

Magazine

CineLink Industry Days

SARAJEVO



CineLink
Industry
Days *12-17*
August 2017



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CineLink, Sarajevo Film Festival 2017

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Download our catalogues

The Project Books are available on the CineLink Industry Days page at www.sff.ba

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CineLink Industry Days / Sarajevo Film Festival

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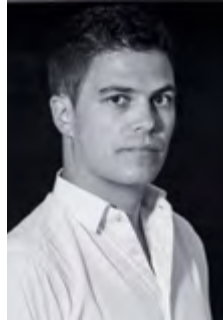
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The CineLink Hospitality Desk at the Hotel Europe is open 09-19 and we will be happy to help you with any questions you may have.

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Jovan Marjanović

Welcome to CineLink Industry days!

In this magazine you will find complete information about our industry programme, as well as State of the Region – our statistics yearbook charting developments in the Southeast European film industry. This year, our industry strands are more integrated than ever, and we are happy to present a rich programme with something for everyone, from young filmmaker to established professional.

Our Co-Production Market, Work in Progress and DOCU Rough Cut Boutique sections present upcoming projects that we are certain to be watching on screens around the world over the next few years. The True Stories Market returns with new important cases that deserve to be brought to wider audiences. One of the stories presented last year has already been made into a film that is showing in our Dealing with the Past programme. Avant Premiere continues, providing a platform and exposure for local-language films and regional distribution, while VR Days and Talents Sarajevo Pack&Pitch give us a glimpse of the future.

After last year's successful pilot, CineLink Drama returns with a second enlarged edition, packed with master classes and exciting new projects that promise to bring a new chapter to regional screens. The regional television drama sector is definitely in motion – interest from broadcasters, creative ideas and potential are all there, and in just one year a lot has happened. These developments will be discussed during our Industry Days, and we encourage you to check out the programme for CineLink Talks – the stage for us to present a rich and diverse programme that looks at industry-focused topics ranging from creative development to public policy.

We look forward to spending a busy week with you!

Jovan Marjanović
Head of Industry



Amra Bakšić Čamo

Amra Bakšić Čamo
Head of CineLink

CO-PRODUCTION MARKET

AWARDS

Eurimages Coproduction Development Award – 20,000 €
Arte International Relations CineLink Award – 6,000 €
Macedonian Film Agency CineLink Award – 10,000 €
EAVE Scholarship

JURY

Uldis Dimisevskis, National Film Centre of Latvia
Georges Goldenstern, Festival de Cannes
Behrooz Hashemian, Silkroad Production
Čedomir Kolar, ASAP Films
Annamaria Lodato, ARTE France
Tomi Salkovski, Skopje Film Studio
Jani Thiltges, EAVE

WORK IN PROGRESS

AWARDS

TRT Award – 30,000 €
Post Republic Award – in-kind post-production services worth 50,000 €
CineLink Restart Award – in-kind post-production services worth 20,000 €

JURY

Paolo Bertolin, La Biennale di Venezia
Petra Gobel, Post Republic
Paz Lázaro, Berlinale
Hedi Zardi, Luxbox Films
Serkan Yildirim, TRT

CINELINK DRAMA AWARD

AWARD

FILM CENTER SERBIA
CINELINK DRAMA AWARD – 10,000 €

JURY

Meinolf Zurhorst, ZDF/ARTE
Tatjana Andersson, Palladium Films
Giacomo Durzi, Story editor at SKY Italy

DOCU ROUGH CUT BOUTIQUE

AWARDS

CAT&Docs Award – 2,000 €
HBO Adria Award – 2,000 €
Digital Cube Romania Award – in-kind post-production services worth 20,000 €
IDFA Award – invitation to IDFA, presentation of the project to experts
DOK Preview Award – invitation to present the project at DOK Leipzig

JURY

Cristian Nicolescu, Digital Cube
Catherine Le Clef, Cats&Docs
Marina Maslač, HBO Adria
Adriek Van Nieuwenhuijzen, IDFA
Leena Pasanen, Dok Leipzig



**THE SMALL SCREEN THAT LOVES
THE BIG SCREEN.**

arte

ARTE partner of Sarajevo Film Festival
**ARTE International Prize
Cinelink**

CineLink Co-Production Market

CineLink Co-Production Market 2017 presents 16 feature-length fiction projects currently in development and financing to producers, funders and sales agents from more than 25 countries. The projects originate from Southeast Europe and guest regions. CineLink Co-Production Market and Work in Progress also offer awards worth more than 130,000 € in cash and services.

AFRIKA



Bulgaria | Romania

Director/Writer/Producer: Maya Vitkova

Production company: Viktoria Films

Co-production company: Mandragora (Romania)

A year in the life of one family told through three stories of loss that intertwine in the name of love.

CAT IN THE WALL



Bulgaria | United Kingdom

Directors/Writers/Producers: Mina Mileva, Vesela Kazakova

Production company: Activist38 Ltd.

Co-production company: Glasshead Limited (United Kingdom)

A lost cat acts as the catalyst for an unfolding social drama on a housing estate in London, as a single mother from Bulgaria becomes detached from her environment.

DESIRE LINES



Serbia

Director/Writer: Dane Komljen

Producer: Nataša Damnjanović

Production company: Dart Film

When Branko realizes he's a ghost, a yellow house appears, where others like him dwell, at the foot of a faraway mountain.

HALF-SISTER



Slovenia

Director: Damjan Kozole

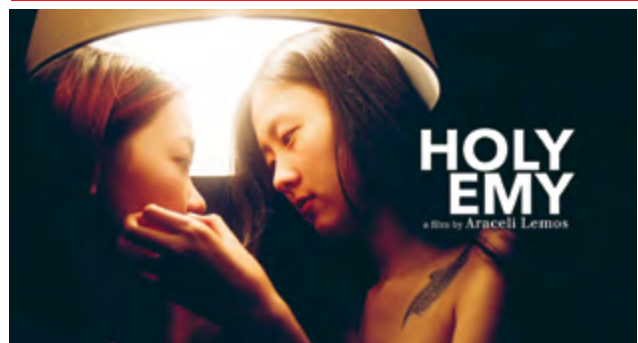
Writers: Damjan Kozole, Urša Menart

Producer: Danijel Hočevar

Production company: Vertigo

Two estranged half-sisters, their relationship marked by their father's past, are forced to move in together. HALF-SISTER is a film about feeling responsible for someone else's sins.

HOLY EMY



Greece

Director: Araceli Lemos

Writers: Araceli Lemos, Giulia Caruso

Producer: Konstantinos Vassilaros

Production company: Studio Bauhaus

The supernatural coming-of-age story of a flawed holy being.



WE MW

▶ **WHEN EAST
MEETS WEST** ◀
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SOUTH EAST
EUROPE*** ◀

+

▶ **NORDIC
COUNTRIES****

*Albania, Bosnia Hervegovina, Bulgaria, Croatia, Greece, Kosovo, Macedonia, Montenegro, Serbia and Slovenia
+ **Denmark, Finland, Iceland, Norway and Sweden

WEMW will select 20 projects in development with co-production / co-financing potential with either South East Europe, the Nordic countries or Italy. The call for entries will be launched in early September 2017.

More info on:

▼
www.wemw.it

LUPUS



Hungary

Director/Writer: Balazs Simonyi

Producers: Monika Meacs, Balazs Simonyi

Production company: M&M Film

The everyday life of a terminally ill 10-year-old girl is pure suffering. What is life like when one doesn't know if there's any point in continuing? Can infinite love ever justify killing?

NIGHT



Romania

Director/Writer: Gabriel Achim

Producer: Anca Puiu

Production company: Mandragora

Without warning, a woman leaves her husband without telling him why. He loves her so much he cannot live without her, and decides to commit suicide. But in real life, it is much harder to kill oneself than it is in the movies.

SNOW WHITE DIES AT THE END



Macedonia | Croatia | Slovenia

Director/Writer: Kristijan Risteski

Producers: Kristijan Risteski, Jovica Panovski

Production company: Vertigo Visual

Co-production companies: Švenk (Croatia), Gustav Film (Slovenia)

Although people in the Balkans generally fart backwards, some of them still fall in love, treasure their friendships, keep their word and pursue happiness.

THE DRAGON HAS COME



Greece

Director: Christos Passalis

Writers: Eleni Vergeti, Christos Passalis

Producer: Maria Drandaki

Production company: Homemade Films

Co-production company: 4 A 4 Productions (Greece)

After a terrible accident, two lovers enter a dream world between reality and the Underworld, in an attempt to meet for the last time.

THE GREAT TRAM ROBBERY



Serbia

Director/Writer: Slobodan Šijan

Producer: Marko Paljić

Production company: Gargantua Films

Co-production companies: Maxima Film (Croatia), Studio Virc (Slovenia), Novi Film (Bosnia and Herzegovina), Chouckov Brothers (Bulgaria)

THE GREAT TRAM ROBBERY is a story about Boško Tokin, the first film auteur in the Balkans – and the first one in the world to be jailed for it.

THE HIVE



Turkey

Director/Writer: Eylem Kaftan

Producer: Canol Balkaya

Production company: Caba productions

Co-production company: Mitos film (Germany)

A city woman moves to the Turkish countryside and starts producing honey, but when a bear interferes, she kills it and is faced with feelings of guilt.

THE PASS



Georgia | France

Directors: Siddiq Barmak, George Ovashvili

Writers: Siddiq Barmak, Guram Odisharia

Producer: George Ovashvili

Production company: Wagonnet

Co-production company: Arizona Films (France)

Two soldiers fighting on opposing sides must together traverse of the most dangerous passes in the Caucasus Mountains amid a chaotic flood of war refugees.

THE USERS



Serbia

Director/Writer: Ivan Ikić

Producer: Milan Stojanović

Production company: SENSE Production

A melodrama about a love triangle among inhabitants of a home for youth with special needs, their mutual attraction and their suicide pact.

YOUR EYES



Bulgaria | India | France

Director: Konstantin Bojanov

Writers: Konstantin Bojanov, Buku Sarkar

Producers: Palmyre Badinier, Frederic Corvez

Production company: Urban Factory

Co-production companies: Argentum Lux (Bulgaria), Travelling Light (India)

A love story about two teenage girls driven apart by the institutions of religion and prostitution in Southern India.

IPHONE MEMORY

GUEST PROJECT



Qatar

Director/Writer: Mahdi Ali Ali

Production company: TBD

The intersection of three miserable stories in Paris: a Frenchman battles cancer while his wife wants an abortion; a Romani girl looks for someone to adopt her sister; and a Syrian immigrant boy tries to survive by acting for the cinema.

THE MAIDEN'S POND

GUEST PROJECT



Lebanon | France

Director: Bassem Breche

Writers: Bassem Breche, Ghassan Salhab

Producer: Jana Wehbe

Production company: The Attic

Co-producers attached: Meroe Films (France)

Two women try to maintain and negotiate their lives – with and against each other.

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2017

MEN DON'T CRY
THE FROG
COMEDY OF TEARS
HOME SWEET HOME
KRALJ MATJAŽ

CineLink Work in Progress

Ten projects will be presented at CineLink Work in Progress – closed screenings where promising fiction and documentary films in production or post-production are shown to around 40 specially invited industry decision makers.

ALL ALONE



Croatia | Bosnia and Herzegovina

Director/Writer: Bobo Jelčić

Producer: Zdenka Gold

Production Companies: Spiritus Movens Production (HR), Dokument (BA)

Looking for: Reducing the gap in financing; sales agent

Divorced father Marko is hardly ever alone: he is surrounded by family, friends, co-workers and neighbourhood fixers. Yet he is driven to the brink by limited contact with the one person he loves more than anyone – his daughter, who lives with her mother. When he starts ex-parte proceedings to have more time with her, he enters a Kafkaesque world of a social services system in meltdown. His fierce, paternal love for his child is both the source of his misery and his greatest joy.

FIG TREE



Israel | Germany | France

Director/Writer: Alamork Davidian

Producers: Saar Yogev, Naomi Levari

Production Companies: Black Sheep Film Productions (IL), Av Medien Penrose (DE), En Compagnie des Lamas (FR)

Looking for: Launching to the market; meeting distributors; exposure to international festivals; first international feedback

Sixteen-year-old Mina lives in Addis Ababa with her grandmother and brother. Not far from their house stands an ancient fig tree. Under the heavy shadow of the Ethiopian civil war, the tree is a safe haven for Mina and her boyfriend, Eli. While Mina's family tries to find a way to leave the country and flee the war, Mina refuses to say goodbye to her childhood neighbourhood and friends. Facing the war, she makes desperate plans to save the love of her life before their childhood ends.

HONEYLAND



Macedonia

Directors: Ljubo Stefanov, Tamara Kotevska

Writers: Ljubo Stefanov, Tamara Kotevska

Producers: Ljubo Stefanov, Atanas Georgiev

Production Companies: Apollo Media (MK), Trice Films (MK)

Looking for: Acquisitions; presales; distribution; festival/industry contacts

A blind, paralysed woman and her daughter – 50-year-old Atidze, the last female bee hunter in the Balkans – are the only two inhabitants of a village without roads and electricity. Atidze lives by one simple rule: Always leave half of the honey to the bees that made it. When a family of nomadic beekeepers invades her territory, food deficiency drives their bees to attack hers, and the balance of nature is upended. If Atidze does not manage to save her bees, she might have to leave forever. But if she convinces the newcomers to follow her rule, the village might be revived.

HORIZON



Georgia | Sweden | Germany

Director: Tinatin Kajrishvili

Writer: Tinatin Kajrishvili

Producers: Tinatin Kajrishvili, Lasha Khalvashi

Production Companies: Artizm (GE), Momento Film (SE), Unafilm (DE)

Looking for: Sales agents; festival and TV representatives

Giorgi and Ana, once a loving couple, are in the midst of the difficult process of separation, which goes quietly and without attracting the attention of others. The shock seems to be a thing of the past, but getting used to a new way of life seems endless; Giorgi cannot get used to it. The pain of being rejected by his beloved will not allow him to start a new life. He isolates himself from the rest of the world, moves far away to the seaside, and settles in an abandoned place surrounded by lonely people. Ana waits for everything to pass, but the end is unexpected for both of them.

MO'



Romania

Director/ Writer: Radu Dragomir

Producers: Liviu Marghidan

Production company: Strada Films (RO)

Looking for: Post-production funds; sales; distribution/festivals.

Childhood friends Mo and Vera are students at the Bucharest University of Economic Studies. They get caught cheating on an exam and Mo's phone is confiscated by their professor Ursu. When they arrange to meet with him to get it back, a series of violent events are set in motion.

NEVER LET IT GO



Romania | Bulgaria

Director/Writer/Producer: Paul Negoescu

Production Companies: N-Graphix (RO), Papillon Film (RO), Screening Emotions (BG)

Looking for: Post-production budget completion; world sales

Petru, a math professor, is in an open relationship with Irina, who agreed that he can sleep with other women from time to time, but he wants to break up because he can't achieve an orgasm with her. One day, Irina discovers she is pregnant. Petru curiously changes his mind and decides he wants to commit to Irina, but she is unconvinced about his intentions. In the meantime, Petru meets Sinziana, a young woman he has to tutor for a math exam, and is attracted to her. In the end, he convinces Irina to make up with him and start a new life together. It remains to be seen whether he will succeed.

