 023984 Bucharest 2
Telephone / fax number	+40 21 326 6480 / +40 21 326 0268
E-mail	info@romfilmpromotion.ro
Web address	www.romfilmpromotion.ro
Chief executive	Mihai Ioan Kogalniceanu (general manager)

DISTRIBUTION INFO	
Admissions 2014	10,171,644
National film market share	6.2%
Cumulative box office	€41,155,854
Number of screens	292
Number of digital screens	263
% of screens in multiplexes	50.05%
Average ticket price	€4.05
Number of VoD platforms	
VoD platforms	
Internet penetration rate	

PRODUCTION INFO	
Number of feature films produced*	26
Number of co-productions	7
Minority co-productions	2
Majority co-productions	5
100% national films	19
Number of feature documentaries produced	10
Number of shorts produced	6

* Not including feature documentaries

SERBIA

GENERAL INFO	
Official name of country	Republic of Serbia
Population	7,146,759
GDP per capita	€4,626
Film-supporting institutions (public)	Film Center Serbia: Secretariat for Culture, Autonomous Province of Vojvodina
Public funding available	€3,250,000
Average production budget	€500,000
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	No
European Audiovisual Observatory	No
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Film Center Serbia
Address	Koce Popovica 9/3, 11000 Belgrade, Serbia
Telephone / fax number	+381 11 262 5131 / +381 11 263 4253
E-mail	fcs.office@fcs.rs
Web address	www.fcs.rs
Chief executive	Snezana Maric

DISTRIBUTION INFO	
Admissions 2014	3,157,324
National film market share	30%
Cumulative box office	€9,573,027
Number of screens	114
Number of digital screens	43
% of screens in multiplexes	9.64%
Average ticket price	€2.50
Number of VoD platforms	2
VoD platforms	SBB, Telekom Open IPTV
Internet penetration rate	62.8%

PRODUCTION INFO	
Number of feature films produced*	21
Number of co-productions	11
Minority co-productions	2
Majority co-productions	9
100% national films	10
Number of feature documentaries produced	8
Number of shorts produced	53

* Not including feature documentaries

SLOVENIA

GENERAL INFO	
Official name of country	Republic of Slovenia
Population	2,062,731
GDP per capita	€18,065
Film-supporting institutions (public)	Slovenian Film Centre, RTV
Public funding available	SFC: €3,862,932; RTV: €1,700,000
Average production budget	€721,159
European Convention on Cinematographic Co-productions	Yes
SEE Cinema Network	Yes
Eurimages	Yes
Media	Yes
European Audiovisual Observatory	Yes
European Film Promotion	Yes
Tax incentives	No

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	Slovenian Film Centre
Address	Miklosiceva 38, SI-1000 Ljubljana
Telephone	+386 1 234 3200
E-mail	info@film-center.si
Web address	www.film-center.si
Chief executive	Jozko Rutar

DISTRIBUTION INFO	
Admissions 2014	1,929,161
National film market share	5.7%
Cumulative box office	€9,543,871
Number of screens	106
Number of digital screens	84
% of screens in multiplexes	36%
Average ticket price	€4.95
Number of VoD platforms	11
VoD platforms	www.sponka.tv, Voyo, Videosvet, Video klub
Internet penetration rate	77%

PRODUCTION INFO	
Number of feature films produced*	9
Number of co-productions	4
Minority co-productions	3
Majority co-productions	1
100% national films	5
Number of feature documentaries produced	2
Number of shorts produced	5

* Not including feature documentaries

TURKEY

GENERAL INFO	
Official name of country	Republic of Turkey
Population	77,600,000
GDP per capita	€7,817
Film-supporting institutions (public)	1
Public funding available	€13,300,000
Average production budget	
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

FILM INSTITUTION ATTENDING SARAJEVO FILM FESTIVAL	
Film institution	General Directorate of Cinema of Turkey
Address	Anafartalar Caddesi No: 67 Ulus Ankara
Telephone / fax number	+90 312 509 45 00
E-mail	info@sinema.gov.tr
Web address	www.sinema.gov.tr
Chief executive	Erkin Yilmaz

DISTRIBUTION INFO	
Admissions 2014	61,400,000
National film market share	58%
Cumulative box office	€225,100,000
Number of screens	2,287
Number of digital screens	1,259
% of screens in multiplexes	
Average ticket price	€3.60
Number of VoD platforms	
VoD platforms	
Internet penetration rate	

PRODUCTION INFO	
Number of feature films produced*	106
Number of co-productions	5
Minority co-productions	1
Majority co-productions	4
100% national films	101
Number of feature documentaries produced	n/a
Number of shorts produced	n/a

* Not including feature documentaries



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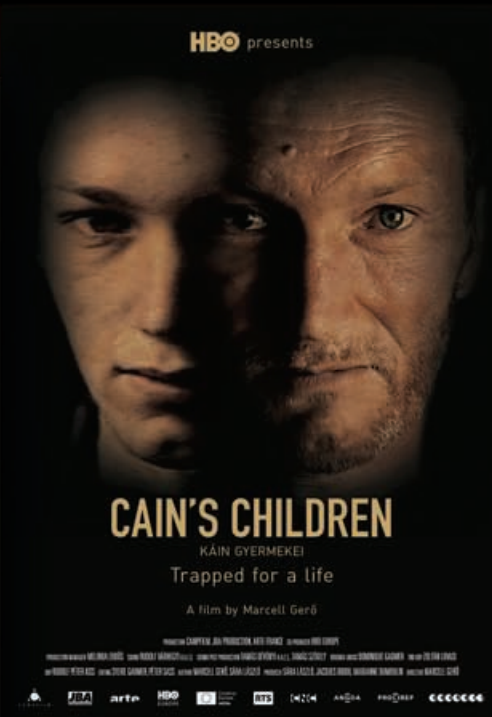


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