NANOOK



Bulgaria | Germany | France

Director: Milko Lazarov

Writers: Milko Lazarov, Simeon Ventsilasov

Producers: Veselka Kiryakova, Elke Goreczka

Production Companies: Red Carrpet (BG), 42film (DE), Arizona Production (FR)

Looking for: Funders; distributors; broadcasters; festival programmers

In a snowy wilderness, 60-year-old Nanook and his 57-year-old wife Sedna live in complete harmony with one another, although their environment is constantly changing: airplanes fly by, a gas pipeline is being built, and wild animals are dying. When Sedna's health begins to deteriorate, she confesses to Nanook that she has long wished for him to make peace with their daughter Aga, who left because of a feud with her father, and bring her back. One day, Sedna is found dead. Left alone, Nanook abandons his yurt and sets off for the city in search of for Aga. After a long trip, he finds her, working in a diamond mine. From above, Nanook and Aga are two little spots at the bottom of a huge abyss.

PIG



Bulgaria

Director: Dragomir Sholev

Writers: Dragomir Sholev, Martin Iliev

Producers: Dragomir Sholev, Elena Mosholova

Production Companies: Gorilla Film (BG), Nu Boyana (BG), Screening Emotions (BG)

Looking for: To find partners; completion funds; post-production support; sales agents; broadcasters

Pig, a boy of 13, is bullied by his classmates every day. An outsider, lonely and introverted, he never responds to the insults and the mockery that are hurled at him – until one day, pushed to his limits, he instinctively hits back with a single, but probably fatal strike. Pig believes he has killed another kid at school and runs away, finding a secure place in a nearby forest. He tries to turn himself in to the police, but he cannot do it. He is discovered and beaten by his classmates, but is rescued by a doctor, who shows him empathy for the first time.



TRT CO-PRODUCTIONS ARE AT FESTIVALS AROUND THE WORLD

As well as being the public broadcaster of Turkey, TRT is also preparing to become an efficient joint producer for national and international film industry

“Cold of Kalandar” is one of the TRT’s co-productions. It was directed by Mustafa Kara and made its world premiere in Tokyo; it won many awards at national and international festivals and most recently nominated to become a candidate of Turkey for Oscar Award at 89th Academy Awards.

Emre Konuk’s first feature film, “The Apprentice” which won “Best Film” award at 23rd International Oldenburg Film Festival, one of Germany’s oldest film festivals, and made its European debut as the opening film in Sarajevo Film Festival is another co-production of TRT.

Latest co-production of TRT at festivals is 2010 Golden Bear Winner Honey director Semih Kaplanoğlu’s long awaited new film “Grain”. It is having World Premiere at 23rd Sarajevo Film Festival International Competition.

TRT started a strong cooperation with Sarajevo Film Festival this year and gave year’s premier award which is worth 30.000 EUR to Georgian director Rezo Gigineishli’s film “The Hostages” as a production support in the CineLink Work-in-Progress section of the Festival. TRT has announced that starting from 2017, it would become an institutional partner of Sarajevo Film Festival. Moreover, a pilot project for micro-budget production scheme called Sarajevo City of Film for Global Screen (SCF GS) was initiated. SCF GS is promoting the growing connection between TV and feature film markets both artistically and in terms of production. SCF GS will fully finance and cash flow of one selected project with the amount of 200.000 EUR in cash support and 35.000 EUR in producer’s fees, support their development process, supervise the production within the given time-frame of 12 months and place them into the international market place.

TRT was also given project development support of TRY 40.000 to director Mete Gümürhan’s project titled Mnk Boy at Antalya Film Forum of Antalya Film Festival.



THE DAY AFTER I'M GONE



Israel

Director/Writer: Nimrod Eldar

Producers: Eitar Mansuri, Moshe Edri, Leon Edri

Production Companies: Spiro Films (IL), United King Films (IL), ARP Sélection (IL), Cinema Group (IL)

Looking for: World sales agents; funds for extra shooting and post-production

A middle-aged single father is forced to re-examine his past and embrace his future after his adolescent daughter attempts to kill herself. The event leads to a rapprochement with his daughter and with himself while they travel to the primordial desert in the south of Israel.

WHAT COMES AROUND



Lebanon | Egypt

Director/Writer/Producer: Reem Saleh

Production Company: Mazameer (LB)

Looking for: Completion funds; festival programmers; sales agents

In Rod El Farag, one of the poorest residential areas of Cairo, obtaining meat, fruit and daily bread is a constant struggle. A sense of community, and a social practice known as 'al Gami'ya', or 'the assembly', which functions as an alternative banking system, helps the inhabitant overcome to some extent their hardships. More than support, the assembly is an integral part of daily life for adults and children alike. In this film, the assembly serves as a portal to the vivacity of five characters over six years. A rare, intimate and genuine portrait of life, witnessed through the eyes and voices of its characters in a place situated beneath a train station that knows no rest. Between the omnipresence of the train and the search for daily bread, life happens...

THE POST REPUBLIC WORK IN PROGRESS AWARD



CineLink Drama Award

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CineLink Drama

After last year's successful pilot edition, CineLink Drama returns for its second year with six exciting series in development, a brand new award and a number of masterclasses and talks.

The series will be presented to key European and regional broadcasters, VoD and SVoD operators and distributors in an open pitch session, followed by one-on-one meetings. In addition, MID-POINT will run its TV Launch workshop in Sarajevo, where seven projects will be developed and presented at a pitch session.

With the aim of boosting the development process for drama series from the region, CineLink Industry Days introduces a new development award of 10,000 € in cash, sponsored by Film Center Serbia.

ALL PANTHERS ARE PINK

Serbia, Germany

Comedy | Action | 8 x 50' | English

Creators: Miroslav Mogorović, Titus Kreyenberg

Writer: Dimitrije Vojnov

Producers: Miroslav Mogorović, Titus Kreyenberg

Production Companies: Art and Popcorn (RS), unafilm GmbH (DE)

ALL PANTHERS ARE PINK is the fictionalised account of a legendary gang of Yugoslav jewel thieves who operated internationally and never really ceased their activities.

BURN BABY BURN



Serbia

Psychological thriller with fantasy elements | 8 x 50' | Germany | English, Vlach, Serbian

Creator: Marijana Verfoef

Writers: Marijana Verfoef, Ognjen Sviličić

Producer: Nikolina Vučetić Zečević

Production Company: Biberche

Maximilian is a lawyer from Berlin who arrives in a remote Vlach village in Eastern Serbia to investigate the disappearance of his fiancée Esther, who became entangled in black magic while shooting a documentary about Slavic witches.

DANUBE



Croatia

Drama | 8 x 50' | German, Danube region languages

Creator: Sandra Antolić

Writers: Sandra Antolić, Jasmina Kallay

Producer: Jasmina Kallay

Production Company: Maxima Film

As captain of the Mephisto, a Danube cargo vessel, Kiro Varga has to deal with river smugglers, international police and the Black Sea Mafia. Crossing the line between right and wrong – a concept that has long since ceased to have any meaning in his world – Kiro is intent on finding the brother he lost during the siege of Vukovar in 1991. But as with most things in life, what one seeks is in plain sight...

GLYCERIN



Serbia

Dramedy | 8 x 30' | Serbian

Creators: Miloš Pušić, Ivan Knežević

Writers: Ivan Knežević, Miloš Pušić

Producers: Miloš Pušić, Ivan Knežević

Production Company: Alvertise

A way-past-his-prime small-town punk-rocker decides to get his old band back together, to the excitement of absolutely no one.

THE LAST SOCIALIST ARTEFACT**Croatia, Serbia****Drama | 6 x 60' | Croatian****Creator:** Ankica Juruć Tilić**Writers:** Milan F. Živković, Hana Jušić**Producer:** Ankica Juruć Tilić

Production Company: Kinorama (HR), Sense Production (RS)
Two big-city chancers show up in a desolate town deep in the Balkan rust belt, promising to bring the good times back – so where's the catch?

RETURN TO SORRENTO**Macedonia****6 x 50' | Italian, English****Creator/Writer:** Ann Tsitskishvili**Producer:** Labina Mitevska**Production Company:** Sisters and Brother Mitevski

RETURN TO SORRENTO is a satirical musical jukebox with a touch of magical realism. It is a comic Sturm and Drang of the Grimani family that humorously lays bare the spiritual poverty of mankind.

MIDPOINT TV Launch**10 BULLETS****Greece, Serbia****Crime drama | 10 x 54' | Greek, Serbian, Albanian****Creator:** Kostas Gerampinis**Writers:** Kostas Gerampinis, Pavlos Methenitis**Producers:** Vasilis Chrysanthopoulos, Mirko Bojović**Production Company:** Play2Space Productions (GR)

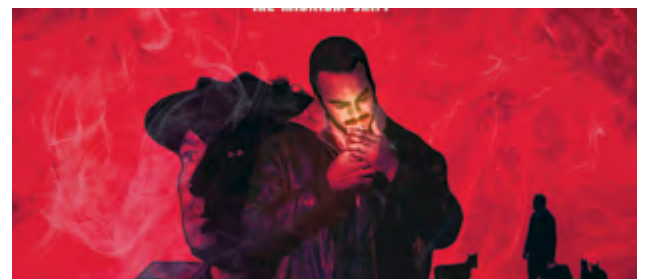
Two homeless people find themselves in the middle of a mafia shootout and steal a gun loaded with 10 bullets from the fallen heir of the Serbian mafia throne. They use the weapon to reclaim their chances in life, while being hunted by the mourning Serbian mafia boss and a corrupt female detective.

FRACTURES**Iceland****Drama | 8 x 52' | Icelandic****Creators/Writers:** Kolbrún Anna Björnsdóttir, Vala Thorsdóttir**Producer:** Eva Sigurðardóttir**Production Company:** Askja Films

When she finds out about her husband's infidelity, a normally level-headed ER doctor moves back in with her parents with her teenage daughter. In the tiny fishing village in rural Iceland, she expects an easy and quiet time as a local GP, only to find that spiritualism and superstition rule the village, forcing her to face the ghosts of her past.

AMERICAN DREAM**Slovakia, Poland****Drama | 8 x 55' | Slovak, Polish****Creators:** Zuzana Dzurindová, Peter Nagy, Peter Badač**Writers:** Zuzana Dzurindová, Peter Nagy**Producer:** Peter Badač**Production Company:** BFILM (SK)

A beautiful bride on the run, a street-smart boy and a muscle in the size of a sequoia on a journey from a forgotten Slovak village to America. An adventurous and witty view on the complicated subject of mass migration.

THE MIDNIGHT SHIFT**Cyprus, Greece, Malta****Thriller | 8 x 55' | Greek, English, Russian, Turkish****Creator /Producer:** Andreas Kyriacou**Writers:** Andreas Kyriacou, Harry Ayiotis, Frixos Masouras**Production Company:** GeekOtopos Collaborative Hive (CY)

Harry cursed from the world of the living finds himself behind the wheel of a taxi that caters to the recently departed; he is a modern version of Charon, the Greek mythical figure who ferries the dead to the Underworld.

NUTS



Croatia
Comedy | 10 x 30' | Croatian
Creator/Writer: Marjan Alčevski
Producer: Sniša Juričić
Production Company: Nukleus film

What if you finally found the love of your life and your talking toaster were your best friend?

SLEEPING DOGS, DANCING BEARS

Czech Republic
Drama | 6 x 50' | Czech
Creator/Writer: Kinga Krzemińska
Producer: Viktor Tauš
Production Company: Fog'n'Desire Films

Ultimately, SLEEPING DOGS, DANCING BEARS is the life story of a birth of one of the most powerful people in post-war Eastern Europe. Three decades in the life of a modern ruler are presented in three seasons. Three breaking points in a player's life, where winning is only second best.

THE TRIBE



Poland
Historical drama | 10 x 55' | Polish
Creator/Writer: Agata Koschmieder
Producer: Maciej Kubicki
Production Company: Telemark

Warsaw, 1918. Into this misery steps Sonia, who will not let her three sisters be sucked into a vortex of despair. Instead, she decides to become the fearless creator of her own future. Expanding her mother's brothel to gain a foothold in Warsaw's drug trade both saves her family and threatens to destroy it. Sonia becomes the first woman to fight uncompromisingly for power in a man's world of crime.

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 A FILM BY BALAZS SZONYI
 HOW FAR YOU MUST GO TO GET CLOSE TO YOURSELF??

TOKYO IDOLS

THE GOOD POSTMAN
 A FILM BY MICHAEL ROOPE

CAT DOCS

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Docu Rough Cut Boutique

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

GHETTO BALBOA



Hungary | 85'

Director: Árpád Bogdán

Producer: Laszlo Jozsa

Production Companies: Speak Easy Project, iamnewhere

This documentary follows a boxing coach and his trainee from their very beginnings to their first success. Both characters are of Roma origin from the infamous ghetto in the middle of Budapest. While recovering in a prison hospital after a shootout with a rival gang, Misi Sipos, coach, 60, an ex-member of the 8th district mafia, turned to God and left his criminal past behind.

HANDS OF GOD



Hungary/Romania | 75'

Director: Laszlo Barna

Producers: Ágnes Sós, Oana Giurgiu

Production Companies: DokuArt (HU), Libra Film Productions (RO)

A documentary ballad, about the old, world-famous gypsy violist Csángáló, who is left in the lurch by his moneymaking arm when it starts shaking uncontrollably. Though his disease is treatable, brain surgery in his archaic fairy tale world is hardly imaginable. His final task is to pass on his knowledge to his young grandson.

Mentors: Noemi Schory (Israel), independent producer and director | Maya Hawke (USA/UK), Writer, director and editor | Thomas Ernst (Hungary), Editor and author | Catherine Le Clef (France), Head of Cat & Docs World Sales | Hanka Kastelicová (Czech Republic), Executive producer of documentaries for HBO Europe | Stefano Tealdi (Italy), Director, producer and founder of STEFILM

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

THE OTHER SIDE OF THE MEDAL



Romania | 90'

Director: Denisa Morariu

Producers: Adrian Robe, Bianca Oana

Production Company: Edmont Media

Over the last 16 years, there was hardly a day for gymnast Andreea Răducan when her thoughts didn't take her back to the XXVII Olympic Games in Sydney. After winning the all-around Olympic gold medal, she was disqualified for doping with a substance contained in a flu pill her doctor had given her before the competition. Back then, Andreea was a 16-year-old kid. Now a grown-up, she has decided to fight for her medal one more time.

PAYING A VISIT TO FORTUNA



Hungary | 80'

Director: Matyas Kalman

Producers: Agnes Horvath-Szabo, Matyas Kalman

Production Company: COLLOC Productions

A middle-aged couple living in deep poverty, hit the jackpot in lottery. Hand in hand, they dive into a life they feel is one of luxury. But on their way to realising material happiness, their relationship changes. The personal story of the couple's delight and unexpected difficulties are shown in this contemporary fable about finding happiness.

SRBENKA



Croatia | 60'

Director: Nebojša Slijepčević

Producers: Vanja Jambrović, Tibor Keser

Production Company: Restart

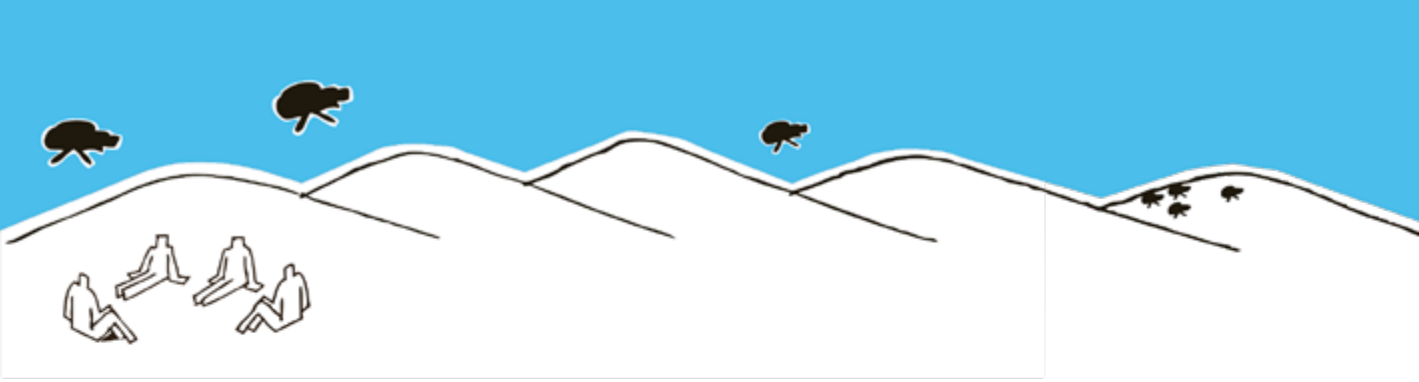
In the winter of 1991, 12-year old Aleksandra Zec was killed. She was Serbian. Although the perpetrators admitted to the crime, none were ever sentenced. A quarter of a century later, theatre director Oliver Frlić prepares a play about the case. The work process brings out to the surface hidden traumas, rehearsals become collective psychotherapy, and 12-year old actor Nina feels as though the war had never ended.




set | online | grade | finish

The Nun - Warner Bros. in Production 2018 | **Ana Mon Amour** - Silver Bear in Berlinale Competition 2017 | **Charleston** - Locarno Official Competition 2017 | **SHADOWS Season 2 HBO Romania** - In production 2017 | **ULTRA** - Sarajevo Official Documentary Competition 2017 | **One Step Behind the Seraphim** - In production 2017 | **Albüm** - France 4 Visionary Award at Cannes Film Festival 2016 | **Silent Valley HBO Romania** - Official Selection Tous Ecrans Geneva Film Festival 2016 | **Bridges of Sarajevo** - Official Selection Cannes Film Festival 2014 | **Turn off the lights** - The Heart of Sarajevo Award 2013 | **Hatfields and McCoys** - Outstanding Miniseries Primetime Emmy Award 2012 |

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IDFA DocLab November 16 - 26
Deadline for entry: August 1

IDFA Forum November 20 - 22
Deadline for entry: August 15

Docs for Sale November 17 - 23
Deadline for entry: September 15

IDFAcademy November 16 - 19
Deadline for accreditation: September 15

IDFA Bertha Fund
Deadline for IBF Classic: May; Closed
Deadline for IBF Europe Co-production: Closed
Deadline for IBF Europe Distribution: applications are accepted continuously until October 1

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Avant Premiere

The Avant Premiere Program presents sneak previews of upcoming local language films for the audience of Sarajevo Film Festival. It also offers a meeting place for the regional distribution and exhibition sectors with trailer presentations, seminars and workshops.

After the successful launch of the Avant Premiere program at the 20th Sarajevo Film Festival, we will once again offer an insight into the newest regional cinematographic productions. In previous editions of Avant Premiere, we showcased a number of films produced in our region that gained significant attraction, and that are still fondly remembered by audiences, including – but by no means limited to – MONUMENT TO MICHAEL JACKSON, the teenage horror movie NEXT TO ME, A THOUSAND and ZG80. This year's fourth edition of the program promises exciting new discoveries in the Avant Premiere Trailers, Avant Premiere Gala and Avant Premiere Lab sections.

The Avant Premiere program aims to reinforce the regional network of cinemas and to create new platforms for the promotion, distribution and market placement of films and television drama series from our linguistic area. This year, top regional film distributors will present almost 30 upcoming films from our region and the rest of Europe. The program will also include three gala premieres for Sarajevo Film Festival audiences at Multiplex Cinema City. These films are defined by their strong commercial potential, and are set to be released in cinemas this coming fall or winter. To keep pace with the growing popularity of television drama, Avant Premiere also presents promising upcoming drama series.

In our Avant Premiere Gala section, we are pleased to screen THE BOOKS OF KNJIGE – CASES OF JUSTICE by famous Montenegrin comedian Zoran Marković; AGAPE by acclaimed Croatian director Branko Schmidt, as well as two ambitious episodes of the television drama series BLACK SUN, by Serbia's director Dragan Bjelogrić. We will enjoy exceptional performances by numerous actors, among them Marija Bergam, Goran Bogdan, Zenit Džojić, Veselin Gajović, Emir Hadžihafizbegović, Andrija Kuzmanović, Viktor Savić, Miloš Timotijević and Goran Vujović.

The Avant Premiere Lab section includes IFFR LIVE, which transmits live IFFR events from Rotterdam to cinemas around the world; Secret Arts Cinema, a fresh initiative that surprises cinema-goers with arts-related film screenings paired with events and performances presented by the Pari Pikule association; as well as the second edition of the Innovation Day Lab workshop, a collaboration with Europa Cinemas, the largest network of European cinemas. This Lab session will offer discussions on topics such as targeting cinema audiences, communications strategies and film promotion.

Participation in Avant Premiere provides access to regional and international film distributors and exhibitors, as well as to film industry professionals from around the world.

Everyone is welcome!

Hotel Europe | Screening Room 2 | Monday August 14 | 15:00-17:00

Avant Premiere Trailers Screenings

This year, we will present 30 films to regional exhibitors and distributors. Alongside films from our region and the rest of Europe we will also screen a special section dedicated to Bosnian films.

FILMS PRESENTED BY DISTRIBUTION COMPANIES

2i Film

COMIC SANS

Director: Nevio Marasović
Production: Kinorama
HR | 2017 | 95' | FEATURE

EXORCISM

Director: Dalibor Matanić
Production: Kinogerila
HR | 2017 | 80' | FEATURE

THE AVALANCHE

Director: Stanislav Tomić
Production: Alka Film
HR | 2017 | 70' | FEATURE

THE MINNER

Director: Hanna Slak
Production: Nukleus Film
SI | HR | 2017 | 102' | FEATURE

ART VISTA

THE F...ING DOG
Director: Dragan Pešikan
Production: 3K Production
RS | 2017 | 88' | FEATURE

THE BOOKS OF KNJIGE: CASES OF JUSTICE

Director: Zoran Marković
Production: TBOK Production
ME | 2017 | 87' | FEATURE

BLITZ FILM & VIDEO DISTRIBUTION

AGAPE

Director: Branko Schmidt
Production: Telefilm
HR | 2017 | 80' | FEATURE

JUST TO BE SURE

Director: Carine Tardieu
Production: Societe Nouvelle de
Distribution
FR | BG | 2017 | 100' | FEATURE

MADAME

Director: Amanda Sthers
Production: Studio Canal
FR | 2017 | FEATURE

WITH OPEN ARMS

Director: Philippe De Chauveron
Production: Societe Nouvelle de
Distribution
FR | 2017 | 92' | FEATURE

HAPPY FAMILY

Director: Holger Tappe
Production: Timeless
DE | 2017 | 96' | ANIMATED

LITTLE VAMPIRE

Director: Richard Claus, Karsten
Kiilerich
Production: Cinema Management
Group
DE | 2017 | ANIMATED

PADDINGTON 2

Director: Paul King
Producer: David Heyman
UK | 2017 | FEATURE

SON OF BIGFOOT

Director: Jeremy Degruson, Ben
Stassen
Production: StudioCanal
FR | 2017 | 92' | ANIMATED

THE ODDSOCKEATERS

Director: Galina Miklínová
Production: Filmosaurus Rex
CZ | SI | HR | 2017 | 86' | ANIMATED

CONTINENTAL FILM

DEAD FISH

Director: Kristijan Milić
Production: Eurofilm, Oktavijan
HR | BA | 2017 | 122' | FEATURE

MCF - MEGACOM FILM

THE LEAP

Director: Ivica Vidanović
Production: Cinnesport
RS | FR | 2017 | DOCUMENTARY

GASTARBEITER STORIES

Director: Mladen Đorđević
Production: Corona Film, Cinnamon
RS | 2017 | DOCUMENTARY

HORIZONS

Director: Svetislav Dragomirović
Production: Cinnamon Film
RS | 2017 | 96' | FEATURE

ISKRA

Director: Gojko Berkuljan
Production: Cinnamon Film, Trust
ME | RS | 2017 | DOCUMENTARY,
FEATURE

GOOD TIME

Director: Ben Safdie, Joshua Safdie
Production: Elara Pictures, Rhea
Films
US | UK | 2017 | 100' | FEATURE

IN THE FADE

Director: Fatih Akin
Production: Bombero
International
DE | 2017 | 106' | FEATURE

ISMAEL'S GHOSTS

Director: Arnaud Desplechin
Production: Why Not Productions,
France 2 Cinéma
FR | 2017 | 114' | FEATURE

FILMS PRESENTED BY PRODUCTION COMPANIES

MEN DON'T CRY

Director: Alen Drljević
Production: Deblokada, Iridium Film,
Produkcija Živa, Manderley Films
BA | SI | HR | DE | 2017 | 100' | FEATURE

THE FINAL BARRIER

Director: Jasmin Duraković
Production: DEPO, Artdeluxe GmbH
BA | AT | HR | GB | 2016 | 84' | FEATURE

BIRDS LIKE US

Director: Faruk Šabanović, Amela
Čuhara
Production: Prime time Production
BA | GB | TR | US | 2017 | 84' | ANIMATED

I WANT TO GO HOME

Director: Admir Kenović, Neven
Samardžić, Saša Peševski
Production: Refresh Production
BA | 2017 | 80' | DOCUMENTARY

THE FROG

Director: Elmir Jukić
Production: Refresh Production,
Skopje Film Studio, Living Pictures,
Propeler Film
BA | MK | RS | HR | 2017 | 78' | FEATURE

A BALKAN NOIR

Director: Dražen Kuljanin
Production: Galileo Production, Film
facility Malmo
ME | SE | 2017 | 75' | FEATURE

Avant Premiere Gala

Two films and one TV series, the latter shown in collaboration with CineLink Drama, will be presented as gala premieres at the Multiplex Cinema City.

12 August | 21:45

THE BOOKS OF KNJIGE: CASES OF JUSTICE

ME | 2017 | 87' | FEATURE

Director: Zoran Marković

Production: TBOK Production

Screenplay: Aleksandar Radunović Popaj

Cast: Veselin Gajović, Goran Vujović, Aleksandar Radunović, Zoran Marković, Nikola Kolja Pejaković, Zenit Đozić, Izudin Bajrović, Nebojša Glogovac, Tihana Ćulafić, Zoran Kesić, Sejdo Alijaj.

Who left a dead body on a farm of truck driver's of which the best quality milk is made? Who smuggles illegal Betangin pills? Who burns the hands of police officers? Why does a sinister rabbit appear? Two brave but clumsy police inspectors will try to find the answers to all these questions.

15 August | 21:45

AGAPE

HR | 2017 | 80' | FEATURE

Director: Branko Schmidt

Production: Telefilm

Screenplay: Ivo Balenović, Sandra Antolić, Branko Schmidt

Cast: Daria Lorenci Flatz, Goran Bogdan, Ivana Gulin, Emir Hadžihafizbegović, Nela Kocsis, Pavle Čemerikić, Denis Murić.

AGAPE tells the story of a pedophile priest and his love triangle with two catechumens, one of whom is in love with him, while the other the priest yearns for – and over whom he loses his mind. When the priest is sanctioned by the Church and beaten by the catechumens, he embarks on a search for the highest form of divine love – agape.

16 August | 21:45

BLACK SUN

RS | MK | RU | BA | 2017 | 90'

In collaboration with CineLink Drama, we will screen the 1st and the 2nd episode of this TV drama series.

Director: Dragan Bjelogrić

Production: Radio Televizija Srbije, Kobra Film

Coproduction: Skopje Film Studio, Radio Televizija Republika Srpska

Screenplay: Danica Pajović, Dragan Bjelogrić, Vladimir Kecmanović, Dejan Stoiljković

Cast: Dragan Bjelogrić, Andrija Kuzmanović, Marija Bergam, Miloš Timotijević, Slobodan Boda Ninković, Nikolaj Šestak, Nenad Heraković, Nenad Jezdić, Alexei Solonchev, Branimir Brstina, Petre Arsovski, Goran Bogdan, Ivan Zekić, Miloš Samolov, Milica Gojković.

Someone is brutally murdered during a costume party attended by the crème de la crème of Belgrade society. Inspector Tanasijević soon realises that a recent string of horrifying murders by decapitation is related to an ancient relic reputed to have mystic powers. As he investigates the crimes, Tanasijević joins in an all-out search for the relic in the hope he will be able to prevent the further suffering of innocent people by removing it from his town. He is helped in his efforts by his young colleague Stanko Pletikosić, one of the first graduates of Belgrade's Forensic Science School Archibald Reiss, but also by unexpected, mutually hostile allies who realise the inspector is unbiased and thus a potentially useful tool for achieving their nefarious plans.



AVANT PREMIERE



Avant Premiere Lab

23. Sarajevo Film Festival
AVANT PREMIERE

Sunday August 13 | 09:30-17:00

Hotel Europe | Screening Room 2 & Atrium

INNOVATION DAY LAB

Cinemas as vital artistic, cultural and community hubs | **Nina Peče Grilc** (Kinodvor) and **Javier Pachon** (CineArte) | In collaboration with Europa Cinemas

How can cinemas work to strengthen cinema-going culture and become vital hubs of their communities? Which are the best ways to engage and reach new audiences? What successful examples from around Europe are there to learn from? Welcome to a day filled with inspiration, practical tips and creative ideas.

Monday August 14 | 10:00-10:45

Hotel Europe | Atrium

IFFR LIVE | **Melissa van der Schoor**
(International Film Festival Rotterdam)

IFFR Live expands the excitement of a live festival experience of watching a film together in a theatre, with the filmmaker and cast, through the use of new technologies and social media. It adds a unique dimension by extending the cinematic experience to Video on demand (VOD) and broadcasting across borders. Via a live connection on a specially designed dashboard, audiences on various platforms can watch the cast and crew of the film present in Rotterdam and take part in the interactive talk show with surprise acts by asking questions via Twitter, Instagram, Facebook and WhatsApp.

Monday August 14 | 11:00-11:45

Hotel Europe | Atrium

SECRET ARTS CINEMA | **Hrvoje Pukšec** (Pari Pikule)

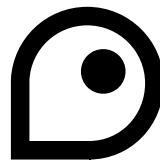
Secret Arts Cinema (SAC) is a thematic film-event program held in various cities across Croatia that explores the exciting world of arts, crafts, design and architecture by presenting the work of selected artists.

SAC is especially focused on deepening the connection between art and the audience by using the multi-platform approach (combination of film screenings, exhibitions, audience participation and interactive content). This programme is created by the association Pari Pikule - specialized in creating custom-made film programs and organizing festivals and film related events.



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True Stories Market

Part of the Sarajevo Film Festival's Dealing with the Past programme, this is a unique event that connects filmmakers with organisations that are documenting and researching the Yugoslav wars of the 90's. Nine cases that have not yet been the subject of films or TV productions will be presented. The aim is to create an "open source" where filmmakers and organisations can meet and collaborate, with the aim of bringing these important stories to the wider audiences, using the urgency and power that cinema can offer.

The following cases will be presented at the True Stories Market session on Monday 14 August at 17:00

STORY 1: A BOSNIAN TURNED MUJAHDEEN THEN TERRORIST

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

The three-and-a-half-year-long war in Bosnia and Herzegovina attracted numerous foreign fighters, who came to join all sides of the conflict. Some of these volunteers came from the Arab world. Although no official figures are available, several hundred Arabs are estimated to have fought in the war as part of the El Mujahid unit. A number of these fighters stayed on after the war, mostly in Central Bosnia, settling down and starting families with local women. During the war, some Bosnians were so impressed by the religious dedication of these fighters that they embraced their hard-line brand of Islam, thus sowing the seeds of the Salafist movement in the country. While no official figures are available, several thousand Bosnians are believed to be members of the movement today, including some who live in isolated village communities such as Osve and Gornja Maoca. More than 200 members of the movement have left Bosnia for Syria and Iraq to join the wars there. Around 20 of them who returned to Bosnia were put on trial before national courts and sentenced on charges of terrorism.

STORY 2: FROM WAR DESERTERS TO PARTICIPANTS IN THE MOST NOTORIOUS WAR CRIME

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

The July 1995 massacre in the eastern Bosnian town of Srebrenica remains the worst crime committed on European soil since the Second World War. More than 8,000 men and boys were killed, and 40,000 women, children and elderly persons were expelled from Srebrenica. According to rulings by two Hague-based UN courts and several courts in the Balkans, these events constitute genocide. The courts have found various military, police and political leaders of the Republika Srpska guilty of this crime against humanity.

However, it is not widely known that a group of former police officers from Republika Srpska who were found guilty of the genocide had been deserters. These men were arrested in Serbia, where they hid after fleeing the war, and forced to return to Bosnia. The young men who refused to fight in the war were forced to go to Jahorina, or risk prison. They were trained to use weapons, then dispatched to Srebrenica. There, they first secured the roads to prevent anyone from fleeing, then hunted down those who had fled in the surrounding forests. Finally, some of them participated in the execution of survivors in Kravice. Some of these former police

officers confessed to their crimes after being arrested in Bosnia and Herzegovina. They were sentenced to five years in prison after agreeing to testify against other suspects, among them the commander of the Jahorina Police Training Centre.

STORY 3: PROFILE OF A MERCENARY SOLDIER – MAKING MONEY OFF THE WAR OR CRIMES

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

During the Bosnia War, all armies included mercenary soldiers. People of questionable morals, usually with a criminal record, joined the side that paid the most. The Army of Republika Srpska (VRS) had mercenaries from Serbia, Ukraine and Russia; the Croat Defence Council (HVO) had mercenaries from Croatia; and the Army of Bosnia and Herzegovina (AB&H) had mercenaries from some Arab countries. These soldiers for hire often committed the worst crimes of the conflict.

Franc Kos might be the most representative example of a war mercenary in Bosnia and Herzegovina. Having served prison time for robbery and attempted murder before the war, Kos first fought with the HVO, then with the AB&H, and finally with the VRS. While serving with the AB&H, he participated in the destruction of bridges in Bijeljina used by VRS soldiers. After that, he joined the 10th Sabotage Detachment, an elite VRS unit under the direct command of Ratko Mladić, during which time he participated in the Srebrenica genocide. Kos was prosecuted after the war and is currently serving a prison sentence. It is possible to interview him in prison if approval is secured from the Ministry of Justice of Bosnia and Herzegovina.

BIRN BiH is a non-governmental organisation based in Sarajevo that specialises in monitoring and reporting on war-crime trials. The organisation was founded in 2005 with the aim of providing the public of Bosnia and Herzegovina with objective and timely information about transitional justice processes taking place in the nation and the region. Since 2015, BIRN BiH has developed a new sub-programme dedicated to monitoring and reporting organised crime, corruption and terrorism cases, as well as monitoring the work of judicial institutions in the country.

STORY 4: CONCENTRATION CAMP MAMULA

Source: Centre for Civic Education

A Second World War concentration camp on the island of Lastavica, popularly known as Mamula, was dissolved 73 years ago after Italy surrendered to the Allied forces on 14 September, 1943. Ever since, an annual gathering is held on the island in September to commemorate the victims of the crimes

committed there. The camp was established on 30 March, 1942, on the orders of 6th Italian Army Corps Admiral Renco Dalma. Its purpose was to hold anti-fascists, prisoners of war and political prisoners from Montenegro, eastern Herzegovina and southern Dalmatia. At the time, Campo Numero 11 – as it was officially known – and another prison camp in Prevlaka held 2,332 prisoners, among them 50 who died of starvation and a further 80 who were sentenced to death and executed.

The camp, which could only be accessed by sea from the East, held among its prisoners 110 women and children, the youngest being an eight-day-old baby. In February, 2015, the government of Montenegro granted a 49-year lease of the island and the fortress to the private company Oraskom to the price of €1.5/m² of land and €0.90/m² of waterfront area. Oraskom plans to invest €15 million to turn the island into a holiday resort. Some in Montenegro, including those at the Centre for Civic Education, strongly oppose this decision, insisting that Mamula should be preserved in its current form to commemorate the camp victims.

Mamula is just one of many places in Montenegro where crimes were committed during the Second World War. Its history should be studied in schools, with the histories of other places of suffering. Visits to the island should be organised only as part of a special educational tourism offer. This would serve the purpose of a culture that respect human rights, while enabling visitors from other countries to learn about history of anti-fascist resistance in this part of the world.

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. The mission of the CCE is to contribute to the development of civil society and participation of citizens in policy shaping and decision-making through the education of various actors in the fields of democracy, human rights and European integration.

STORY 5: DEPORTATIONS OF REFUGEES FROM SREBRENICA

Source: Humanitarian Law Centre

The fall of the UN's "safe haven" of Srebrenica into the hands of the Army of Republika Srpska (VRS) commenced with the entry into the town of soldiers from the 10th Sabotage Detachment of the VRS on 11 July, 1995. Over the following days, VRS soldiers systematically captured and executed Bosniak men and boys found in Srebrenica, including many who were hunted down while they tried to flee. By 16 July more than 8,000 Bosniak men and boys were executed. Some men managed to escape and reached the border at the Drina River, hoping they would be allowed to cross into Serbia and

find protection there. However, their attempt to cross the border was prevented by the border guards of the then Federal Republic of Yugoslavia, who returned them to the VRS to be executed.

By August 1, at least 30 Bosniak men had been captured by border guards and turned over to the VRS. The remains of 15 of these deported men were found in mass graves in Srebrenica; nine others are still reported missing; only six managed to survive. The deportees' personal possessions were confiscated and kept as spoils of war by the VRS.

One such deportee was the pre-war Head of the Bratunac police, Rešid Sinanović. He survived a mass execution in Kozluk on 15 July, 1995, when the VRS killed at least 815 men from Srebrenica. Sinanović, who suffered bullet wounds to his chest, entered the Drina and called for help. The villagers of Gornja Koviljaca (in Serbia) rescued him and took him to a local hospital, but he was transferred to a hospital in nearby Loznica due to the severity of his wounds. A Loznica hospital doctor who was originally from Bratunac recognized Sinanović and reported him to the Bratunac police. Serbian police officers took Sinanović out of the hospital and turned him over to Bosnian Serb police in Zvornik. His remains were found in a mass grave near Zvornik.

At the time the deportations took place, the leaders of the Serbian government knew of the mass killings in Srebrenica. By turning over the men who had fled Bosnia to the VRS knowing they were likely to be killed, Serbia violated its international obligation to protect refugees and effectively assisted the VRS in committing war crimes, crimes against humanity and genocide.

STORY 6: CRIMINAL COMPLAINT OVER CRIMES COMMITTED IN DOBOJ

Source: Humanitarian Law Centre

Today, Radojica Božović works as the chief security officer for the management of the Serbian football club Partizan. Until recently, he worked as a football manager in Montenegro, and for a while he was also the president of the Montenegrin football club Zeta. In 1994, Božović was a member of Serbia's state security service. In 1997, he joined the Serbian Interior Ministry's special operations unit, the Red Berets, and was a member until 1998. In 1992, Božović was the commander of the third tactical detachment of the Red Berets unit stationed on Mount Ozren, near the Bosnian town of Doboj. Members of the Red Berets captured Doboj on 3 May, 1992. On Božović's orders, unit members participated in deportations, killings, torture and inhumane treatment of the Doboj civilians. Close to the end of May, 1992, the Red Berets deported the Bosniak population of the village of Bukovacke Civcije. Some deportees were exchanged for captured Serbs, while others were taken to a prison camp set up in a factory in Usora. Further, until August, 1992, Božović and other members of the Red Berets had effective control over the prison guards at the district prison in Doboj, and indicated to them which prisoners to torture. Božović himself forced prisoners to sing nationalist Serbian songs, threatening to slaughter them if they refused. On one occasion, he ordered one of the imprisoned men to select 10 other prisoners to be executed. When the man refused, Božović beat him, cut him with a knife and threatened to kill him. Houses of deported and abused Bosniaks were pillaged and Božović personally took gold from the house of the local goldsmith. Bosniaks who had been imprisoned at the Doboj police building gave Božović large sums of money to secure their release. At

the end of May, 1992, Božović ordered the murder of a local member of the Croatian National Guard. Members of the Red Berets immediately shot and killed the man. On 21 June, 2017, the Humanitarian Law Centre filed a criminal complaint against Radojica Božović and two other former members of the Red Berets, accusing them of participation in the crimes noted above.

The Humanitarian Law Centre (HLC) supports post-Yugoslav societies in the promotion of the rule of law and acceptance of legacy of mass human-rights violations for the purpose of establishing criminal responsibility of the perpetrators, delivering justice and preventing the recurrence of such crimes. Since its founding in 1992, the HLC has been documenting and reporting on war crimes and other crimes committed during the wars in the former Yugoslavia.

STORY 7: SERBIA AND KOSOVO: INTERCULTURAL ICEBREAKERS

Source: Helsinki Committee for Human Rights in Serbia

The art colony Serbia and Kosovo: Intercultural Icebreakers is made up of a group of young artists from Serbia and Kosovo. They have worked on joint art campaigns and met artists from both countries, which changed their lives. The participants were children during, or born after, the war in Kosovo, during which there were massive violations of human rights. They experienced different traumas during their childhood years. The young artists from Kosovo and Serbia grew up with stereotypes about one another and feared meeting one another. Visiting the country of the "enemy" was a challenging experience for those involved.

As one of the leading NGOs in Serbia, Helsinki Committee (HCHRS) examines the situation of human rights in Serbia against country's overall socioeconomic and political context. Dealing with the past is the organization's landmark program. Through rich publishing and film production, as well as the very new web-portal YU historija, the Committee is dealing with the roots of Serbian nationalism, the history of Yugoslavia, as well as the causes of its disintegration and war. HCHRS is notably engaged in overcoming Serb-Albanian rancour since 1997.

STORY 8: ZEHRA

Source: Medica Zenica

In 2014, Medica Zenica conducted research on the long-term effects of wartime rape and the coping strategies of survivors in Bosnia and Herzegovina entitled, "We are still alive. We have been harmed but we are brave and strong." For the purposes of the study, Medica Zenica combined quantitative and qualitative research methods. The qualitative part of the study relied on life-story interviews with survivors of war rape.

After publishing the research report, researchers decided to make short films based on the collected life stories. In each of the seven films, a professional actress reads the life story of an interviewee. The short film screening at the 2017 Sarajevo Film Festival is based on the life story of a 54-year-old woman who was 32 when she was raped.

Established in April 1993, Medica Zenica is the oldest expert non-governmental organisation that provides comprehensive assistance, support and care to women and children survivors of war-time and post-war violence, including to the victims of war rape and other forms of wartime torture, the victims of post-war sexual and family violence, and victims of human trafficking. Over the past two-and-a-half decades, Medica Zenica has provided more than 450,000 services to its beneficiaries all around Bosnia

and Herzegovina, and has published more than 90 publications.

STORY 9: CRIMINALS AMONG US

Source: Association for Social Research and Communications

On October 13, Radio of Bosnia and Herzegovina reported on a prisoner exchange, as part of which the prisoners of the Batkovic prison camp were to be released. At that moment, Senija was at work on her new job at Himzo Bajrić's hair salon in Gračanica. She was shaving a customer when the radio reported that 180 men from Brcko had been exchanged and that only Edhem was not among them. A few tears rolled down her cheeks, but nobody at the salon realised what was happening. She did not tell anyone. She thought she might have misunderstood the reporter or that maybe the reporter was wrong. However, in a new report broadcast at 11am, the reporter repeated that Edhem had been killed, confirming Senija's dreadful suspicion. "I continued working although it was hard," she remembers. She asked an apprentice to bring her a glass of water and a bit of sugar to help her calm down, then continued to work. "I did not even consider stopping because I knew I needed that job to feed my two children." Although her colleagues insisted she take a break, she refused. After work, she went home and shared the tragic news with her daughter Dijana. Dijana started crying. Senija continued her fight for survival. Later she asked the International Committee of the Red Cross for confirmation of Edhem's death. The ICRC office in Zagreb confirmed that Edhem had been killed at the Batković camp, near Bijeljina.

Edhem was held prisoner in two camps; first at Camp Luka in Brčko, then Camp Batković near Bijeljina. In Brčko, he survived torture and witnessed sadistic, cold-hearted and enthusiastic killings of prisoners by Goran Jelisić, known as the Serb "Adolf". At Batković, Edhem survived mock executions staged by Fikret Smajlović, known as Piklič, and Džemal Zahirović, known as Spajzer. On 13 October, as local villagers waited to collect prisoners from the camp to work on their farms, Edhem ran to the nearest villager and slapped him on the face. It was a clear sign that Edhem no longer wanted to live and the camp guard eagerly granted him his wish. A machine gun rattled. Edhem fell to the ground, but he gathered strength to raise his head once more before dying and shouted: "Shoot, you cannot kill me!"

The Association for Social Research and Communication (UDIK) is a regional non-governmental organisation for human rights and international humanitarian law, established in 2013. UDIK has two offices, one in Sarajevo and the other in Brčko. In order to assist in efforts to deal with the region's brutal past, UDIK researches post-war memorials built in the former Yugoslavia, collects and publishes documents on war crimes committed in the 1990s, educates young people and history teachers, and maps post-war memorials to create a Central Register of Monuments.

True Stories Market is supported by

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Pack&Pitch at a Glance

Since 2010, Pack&Pitch has supported emerging directors and producers in preparing their projects for the marketplace. Within the Pack&Pitch framework, participants learn how to analyse and prepare their projects for effective written and oral presentation. Talents are mentored in group and one-on-one session by pitching trainers, who instruct them in the creation of one-pagers and the analysis of projects, and provide insight into the all-important subjects of how to pitch, and to whom. Over the course of several days of intensive sessions, Talents prepare written and oral presentations of their projects, which they pitch at the end of the programme to a five-member jury and an audience of their peers and industry professionals. The Talent who makes the most successful pitch is invited to participate in the Sarajevo Film Festival's CineLink programme in 2018, and receives an in-kind award worth 4,000 € from Studio Chelia.

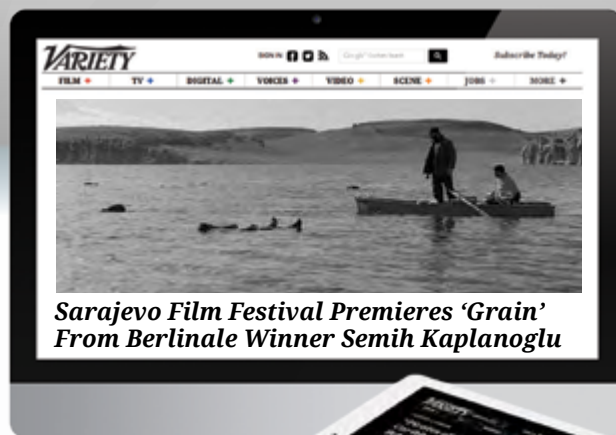
Mentors: Gabriele Brunnenmeyer and Selina Ukwuoma



PACK&PITCH 2017 PROJECTS:

- BUNKER | Director: Marko Crnogorski | Macedonia
- I HATE BERLIN | Director: Diana Paroiu | Romania
- PINKLER | Director: Patricia D'Intino | Hungary
- SIRIN | Director: Senad Sahmanović | Montenegro
- SO, WHERE THE HELL IS MY PRINCE
- CHARMING? | Director: Sonja Rakić | Serbia
- SO, WHERE THE HELL IS MY PRINCE
- CHARMING? | Producer: Ana Renovica | Serbia
- TIN PEST | Director: Vagelis Zouglos | Greece

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Virtual Reality Days

We are happy to present the second edition of our VR days, designed to offer both practical and visionary insights into this exciting field. Join us at Networks for five sessions with experts who explore the latest developments and opportunities.

Monday 14 August

10:00 – 12:00 Networks

CREATING CINEMATIC VR CONTENT: INTRODUCING TECHNOLOGIES TO USE AND TECHNIQUES TO APPLY | Philipp Wenning

(Virtual Reality Full Service Studio INVR.SPACE GmbH)

This lecture addresses technical workflows and creative approaches to content creation for Cinematic VR. Cinematic VR is a promising field within the development of content for virtual reality. Participants have the opportunity to raise and discuss their questions and theoretically run through the basic workflow of content creation for Cinematic VR.

Philipp Wenning studied film and TV directing at FAMU Prague and editing at the Film University Potsdam Babelsberg. At INVR.SPACE he is responsible for developing narrative concepts for VR and creative workflows for the company's custom built camera systems.

15:00 - 16:30 Networks

'CREATIVE SURVIVAL': A CASE STUDY OF THE LONDON-BASED PRODUCTION COMPANY CAPTURE | M J McMahon (Capture)

How do you set up your business, build the right portfolio of skills and projects, and develop creative ideas? M J McMahon will take you through the story of the production company Capture, tell us how its commercial and film projects intersect with and complement each other, and share his thoughts on how to create your own professional future.

M J McMahon is a multi-award winning director/producer with extensive experience of digital post-production. In 2009 he co-founded Capture, a production company working in film, commercials, animation, VFX, motion graphics and online content for a wide range of clients.

Tuesday 15 August

10:00 – 12:00 Networks

EXPLORE WHAT IS OUT OF REACH - PHOTO-REALISTIC & INTERACTIVE FACTUAL CONTENT FOR VR | Daniel Sproll (Realities.io)

VR is not something you do, it's a place you go. Realities.io combines photogrammetry and non-linear storytelling to create photorealistic, interactive factual VR content, empowering the user to freely explore a real-world location. Daniel Sproll gives an in-depth look into some of the company's projects, the technology behind them and what they have learned about VR storytelling.

With a background in cognitive science, Daniel Sproll started in VR as a scientist studying human navigation behaviour. He later worked on VR & AR projects as UX Researcher and Designer, and in 2015 co-founded realities.io. Daniel is also a frequent speaker at events ranging from meetups to neuroscience symposiums.

15:00 - 17:00 Networks

VR AS PART OF A TRANSMEDIA STORYTELLING KIT | Simon Wilkinson (CiRCA69)

Virtual reality arrives in an era defined by non-linear information sharing, interactivity, playfulness and audiences who increasingly demand all these qualities from their culture. Using his forthcoming large-scale, immersive, multi-platform VR / AR work 'Whilst the Rest Were Sleeping' as a reference point, Simon Wilkinson [CiRCA69] explores an approach to virtual reality that sees it as part of a transmedia toolkit of inter-related platforms, rather than as a stand-alone medium.

Simon Wilkinson is an artist whose work incorporates audiovisual, installation, virtual reality, electronic music, online and performance mediums. His work has been featured at Tate Modern and tours the international circuit, and he lectures internationally on transmedia storytelling and VR.



Wednesday 16 August

10:00 – 12:00 Networks

VR/AR/360° - WHERE TO USE IT, AND WHEN TO LEAVE IT BE! | Boris Kantzow (Weltenmacher)

Virtual and augmented realities offer unprecedented options, but how do you make the most of them? This session will give a summary of 360°, VR, AR and classic video, and a comparison of the respective benefits and shortcomings. An informative and fun journey through these (new) media with both positive and negative examples, along with tips about which medium to use for which purpose.

Boris Kantzow is currently a professor at the University of Applied Sciences RheinMain and has recently co-founded a new start-up for VR and AR technologies; Weltenmacher GmbH. He is an award-winning producer/director, and was the founder/CEO of the start-up Code One, realizing new creative live-video-formats.

VR Days are supported by

German Embassy and British Council



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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 slight decrease in comparison to the previous record year in the overall number of films produced was to be expected; an increase in available public film funding in all countries except Bosnia and Herzegovina, Georgia and Slovenia, with the largest increases in Romania, and Serbia; the cinema exhibition sector seems to

be in good health with stable number of admissions, box-office revenues and increases in number of screens. The key trend, however, is the increase in the number of fiscal incentive schemes for local and foreign productions, with Montenegro, Serbia and Slovenia introducing new schemes in 2016, the effects of which we will probably see more clearly in the 2017 stats. This means that most of 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.

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

COUNTRY	2014	2015	2016
ALBANIA			
Number of films produced	6	n/a	5
Average budget €	500.000	n/a	1.100.000
Public funding available €	580.593	n/a	600.000
AUSTRIA			
Number of films produced	30	40	31
**Average budget €	1.790.000	2.200.000	2.200.000
**Public funding available €	77.459.199	81.700.000	81.700.000
BULGARIA			
Number of films produced	11	25	25
Average budget €	1.000.000	636.000	715.219
Public funding available €	6.750.000	6.700.000	6.749.053
BOSNIA AND HERZEGOVINA			
Number of films produced	13	13	18
Average budget €	750.000	750.000	650.000
Public funding available €	930.000	1.000.000	750.000
CROATIA			
Number of films produced	30	26	33
Average budget €	1.000.000	1.000.000	1.000.000
Public funding available €	8.700.000	9.000.000	9.790.872
CYPRUS			
Number of films produced	3	4	n/a
Average budget €	850.000	850.000	n/a
Public funding available €	1.000.000	1.000.000	n/a
GEORGIA			
Number of films produced	20	n/a	n/a
Average budget €	1.280.000	n/a	n/a
Public funding available €	2.240.000	n/a	494.177
GREECE			
Number of films produced	n/a	24	n/a
Average budget €	n/a	n/a	n/a
Public funding available €	n/a	n/a	n/a

COUNTRY	2014	2015	2016
HUNGARY			
Number of films produced	16	21	12
*Average budget €	1.800.000	n/a	850.000
Public funding available €	17.600.000	n/a	24.000.000
KOSOVO			
Number of films produced	12	n/a	7
Average budget €	n/a	n/a	n/a
Public funding available €	750.000	n/a	760.000
MACEDONIA			
Number of films produced	12	14	9
Average budget €	4.500.000	5.000.000	n/a
Public funding available €	6.000.000	7.000.000	7.500.000
MONTENEGRO			
Number of films produced	4	5	3
Average budget €	n/a	n/a	300.000
Public funding available €	627.000	420.000	1.000.000
ROMANIA			
Number of films produced	36	29	33
Average budget €	600.000	n/a	700.000
Public funding available €	6.000.000	n/a	28.827.380
SERBIA			
Number of films produced	29	33	32
Average budget €	500.000	500.000	500.000
Public funding available €	3.250.000	1.800.000	5.000.000
SLOVENIA			
Number of films produced	11	17	20
*Average budget €	1.008.050	640.910	762.612
Public funding available €	3.861.927	5.400.000	5.300.000
TURKEY			
Number of films produced	106	139	134
Average budget €	721.159	n/a	n/a
Public funding available €	5.562.932	14.000.000	n/a

*sources: National Film Centers, OBS, various sources

* including feature documentaries

**Data for 2016

•Average SUPPORT based on the films released in 2016

+National production and majority coproduction (data for 6 feature fiction films)

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	SI	TR
CODE NAME 'HOLEC'		M														
HANNAS SCHLAFENDE HUNDE		X														
IN LOVE WITH LOU		X														
CENTER OF MY WORLD		X														
NIGHT OF A THOUSAND HOURS		M														
FOG IN AUGUST		X														
HIDDEN RESERVES / STILLE RESERVEN		M														
TONI ERDMANN		X											X			
STEFAN ZWEIG: FARWELL TO EUROPE		X														
DISTANT ANGELS	M									X						
AMOK	X										M					
THE FINAL BARRIER		M	X		X											
A GOOD WIFE			X		X									M		
SIERANEVADA			X		X						X		M			
NIGHT LIFE			X								X				M	
ALL THE CITIES OF THE NORTH			X									X		M		
SEVDALINKA: THE ALCHEMY OF A SOUL			X											X		M
MOTHER			X												M	
DEATH IN SARAJEVO			M													
SARAJEVO SONGS OF WOE			M													
GLORY				M				X								
HRISTO				M												
GODLESS				M												
NOBODY WANTS THE NIGHT				X												
THE PARADISE SUITE				X												
KING OF THE BELGIANS				X												
CAINI/DOGS				X									X			
FROM KREMONA TO CREMONA				X												
6.9 ON RICHTER SCALE				X					X				M			
THE SAMURAI IN AUTUMN				X										M		
TRAIN DRIVER'S DIARY					X									M		
HOUSTON, WE HAVE A PROBLEM!					X										M	
HOUSE OF OTHERS					X		M									
MINISTRY OF LOVE					M										X	
QUIT STARING AT MY PLATE					M											
THE LIBERATION OF SKOPJE					X						M					
ON THE OTHER SIDE					M									X		
DAY MY FATHER BECAME A BUSH, THE					X											
THE CONSTITUTION					M						X				X	
ZERO									M							
THE CARER									M							
THAT TRIP WE TOOK WITH DAD									X				X			
HOME SWEET HOME										M	X					
ECHO										M						
EVERYTHING IS BROKEN UP AND DANCES										X						
THE BLACK PIN												M		X		
TITLE	AL	AT	BA	BG	HR	CY	GE	GR	HU	KS	MK	ME	RO	RS	SI	TR

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	SI	TR
BACALAUREAT													M			
ILLEGITIMATE													M			
SCARRED HEARTS													M			
EASTERN BUSINESS													M			
BY THE RAILS													M			
CINEMA MON AMOUR													M			
THE MIRACLE OF TEKIR													X			
ALBUM													X			M
ON THE MILKY ROAD														M		
SIGNATURE WORK														M		
THE RIFT														M	X	
HUMIORITY														M		
LAND OF THE GODS														M		
COMEDY OF TEARS															M	
FAMILY FILM															X	
BEYOND BOUNDARIES															X	
CLAIR OBCUR																M
BLUE BICYCLE																M
A SEASON OF DAPHNE																M
LOTUS IN THE WIND / SWAYING WATERLILY																M
EMBER																M

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BE	CH	CZ	DE	DK	ES	FI	FR	GB	IL	IN	IT	KR	LT	LU	MD	NL	PL	QA	RU	SE	SK	US
X							X															
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Creative Europe MEDIA

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

SOUTHEAST EUROPE – 2016 OVERVIEW

COUNTRY	population	GDP in € (per capita)	admissions (in millions)	screens	digital screens	% of screens in multiplexes	average ticket price in €
ALBANIA	2.880.000	4.395,00	n/a	12	12	58	3
AUSTRIA	8.600.000	41.550,00	15.900*	557	554	43	8,4
BULGARIA	7.153.784	5.700,00	5,532	205	205	64**	4,47
BOSNIA AND HERZEGOVINA	3.516.816	4.125,00	0,919	35	32	46	2,61
CROATIA	4.284.000	10.228,00	4,295	173	173	58	3,8
CYPRUS*	867.100	20.005,00	0,715	35	17	80	8
GEORGIA	3.729.000	2.986,00	1,150	23	23	78	3,26
GREECE*	10.860.000	19.422,00	9,800	554	340	43	7,9
HUNGARY	9.818.000	12.260,00	14,616	336	310	40	4,3
KOSOVO	1.859.203	3.138,60	n/a	9	8	66	2,7
MACEDONIA	2.081.206	4.714,00	0,354	12	12	75	3,46
MONTENEGRO	622.303	6.458,00	0,300	22	11	55	3
ROMANIA	19.760.000	9.319,00	13,034	393	377	55	4,08
SERBIA	7.058.322	5.488,00	3,531	126	86	15	2,5
SLOVENIA	2.065.895	18.693,00	2,343	114	95	33	5,7
TURKEY	79.814.871	9.152,00	58,287	2347	2287	n/a	3,5

*sources: National Film Centers, OBS, IMF, WB, various sources

*data for 2015

**8 and more screens


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CUMULATIVE BOX OFFICE IN EUROS 2012 - 2016

COUNTRY	2012	2013	2014	2015	2016	2015/2016
AL	n/a	n/a	n/a	n/a	n/a	→ 0,0%
AT	124.323.885	132.000.000	124.600.000	138.200.000	136.800.000	↓ -1,0%
BA	2.023.280	2.013.229	2.296.112	2.358.457	2.395.136	↑ 1,6%
BG	17.191.832	20.462.836	22.223.365	23.455.461	24.758.885	↑ 5,6%
HR	14.832.771	15.527.485	14.500.000	15.028.000	17.000.000	↑ 13,1%
CY**	7.623.000	4.898.648	5.100.689	5.175.516	5.175.516	→ 0,0%
GE*	2.400.000	2.274.772	2.461.825	2.461.825	3.745.339	↑ 52,1%
GR**	79.818.200	59.300.000	100.000.000	64.000.000	64.000.000	→ 0,0%
HU	44.198.000	45.400.000	47.145.548	56.210.612	62.500.000	↑ 11,2%
KS*	120.000	219.428	168.000	n/a	n/a	→ 0,0%
MK	512.470	123.131	1.040.103	1.220.760	1.226.118	↑ 0,4%
ME	764.811	760.820	997.246	1.006.344	1.000.000	↓ -0,6%
RO	32.494.122	35.793.507	41.155.854	45.917.784	53.199.096	↑ 15,9%
RS	7.078.765	6.926.363	9.573.027	9.441.227	10.939.619	↑ 15,9%
SI	12.002.517	11.090.784	9.543.871	10.352.660	11.879.291	↑ 14,7%
TR	165.062.001	174.227.610	225.100.000	226.700.000	206.806.504	↓ -8,8%
TOTAL				601.528.646	601.425.504	↓ -0,02%

* No data for 2015

** No data for 2016

CINEMA ADMISSIONS PER INHABITANT

COUNTRY	2012	2013	2014	2015	2016	2015 / 2016
WB AL*	n/a	n/a	n/a	n/a	n/a	→ 0,00%
EU 15 AT*	1,87	2,17	1,78	1,90	1,90	→ 0,00%
WB BA	0,21	0,19	0,24	0,24	0,26	↑ 8,33%
EU 28 BG	0,55	0,65	0,68	0,80	0,77	↓ -3,75%
EU 28 HR	0,90	0,91	0,88	0,93	1,00	↑ 7,53%
EU 28 CY*	1,07	0,73	0,78	0,82	0,82	→ 0,00%
GE GE**	0,13	0,13	0,20	0,30	0,30	→ 0,00%
EU 15 GR*	0,92	0,85	0,82	0,90	0,90	→ 0,00%
EU 28 HU	1,00	1,02	1,11	1,32	1,49	↑ 12,88%
WB KS**	0,02	0,03	n/a	0,03	0,03	→ 0,00%
WB MK	0,10	0,04	0,18	0,21	0,17	↓ -19,05%
WB ME	0,36	0,35	0,42	0,42	0,48	↑ 14,29%
EU 28 RO	0,44	0,45	0,52	0,57	0,66	↑ 15,79%
WB RS	0,35	0,33	0,44	0,44	0,50	↑ 13,64%
EU 28 SI	1,33	1,13	0,94	1,02	1,13	↑ 10,78%
TR TR	0,58	0,66	0,79	0,77	0,73	↓ -5,19%
*EU 28 AVG.				1,90	1,90	→ 0,00%

* No data for 2016

** No data for 2015

KS, data is for 3 out of 9 screens

INHABITANTS PER SCREEN

COUNTRY	2012	2013	2014	2015	2016	2015/2016
WB AL**	235165	180195	233333	240000	240000	→ 0,00%
EU 15 AT	14594	15003	16832	15340	15691	↑ 2,29%
WB BA	182857	128129	124892	110497	100480	↓ -9,07%
EU 28 BG	45743	44906	39382	36272	34897	↓ -3,79%
WB HR	29390	27973	27714	26724	24763	↓ -7,34%
EU 28 CY*	19149	24774	25457	24774	24774	→ 0,00%
GE GE**	490111	544444	248633	161709	161709	→ 0,00%
EU 15 GR*	21938	22438	22822	19735	19735	→ 0,00%
EU 28 HU	23750	29118	29118	29864	29220	↓ -2,16%
WB KS**	1803000	850000	929602	206578	206578	→ 0,00%
WB MK	69759	77692	61212	155385	173434	↑ 11,62%
WB ME	32633	34639	34446	28183	31115	↑ 10,40%
EU 28 RO	72135	75758	67223	57304	50280	↓ -12,26%
WB RS	57886	61380	62691	60439	56018	↓ -7,31%
EU 28 SI	18700	18382	19460	17953	18122	↑ 0,94%
TR TR	38215	35331	33931	33140	34007	↑ 2,62%
*EU 28 AVG.				16597	16597	→ 0,00%

* No data for 2016

** No data for 2015

DIGITAL SCREENS AS A PERCENTAGE OF TOTAL SCREENS

COUNTRY	2012	2013	2014	2015	2016	2015 / 2016
WB AL	58%	88%	100%	100%	100%	→ 0,00%
EU 15 AT	68%	79%	98%	99%	99%	→ 0,00%
WB BA	57%	71%	71%	91%	91%	→ 0,00%
EU 28 BG	78%	96%	91%	98%	100%	↑ 2,04%
WB HR	68%	95%	91%	100%	100%	→ 0,00%
EU 28 CY*	60%	49%	49%	49%	49%	→ 0,00%
GE GE**	78%	89%	93%	100%	100%	→ 0,00%
EU 15 GR*	24%	30%	30%	61%	61%	→ 0,00%
EU 28 HU	75%	86%	88%	95%	92%	↓ -3,16%
WB KS	n/a	100%	100%	100%	89%	↓ -11,00%
WB MK	90%	96%	39%	100%	100%	→ 0,00%
WB ME	33%	33%	33%	45%	55%	↑ 22,22%
EU 28 RO	52%	86%	90%	94%	96%	↑ 2,13%
WB RS	20%	26%	38%	40%	68%	↑ 70,00%
EU 28 SI	16%	45%	79%	83%	83%	→ 0,00%
TR TR	16%	66%	55%	92%	97%	↑ 5,43%
*EU 28 AVG.				93%	93%	→ 0,00%

* No data for 2016

** No data for 2015

CINEMA ATTENDANCE 2012 - 2016 (MILLIONS)

COUNTRY	2012	2013	2014	2015	2016	2014/2015
AL	n/a	n/a	n/a	n/a	n/a	→ 0,00%
AT**	16,3	16,40	15,20	15,90	15,90	→ 0,00%
BA	0,8	0,77	0,92	0,94	0,92	↓ -2,13%
BG	4,1	4,79	4,99	5,34	5,33	↓ -0,19%
HR	3,88	3,90	3,75	3,94	4,29	↑ 8,88%
CY**	0,9	0,63	0,70	0,72	0,72	↑ 0,00%
GE*	0,6	0,65	0,73	0,73	1,15	↑ 57,53%
GR**	10,1	9,20	9,00	9,80	9,80	↑ 0,00%
HU	9,5	10,15	11,00	13,02	14,62	↑ 12,29%
KS*	0,04	0,05	n/a	0,05	0,05	→ 0,00%
MK	0,2	0,08	0,37	0,43	0,35	↓ -18,60%
ME	0,22	0,22	0,26	0,26	0,30	↑ 15,38%
RO	8,3	9,05	10,17	11,17	13,03	↑ 16,65%
RS	2,52	2,37	3,16	3,16	3,53	↑ 11,71%
SI	2,74	2,34	1,93	2,10	2,34	↑ 11,43%
TR	43,9	50,41	61,40	61,70	58,29	↓ -5,53%
TOTAL				129,26	130,62	↑ 1,05%

* No data for 2015

** No data for 2016

KS, for 3 out of 9 screens

FEATURE FILMS PRODUCED 2012 - 2016

COUNTRY	2012	2013	2014	2015	2016	2015/2016
AL**	7	7	6	n/a	5	→ n/a
AT	52	54	30	40	31	↓ -22,50%
BA	2	10	13	13	18	↑ 38,46%
BG	36	8	11	25	25	→ 0,00%
HR	32	29	31	26	33	↑ 26,92%
CY*	4	2	3	4	n/a	→ n/a
GE	12	16	20	n/a	n/a	→ n/a
GR*	44	69	n/a	24	n/a	→ n/a
HU	27	38	16	21	12	↓ -42,86%
KS**	4	8	12	n/a	7	→ n/a
MK	4	2	12	14	9	↓ -35,71%
ME	8	2	4	5	3	↓ -40,00%
RO	26	30	36	29	33	↑ 13,79%
RS	27	20	29	33	32	↓ -3,03%
SI	8	24	11	17	20	↑ 17,65%
TR	61	85	106	139	134	↓ -3,60%
TOTAL				390	362	↓ -7,18%

* No data for 2016

** No data for 2015

HU, Info based on support by Film Fund

AL

AT

BA

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	REPUBLIC OF ALBANIA	AUSTRIA	BOSNIA AND HERZEGOVINA
POPULATION	2.880.000	8.739.806	3.516.816
GDP IN EUROS (PER CAPITA)	4.395 €	41.550 €	4.125 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Albanian National Center of Cinematography, Albanian Public R-TV	19	Film Fund Sarajevo, Ministry of Culture of Republic Srpska, Ministry of Culture and Sports of Kanton Sarajevo
PUBLIC FUNDING AVAILABLE IN EUROS	1.100.000 €	81.700.000 € In 2015	750.000 €
AVERAGE PRODUCTION BUDGET IN EUROS	600.000 €	2.200.000 € In 2015	650.000 €
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Albanian National Center of Cinematography	Austrian Films (AFC)	Film Fund Sarajevo
ADDRESS	Aleksandër Moisiu 77, 1012 Tirana, Albania	Stiftgasse 6, 1070 Vienna, Austria	Obala Maka Dizdara 2, 71000 Sarajevo
TELEPHONE/FAX NUMBER	+35542378004	+4315263323	+38733206704; +38733226675
EMAIL	info@nationalfilmcenter.gov.al	office@afc.at	fondacija@bhfilm.ba
WEB ADDRESS	nationalfilmcenter.gov.al	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	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	NO	NO
DISTRIBUTION INFO			
ADMISSIONS 2016	N/A	15.900.000 In 2015	919.016
NATIONAL MARKET SHARES	N/A	N/A	0.04% BO, 0.05% Admiss
CUMULATIVE BOX OFFICE IN EUROS	N/A	136.800.000 €	2.395.136 €
NUMBER OF SCREENS	12	557	35
NUMBER OF DIGITAL SCREENS	12	554	32
% OF SCREENS IN MULTIPLEXES	58%	42,5%	46%
AVERAGE TICKET PRICE IN EUROS	3 €	8,40 €	2,61 €
NUMBER OF VOD PLATFORMS	2	N/A	11
LIST OF VOD PLATFORMS IF POSSIBLE	Digitalb / Tring	N/A	BH Telecom, Eronet, Mtel, Logosoft, SNL Televizija, National Geographic Channel Videos (Serbian)
INTERNET PENETRATION RATE	65,80%	85%	70%
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	5	18	12
100% NATIONAL FILMS	3	7	4
NUMBER OF MINORITY COPRODUCTIONS	1	4	6
NUMBER OF MAJORITY COPRODUCTIONS	1	7	2
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	0	13	6
100% NATIONAL FILMS	0	10	5
NUMBER OF MINORITY COPRODUCTIONS	0	1	1
NUMBER OF MAJORITY COPRODUCTIONS	0	2	0
NUMBER OF SHORTS PRODUCED	7	N/A	40

BG

HR

GE

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	BULGARIA	REPUBLIC OF CROATIA	GEORGIA
POPULATION	7.153.784	4.284.000	3.719.300
GDP IN EUROS (PER CAPITA)	6.756 €	10.228 €	2.986 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Executive Agency "National Film Center"	Croatian Audiovisual Centre	Georgian National Film Center, Film Development Support Program
PUBLIC FUNDING AVAILABLE IN EUROS	6.749.053 €	9.790.872 €	857.985 €
AVERAGE PRODUCTION BUDGET IN EUROS	715.219 €	1.000.000 €	1.280.000 €
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	National Film Center	Croatian Audiovisual Centre	The Georgian National Film Center
ADDRESS	2A Dondukov Blvd., Sofia 1000, Bulgaria	Nova Ves 18, 10000 Zagreb, Croatia	Gamsakhurdia Sanapiro 4, 0105 Tbilisi, Georgia
TELEPHONE/FAX NUMBER	+35929883831 / +35929873626, 9809920	+38516041080	+995 032 2 999200
EMAIL	nfc@nfc.bg	info@havic.hr	info@gnfc.ge
WEB ADDRESS	www.nfc.bg	www.havic.hr	www.gnfc.ge
CHIEF EXECUTIVE	Kamen Balkanski	Daniel Rafaelić	Nana Janelidze
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	NO	NO
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	NO
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	5.532.490	4.294.781	1.149.668
NATIONAL MARKET SHARES	2,46%	4.8%	2%
CUMULATIVE BOX OFFICE IN EUROS	24.758.885 €	17.000.000 €	3.745.338 €
NUMBER OF SCREENS	205	173	23
NUMBER OF DIGITAL SCREENS	205	173	23
% OF SCREENS IN MULTIPLEXES	64% (8 and more screens)	57,80%	78%
AVERAGE TICKET PRICE IN EUROS	4,47 €	3,80 €	3,26 €
NUMBER OF VOD PLATFORMS	23	11	10
LIST OF VOD PLATFORMS IF POSSIBLE	Eyecinema Ltd, Amotera Pictures Ltd, Van Chris 21 Ltd, Videohub Ltd, Korres Group Ltd	Bnet videoteka, Bnetvideoklub, MaxTV videoteka, H1 Videoteka, Iskon Videoteka, Opti TV videoteka; Subscription VoDs: Netflix, Pickbox, Oyo, HBO Go	N/A
INTERNET PENETRATION RATE	59%	77%	70%
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	15	16	N/A
100% NATIONAL FILMS	6	6	N/A
NUMBER OF MINORITY COPRODUCTIONS	6	6	N/A
NUMBER OF MAJORITY COPRODUCTIONS	3	4	N/A
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	10	17	N/A
100% NATIONAL FILMS	9	12	N/A
NUMBER OF MINORITY COPRODUCTIONS	1	5	N/A
NUMBER OF MAJORITY COPRODUCTIONS	0	0	N/A
NUMBER OF SHORTS PRODUCED	5	106	N/A

HU

KS

MK

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	HUNGARY	REPUBLIC OF KOSOVO	FYROM
POPULATION	9.818.000	1.859.203	2.081.206
GDP IN EUROS (PER CAPITA)	12.260 €	3.138 €	4.714 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Hungarian National Film Fund	Kosovo Cinematography Center	Macedonian Film Agency
PUBLIC FUNDING AVAILABLE IN EUROS	24.000.000 €	760.000 €	6.500.000 €
AVERAGE PRODUCTION BUDGET IN EUROS	850.000 €	N/A	N/A
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Hungarian National Film Fund	Kosovo Cinematography Center	Macedonian Film Agency
ADDRESS	1145 Budapest, Róna u. 174.	Qafa-Galeria no.15, 10000 Prishtinë, Kosovë	8 Mart No.4, 1000 Skopje, Macedonia
TELEPHONE/FAX NUMBER	+3614611320	+38123213227	+389 (2) 3224 100
EMAIL	filmalap@filmalap.hu	info@qkk-rks.com	info@filmagency.gov.mk contact@filmagency.gov.mk
WEB ADDRESS	filmfund.hu	www.qkk-rks.com	www.filmagency.gov.mk
CHIEF EXECUTIVE	Agnes Havas	Arben Zharku	Mimi Gjorgoska Ilievska
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	NO	YES
SEE CINEMA NETWORK	NO	NO	YES
EURIMAGES	YES	NO	YES
MEDIA	YES	NO	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	NO	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	YES	NO	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	14.615.709	48.515 (for 3 screens out of 9)	353.970
NATIONAL MARKET SHARES	3,4% (admissions)	N/A	4,29%
CUMULATIVE BOX OFFICE IN EUROS	62.500.000 €	N/A	1.226.118 €
NUMBER OF SCREENS	336	9	12
NUMBER OF DIGITAL SCREENS	310	8	12
% OF SCREENS IN MULTIPLEXES	40,20%	66%	75%
AVERAGE TICKET PRICE IN EUROS	4,30 €	2,70 €	3,46 €
NUMBER OF VOD PLATFORMS	N/A	4	1 (in 2015)
LIST OF VOD PLATFORMS IF POSSIBLE	N/A	Ipko, Kujtesa, PTK, Gjirafa	Telecom AD
INTERNET PENETRATION RATE	80%	82% (sources stikk-ks.org)	69%
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	11	6	6
100% NATIONAL FILMS	7	2	0
NUMBER OF MINORITY COPRODUCTIONS	2	2	4
NUMBER OF MAJORITY COPRODUCTIONS	2	2	2
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	1	1	3
100% NATIONAL FILMS	1	1	1
NUMBER OF MINORITY COPRODUCTIONS	0	0	2
NUMBER OF MAJORITY COPRODUCTIONS	0	0	0
NUMBER OF SHORTS PRODUCED	The Fund supports feature-length films only	5	11

*Info based on support by Film Fund

ME

RO

RS

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	MONTENEGRO	ROMANIA	REPUBLIC OF SERBIA
POPULATION	622.303	19.760.000	7.058.322
GDP IN EUROS (PER CAPITA)	6.458 €	9.319 €	5.488 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Fim Centre of Montenegro	National Film Center	Film Center Serbia; Secretariat for Culture Autonomous Province of Vojvodina
PUBLIC FUNDING AVAILABLE IN EUROS	1.000.000 €	28.827.380 €	5.000.000 €
AVERAGE PRODUCTION BUDGET IN EUROS	300.000 €	700.000 €	500.000 €
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Film Centre of Montenegro	Romanian Film Promotion	Film Center Serbia
ADDRESS	Njegoseva bb, 81250 Cetinje, Montenegro	52, Popa Soare St., et.1, ap.4, RO - 023984 Bucharest 2	Koče Popovica 9/3, 11000 Belgrade, Serbia
TELEPHONE/FAX NUMBER	+38241232583	+40213266480/ +40213260268	+381112625131 / +381112634 253
EMAIL	info@fccg.me	info@romfilmpromotion.ro	fcs.office@fcs.rs
WEB ADDRESS	www.fccg.me	www.romfilmpromotion.ro	www.fcs.rs
CHIEF EXECUTIVE	Sehad Ćekić	Mihai Ioan Kogălniceanu	Boban Jevtić
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	NO	YES	YES
EURIMAGES	NO	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	NO
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	YES	NO	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	300.000	13.033.687	3.530.567
NATIONAL MARKET SHARES	7%	2,78%	16%
CUMULATIVE BOX OFFICE IN EUROS	1.000.000 €	53.199.096 €	10.939.619 €
NUMBER OF SCREENS	20	393	126
NUMBER OF DIGITAL SCREENS	11	377	86
% OF SCREENS IN MULTIPLEXES	55%	54%	15%
AVERAGE TICKET PRICE IN EUROS	3 €	4,08 €	2,5 €
NUMBER OF VOD PLATFORMS	1	N/A	3
LIST OF VOD PLATFORMS IF POSSIBLE	Extra TV	N/A	SBB, Telekom Open IPTV, Magic Box
INTERNET PENETRATION RATE	62%	58%	70%
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	3	27	22
100% NATIONAL FILMS	1	13	11
NUMBER OF MINORITY COPRODUCTIONS	1	7	2
NUMBER OF MAJORITY COPRODUCTIONS	1	7	9
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	0	6	10
100% NATIONAL FILMS	0	5	6
NUMBER OF MINORITY COPRODUCTIONS	0	0	2
NUMBER OF MAJORITY COPRODUCTIONS	0	1	2
NUMBER OF SHORTS PRODUCED	4	17	N/A

SI

TR

GENERAL INFO		
OFFICIAL NAME OF COUNTRY	REPUBLIC OF SLOVENIA	REPUBLIC OF TURKEY
POPULATION	2.065.895	79.814.871
GDP IN EUROS (PER CAPITA)	18.693 €	9.152 €
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Slovenian Film Centre, National TV	Ministry of Culture and Tourism
PUBLIC FUNDING AVAILABLE IN EUROS	5.300.000 €	N/A
AVERAGE PRODUCTION BUDGET IN EUROS	762.612 €	N/A
SARAJEVO FILM FESTIVAL INFO		
FILM INSTITUTION PRESENTED IN SARAJEVO	Slovenian Film Centre	The General Directorate of Cinema of Turkey
ADDRESS	Miklišičeva 38, SI-1000 Ljubljana	Anafartalar Caddesi No: 67, 06250 Ulus Ankara
TELEPHONE/FAX NUMBER	+38612343200	+90 312 509 45 10
EMAIL	info@sfc.si	info@sinema.gov.tr
WEB ADDRESS	www.sfc.si	www.sinema.gov.tr
CHIEF EXECUTIVE	Nataša Bučar	Erkin YILMAZ
EUROPEAN CONVENTION ON CINEMATOGRAFIC CO-PRODUCTIONS	YES	YES
SEE CINEMA NETWORK	YES	YES
EURIMAGES	YES	YES
MEDIA	YES	NO
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES
EUROPEAN FILM PROMOTION	YES	NO
TAX INCENTIVES	YES	YES
DISTRIBUTION INFO		
ADMISSIONS 2016	2.343.486	58.287.316
NATIONAL MARKET SHARES	9,88%	53%
CUMULATIVE BOX OFFICE IN EUROS	11.879.291 €	206.806.504 €
NUMBER OF SCREENS	114	2.347
NUMBER OF DIGITAL SCREENS	95	2.287
% OF SCREENS IN MULTIPLEXES	33%	N/A
AVERAGE TICKET PRICE IN EUROS	5,70 €	3,50 €
NUMBER OF VOD PLATFORMS	22	N/A
LIST OF VOD PLATFORMS IF POSSIBLE	Bogndaj - da bi crknu televizor, Dajmedol, Razred talentov, DKINO,T-2 Videoteka, TiTV, Video klub, Videosvet, Voyo	N/A
INTERNET PENETRATION RATE	72%	58%
PRODUCTION INFO		
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	12	133
100% NATIONAL FILMS	4	127
NUMBER OF MINORITY COPRODUCTIONS	4	0
NUMBER OF MAJORITY COPRODUCTIONS	4	6
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	8	1
100% NATIONAL FILMS	7	0
NUMBER OF MINORITY COPRODUCTIONS	1	0
NUMBER OF MAJORITY COPRODUCTIONS	0	1
NUMBER OF SHORTS PRODUCED	N/A	N/A

Voices from the workshop

CineLink Co-Production Market is not just a few days in August – it's a programme where participants are invited for a workshop in the spring to develop their projects and prepare for the market, with the help of experienced tutors. Here are quotes from interviews we made with some of this year's participants.



Eylem Kaftan



Maria Drandaki



Balazs Simonyi



Nataša Damjanović

"My primary expectation was to get honest feedback for my project from successful film professionals in terms of the concept, story, and project. I feel very lucky to receive the feedback at this stage, before the story is developed into a film. I found all the workshops really helpful, allowing me to reflect on my project development. I loved Danis Tanović's Masterclass and listening to his experiences about making his films. He is a great filmmaker who likes to challenge the boundary between fiction and documentary, which appeals to me as someone who has been making documentaries for many years. I loved receiving feedback from professionals from different cultural backgrounds which is a great opportunity before the film meets the audience."

Eylem Kaftan

director/writer of The Hive

"The workshop is now enlarged, as it also covers fields like marketing and sales strategy for projects in early development, something quite positive as it is the current markets' trend. Also, the newly added masterclasses by experienced producers are useful in so many levels. I still believe that the most important retained aspect of this workshop are the individual script meetings that I have never seen anywhere else at this high level. It is crucial to have the right matchmaking with the tutoring experts since you don't just receive an outsider's feedback on your project, instead you actually work with the experts on that, and that's unique."

Maria Drandaki

producer of The Dragon Has Come

"My expectations here, that were fulfilled, are that I now have many questions. Sometimes it felt like I am sitting at the psychologist's couch and you know, psychologists never tell you what you have to do, but somehow direct you in different ways, with questions etc. So for me it was very useful to solve some problems in the structure, in the focus, who will be the main character and so on, what about the timeline, what about the storylines, etc. I feel very grateful and humble that I was selected in this stage of the project and it will always motivate me to continue."

Balazs Simonyi

director/writer/producer of Lupus

"CineLink has for years now been a hub where new projects from the region break their shell and are for the first time introduced to the international market. The workshops are like a rehearsal for that important moment, where you have the opportunity to improve all the aspects of your project – from the story itself, to its presentation and packaging."

Nataša Damjanović

producer of Desire Lines

From CineLink to competition

Two previous CineLink projects are in competition at Sarajevo Film Festival this year - Daybreak, which has its world premiere here, and Hostages, which premiered at Berlinale in February. We talked to their creators.



HOSTAGES participated in CineLink Co-Production Market in 2015 and in Work in Progress last year, where it won the €30 000 TRT award. It's the fourth feature by Georgian director Rezo Gigineishvili, and a Georgian/Russian/Polish co-production. Tamara Tatishvili is one of the producers.

What did participating in CineLink mean for your project?

- CineLink Co-Production Market was the first time we pitched this project internationally. We had the status of a special guest and did not participate in the awards, but found a huge interest from potential minority co-producers and, most importantly, sales companies. The budget was over 2 million euro, which is way more than the average in our region. Some people were wondering if I was



HOSTAGES

dreaming — it's a period piece and a complex project with costumes, flight scenes, lots of actors, difficult technical preparations.

- At Work in Progress it was discovered by WestEnd Films, who are now selling it. We also got the TRT award and international exposure, so Work in Progress was really very effective for us.

What happened after CineLink?

- Hard work in financing, editing, three countries, tough theme, human emotions — everything happened! We wanted to premiere at Berlinale, and were lucky that they were following the project closely. We showed it in early January and some hours later we got an invitation as Panorama Special. We got strong reviews and sold

to 4-5 territories already in Berlin. The film has now been shown at Kinotavr, Edinburgh and other festivals, opened in cinemas in Georgia and France, and will soon be released in Spain, Russia and other territories.

What are your expectations for Sarajevo Film Festival?

- For my director it's very emotional to come to Sarajevo Film Festival for competition as CineLink was his first international exposure. It really is a special place! For me it will be a completely different discovery - even if Sarajevo Film Festival is my annually attended, favourite place for many years now, coming with my own film makes it very special and hopefully unique.

DAYBREAK participated in CineLink Co-Production Market in 2014 and will now have its world premiere in competition at Sarajevo Film Festival. It's the debut feature by Albanian director Gentian Koçi who is also the writer and producer of the film, and a co-production with Greece.

What did participating in CineLink mean for your project?

- For me it was the first time I participated in a co-production market with a project. I had a lot of meetings with producers who were interested, and also with sales agents, but in 2014 I was more focused on producing the film than on selling it. After CineLink, Graal Films became my co-producer in Greece. I wanted to make this film in a very intimate way, not with a big crew, and we decided to make it with just two producers.



- CineLink really opened doors for me. It helped me not just for the first project, but also to get contacts for my next projects. The name of CineLink has got me visibility and helped when I applied to get funds internationally and in Albania. We later got money from Eurimages, Albanian National Centre of Cinematography, Greek Film Center and others. I think CineLink is the right place to start a film project.

This is your world premiere – what are your expectations, and how will it be shown afterwards in Albania and beyond?

- I am very curious, I hope the audience likes it... We are thinking of showing the film after one or two months in Albania, in theaters and in festivals, and after that in Greece. But we also have confirmations for other festivals, which I can't talk about yet, so we'll see. Wide Management is selling the film.

Are you working on any new projects now?

- I'm working on a new story now, I just am starting to think about and write it. But now my mind is focused on Sarajevo Film Festival... It's a very important festival. I really hope to present my next film at CineLink - it's my strategy now!



DAYBREAK



PLAYUK

PlayUK is the British Council's platform that aims to support and develop the audio-visual sector in the region stretching from the Western Balkans to Central Asia, Russia to Israel.

Through creating connections between professionals from the UK and 15 countries, this programme supports knowledge and skills transfer in the areas of virtual reality, augmented reality, visual effects and animation, film production, distribution and marketing.

www.britishcouncil.org

- SARAJEVO
- BELGRADE
- BUDAPEST
- KRAKOW
- LJUBLJANA
- PRAGUE
- SOFIA
- ZAGREB
- VIENNA

VIENNA: THE BRIDGE TO EUROPE

The City of Vienna cooperates with its neighbour cities in many different areas in order to develop joint solutions. Eurocomm-PR - a company owned by Wien Holding - is responsible for the international positioning of Vienna as an european dialogue hub, government2government projects, as well as the integrated public relations work of the City of Vienna in Belgrade, Budapest, Krakow, Ljubljana, Prague, Sarajevo, Sofia and Zagreb.

www.eurocommpr.ba



SATURDAY • 12 AUGUST**11:00 – 12:30** Hotel Europe • Atrium**CineLink Talks | Regional Forum****DEVELOPING CITIES AND REGIONS THROUGH THE CREATIVE INDUSTRIES**

How can the creative industries and their events help develop host cities and regions? This session presents a new research project that will assess the impact of the Sarajevo Film Festival, and a recent study on how film and television Drama productions help grow the creative industries. In addition, Northern Ireland and Belfast, is discussed as a model case of the development of a city and national economy through the creative industries.

Speakers: Jonathan Olsberg and Andrew Barnes (Olsberg SPI), Andrew Reid (Northern Ireland Screen)
Moderator: Jovan Marjanović, Sarajevo Film Festival

15:00 – 16:30 Hotel Europe • Atrium**CineLink Talks | CineLink Drama | MIDPOINT TV Launch****THE CUSTOM-MADE PITCH | Michaela Sabo**

Michaela Sabo guides the audience in how to use both their strengths and their weaknesses to create a custom-made pitch. She gives useful tips on how to overcome the jitters, how to stay focused, how to find the core elements of a story and how to convey it to the audience.

SUNDAY • 13 AUGUST**10:30 – 11:30** Hotel Europe • Atrium**CineLink Talks | Dealing with the Past****FROM PHOTOGRAPHY TO FILM | Ron Haviv and Lauren Walsh**

Photojournalist Ron Haviv and professor Lauren Walsh explore the dynamics of memory and photography through a discussion of 'Biography of a Photo', their in-progress documentary film. The main "characters" of the film are two photographs taken by Ron Haviv – one from Panama in 1989; one from Bosnia and Herzegovina in 1992. What are the afterlives of images, particularly iconic images and especially in the aftermath of conflict? What do they reveal about how societies move forward beyond trauma, and about how visual media shape our social and political lives, as well as our shared historical memory?

15:00 – 17:00 Hotel Europe • Atrium**CineLink Talks | Avant Premiere | Innovation Day Lab with Europa Cinemas****PROMOTING CINEMA CULTURE | Nina Peče Grilc (Kinodvor) and Javier Pachon (CineArte)**

How can cinemas work to strengthen cinema-going culture and become vital hubs in their communities? What are the best ways to engage and reach new audiences? What successful examples from across Europe can we learn from?

MONDAY • 14 AUGUST**10:00 – 12:00** Networks**CineLink Talks | VR Days****CREATING CINEMATIC VR CONTENT: INTRODUCING TECHNOLOGIES TO USE AND TECHNIQUES TO APPLY | Philipp Wenning**

(Virtual Reality Full Service Studio INVR.SPACE GmbH)

This lecture addresses technical workflows and creative approaches to content creation for Cinematic VR. Cinematic VR is a promising field within the development of content for virtual reality. Participants have the opportunity to raise and discuss their questions and theoretically run through the basic workflow of content creation for Cinematic VR.

10:00 – 10:45 Hotel Europe • Atrium**CineLink Talks | Avant Premiere Lab****IFFR LIVE: EXPANDING THE FILM FESTIVAL | Melissa van der Schoor**

(International Film Festival Rotterdam)

IFFR Live expands the live festival experience through the use of new technologies and social media. It extends the cinematic experience to VOD and cross-border broadcasting. Via a live connection on a specially designed dashboard, audiences on various platforms can watch the cast and crew of the film in Rotterdam and take part in an interactive talk show with surprise acts by asking questions via Facebook, Instagram, Twitter and WhatsApp.

11:00 – 11:45 Hotel Europe • Atrium**CineLink Talks | Avant Premiere Lab****SECRET ARTS CINEMA | Hrvoje Pukšec (Pari pikule)**

Secret Arts Cinema (SAC) is a themed film-event programme held in various cities across Croatia that explores the world of arts and crafts, design and architecture by presenting the work of selected artists. SAC is focused on deepening the connection between art and audience by using a multi-platform approach – a combination of film screenings, exhibitions, audience participation and interactive content.

12:00 – 13:00 Hotel Europe • Atrium**CineLink Talks | CineLink Drama | MIDPOINT TV Launch****BEYOND THE PITCH | Klaus Zimmermann (MIDPOINT)**

Once you have been able to get through the door of your broadcaster or producer with your project, and have raised interest, how do you manage the relationship with your client(s) to ensure you get the green light? Klaus Zimmermann, the producer tutor at MIDPOINT TV Launch and co-founder of Dynamic Television ('100 Code', 'Trapped', 'Cape Town') speaks about the long road of development.

15:00 - 16:30 Networks**CineLink Talks | VR Days****'CREATIVE SURVIVAL': A CASE STUDY OF THE LONDON-BASED PRODUCTION****COMPANY CAPTURE | M J McMahon (Capture)**

How do you set up your business, build the right portfolio of skills and projects, and develop creative ideas? M J McMahon will take you through the story of the production company Capture, tell us how its commercial and film projects intersect with and complement each other, and share his thoughts on how to create your own professional future.

15:00 – 16:00 Hotel Europe • Atrium**CineLink Talks | CineLink Drama | MIDPOINT TV Launch****INSIDE THE WRITERS' ROOM | Ben Harris (Serial Eyes)**

UK writer and producer Ben Harris has extensive experience of writing in the UK system ('The Musketeers', 'The

Paradise' 'Marcella') and of the American writers' room system, where he has run the room as Head Writer on the CBS / TF1 co-production series 'Ransom'. In this lecture, organised in collaboration with the Serial Eyes training programme, Harris covers the differences between the British and American ways of writing Drama, and looks at the role of the showrunner, how the writers' room system works, and how episodes are broken down, developed and written within that structure.

17:00 – 18:30 Hotel Europe • Atrium
CineLink Talks | Regional Forum | Dealing with the Past

TRUE STORIES MARKET

The True Stories Market connects filmmakers with organisations that are documenting and researching the Yugoslav wars of the 1990s, with the aim of bringing these stories to wider audiences. Six such organisations will present nine cases that have not yet been the subject of film or television productions.

Moderated by: Robert Tomić Zuber, Sarajevo Film Festival

TUESDAY • 15 AUGUST

10:00 – 12:00 Networks
CineLink Talks | VR Days

EXPLORE WHAT IS OUT OF REACH - PHOTO-REALISTIC & INTERACTIVE FACTUAL CONTENT FOR VR | Daniel Sproll (Realities.io)

VR is not something you do, it's a place you go. Realities.io combines photogrammetry and non-linear storytelling to create photorealistic, interactive factual VR content, empowering the user to freely explore a real-world location. Daniel Sproll gives an in-depth look into some of the company's projects, the technology behind them and what they have learned about VR storytelling.

10:00 – 11:00 Hotel Europe • Atrium
CineLink Talks | CineLink Drama | MIDPOINT TV Launch

FROM FORMAT ADAPTATION TO ORIGINAL CONTENT | Tereza Polachová (HBO Czech Republic)

Executive producer Tereza Polachová, who has been instrumental in the success of several HBO Europe series, including IN TREATMENT, BURNING BUSH, HEAD OVER HEELS, MAMMON and PUSTINA, gives a step-by-step analysis of the challenges of original content development and production in small markets.

11:00 – 11:30 Hotel Europe • Atrium
CineLink Talks | Regional Forum

CO-PRODUCING WITH GERMANY ON LOWER BUDGETS | Part 2

Germany remains the most active co-producing partner for Southeast Europe. However, over the past years, average production budgets for films from Southeast Europe have decreased, making the German spending requirements even harder to meet. In addition, pressure on German funds to select projects that generate a bigger regional spend have grown, while the value of such films in the German market continues to be questioned. Four years ago at CineLink, we discussed this phenomenon at its early stage. In this session, we return to explore possibilities of future co-operation.

Speakers: Claas Danielsen (Mitteldeutsche Medienförderung GmbH), Malika Rabahallah (Filmförderung Hamburg Schleswig-Holstein GmbH), Brigitta Manthey (Medienboard Berlin-Brandenburg GmbH)

Moderated by: Jovan Marjanović (Sarajevo Film Festival)

11:30 – 12:30 Hotel Europe • Atrium
CineLink Talks | Regional Forum | Bosnian Presidency of the Council of Ministers of Culture of SEE

FISCAL INCENTIVES FOR FILM AND TV IN SOUTHEAST EUROPE

Today, 21 countries in Europe offer more than 30 support programmes for the audiovisual industries in the forms of tax shelters, tax credits and cash rebates. Since last year, new cash-rebate schemes have been announced in several countries in Southeast Europe, in addition to those that already exist in Croatia and Serbia. What are these schemes, and what are their effects?

Speakers: Boban Jevtić (Film Center Serbia), Nerina Kocjančič (Film Center Slovenia), Sehad Čekić (Film Center Montenegro), Margarita Perić (Croatian Audiovisual Center)

15:00 – 17:00 Networks
CineLink Talks | VR Days

VR AS PART OF A TRANSMEDIA

STORYTELLING KIT | Simon Wilkinson (CiRCA69)

Virtual reality arrives in an era defined by non-linear information sharing, interactivity, playfulness and audiences who increasingly demand all these qualities from their culture. Using his forthcoming large-scale, immersive, multi-platform VR / AR work 'Whilst the Rest Were Sleeping' as a reference point, Simon Wilkinson [CiRCA69] explores an approach to virtual reality that sees it as part of a trans-media toolkit of inter-related platforms, rather than as a stand-alone medium.

15:00 – 17:00 Hotel Europe • Atrium
CineLink Talks | CineLink Drama | MIDPOINT TV Launch

NORDIC TV DRAMA MARKET

PRESENTATION | Andrea Reuter

A short introduction to TV Drama Vision – a two-day event held at the Göteborg Film Festival's Nordic Film Market that brings together the Scandinavian TV Drama industry.

PROJECT PITCHING

Presentations of the six Drama series in development selected for CineLink Drama, which also compete for the new €10,000 award sponsored by Film Center Serbia.

ALL PANTHERS ARE PINK | Serbia | Germany

BURN BABY BURN | Serbia

DANUBE | Croatia

GLYCERIN | Serbia

THE LAST SOCIALIST ARTEFACT | Croatia | Serbia

RETURN TO SORENTO | Macedonia

Moderated by: Andrea Reuter (Nordic Film Market)

17:00 – 18:30 Hotel Europe • Atrium
CineLink Talks | CineLink Drama | MIDPOINT TV Launch

TV-SERIES WITH NO EXPIRATION

DATE | Tatjana Anderson (Palladium Fiction)

What makes some television series last and get better with each season, while others start dying after just a few episodes? Why do some series affect us deeply, while others are temporary entertainment? What are the necessary ingredients of a successful long-running series – the kind that seems not to have an expiration date?



'The Maiden's Pond'

Doha Film Institute congratulates its grant recipients and Qumra participants who have been selected to participate in the CineLink Industry Days at the 2017 Sarajevo Film Festival.

'iPhone Memory'

by Mahdi Ali Ali
Feature Narrative / Qatar /
Fall Grants 2016

'The Maiden's Pond'

by Bassem Breche
Feature Narrative / Lebanon,
Germany, France, Qatar /
Fall Grants 2016

'What Comes Around'

by Reem Saleh
Feature Documentary / Egypt,
Lebanon, Qatar / Fall Grants 2012

Doha Film Institute's Grants Programme is dedicated to supporting first- and second-time filmmakers from Qatar, the MENA region and around the world.

For more information www.dohafilminstitute.com/financing/grants/guidelines

مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

WEDNESDAY • 16 AUGUST

10:00 – 12:00 Networks
CineLink Talks | VR Days

VR/AR/360° - WHERE TO USE IT, AND WHEN TO LEAVE IT BE! | Boris Kantzow (Weltenmacher)

Virtual and augmented realities offer unprecedented options, but how do you make the most of them? This session will give a summary of 360°, VR, AR and classic video, and a comparison of the respective benefits and shortcomings. An informative and fun journey through these (new) media with both positive and negative examples, along with tips about which medium to use for which purpose.

10:00 – 10:45 Hotel Europe • Atrium
CineLink Talks | Regional Forum

USING OLFFI | Marija Serban (Olffi)

Get to know the world's largest toolbox and database for development, production, and post-production public funding and initiatives. Find new financing opportunities for short and feature-length films, television and new media.

11:00 – 13:00 Hotel Europe • Atrium
CineLink Talks | CineLink Drama | MIDPOINT TV Launch

EFM DRAMA SERIES DAYS

PRESENTATION | Kathi Bildhauer

A short introduction to Drama Series Days, the TV Drama strand of the Berlinale's European Film Market.

PROJECT PITCHING

Presentations of the projects taking part in MIDPOINT's TV Launch Workshop, which also compete for the HBO Europe Award.

10 BULLETS | Greece | Serbia
AMERICAN DREAM | Slovakia | Poland
FRACTURES | Iceland
THE MIDNIGHT SHIFT | Cyprus | Greece | Malta
NUTS | Croatia
SLEEPING DOGS, DANCING BEARS | Czech Republic
TRIBE | Poland
Moderated by: Andrea Reuter (Nordic Film Market)

15:00 -16:00 Hotel Europe • Atrium
CineLink Talks | Talents Sarajevo | Pack & Pitch

PROJECT PITCHING

Six Talents Sarajevo participants pitch scripts currently in development to a five-member jury, their peers, and industry professionals scouting for up-and-coming talent.

This year's Pack&Pitch projects are:

BUNKER | Director: Marko Crnogorski | Macedonia
I HATE BERLIN | Producer: Diana Paroiu | Romania
PINKLER | Director: Patricia D'intino | Hungary
SIRIN | Director: Senad Sahmanović | Montenegro
SO, WHERE THE HELL IS MY PRINCE CHARMING? | Director: Sonja Rakić, Producer: Ana Renovica | Serbia
TIN PEST | Director: Vagelis Zouglos | Greece
Moderated by: Gabriele Brunnenmeyer and Selina Ukwuoma

16:00 – 17:00 Hotel Europe • Atrium
CineLink Talks | CineLink Drama | MIDPOINT TV Launch

RADIO TELEVISION OF SERBIA

DRAMA SERIES | Ivana Miković and Nebojša Bradić

Serbian public broadcaster RTS presents its new slate, including two much-anticipated, high-budget historical Dramas: NEMANJIĆI – THE BIRTH OF A KINGDOM and BLACK SUN, the latter of which premieres at the festival later in the day.

17:00 – 17:30 Hotel Europe • Atrium
CineLink Talks | MIDPOINT TV Launch

THE MARKET FOR TV DRAMA IN TURKEY AND THE PHENOMENON OF ITS INTERNATIONAL SUCCESS | Selin Arat (Tims & B Productions)

Turkish television series are wildly popular in Turkey and around the world, and are among the country's best-known economic and cultural exports. Turkey is the world's fastest-growing television series exporter and the second biggest exporter of series after the USA. Selin Arat, Director of International Operations at Tims&B Productions, maps the key players, discusses current trends and assesses the future of this long-running phenomenon.

17:30 – 18:30 Hotel Europe • Atrium
CineLink Talks | MIDPOINT TV Launch

HBO EUROPE ORIGINAL PRODUCTIONS | Steve Matthews, Ana Balentović

At CineLink last year, HBO Europe announced its move into original productions by launching in Adria region a hugely successful call for scripts. A year on, Steve Matthews and Ana Balentović tell us about the company's current slate and future plans. At the end of the session, the HBO Europe Award will be presented by Tereza Polachova and Steve Matthews to one of the MIDPOINT TV launch projects pitched earlier in the day.

CineLink Industry Days
Social Events

MONDAY • 14 AUGUST

18:30 – 20:00 Hotel Europe

INDUSTRY DRINK

All accredited guests welcome

20:30 – 22:30 Sarajevo Brewery

CINELINK INDUSTRY DAYS

DRINKS AT THE PUB

All industry badge holders welcome

TUESDAY • 15 AUGUST

13:00 -15:00 Army Hall • Atrium

FESTIVAL LUNCH

All industry badge holders welcome

18:30 – 20:30 Hotel Europe

INDUSTRY DRINK HOSTED BY

TALENT AGENCY ZONA

All accredited guests welcome

WEDNESDAY • 16 AUGUST

13:00 -15:00

GERMAN LUNCH WITH

BOSNIAN BBQ | Restoran LOVAC

Hosted by Medienboard Berlin-Brandenburg, Mitteldeutsche Medienförderung, Filmförderung Hamburg Schleswig-Holstein, FilmFestival Cottbus and connecting Cottbus

By invitation only

18:30 – 20:30 Hotel Europe

INDUSTRY DRINK HOSTED BY

FILM CENTER SERBIA

All accredited guests welcome



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



Alex Trailla
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



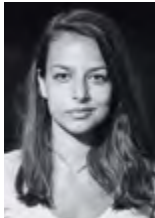
Sara Čorbić Mustafić
Avant Premiere Programme Assistant



Āsa Garnert
Industry Press & PR



Luka Venturin
Meetings Coordinator



Amina Kućuk
Meetings Assistant



Ali Dlakić
IT & VR Coordinator



Gulin Ustun
Matchmaker



Neta Rena Mor
Matchmaker



Nina Rodríguez
Matchmaker



Mladen Ungar
Industry Statistics & Analytics



Ismar Duraković
CineLink Industry Days Assistant



Emma Jaay
CineLink Industry Days Assistant



Ivo Kaunitz
CineLink Industry Days Assistant



Milica Tomašević
CineLink Industry Days Hospitality Desk



Tamara Kavazović
CineLink Industry Days Hospitality Desk

MIDPOINT | TV Launch Workshop



Eliska Maleckova
Project Supervisor



Katarina Tomkova
Programme Coordinator



Louise Johansen
International Relations

Film Center Serbia proudly presents films*, film projects** and talents*** at Sarajevo Film Festival

Meet in Sarajevo

Work together and achieve success together

*Competition

Documentary film

IN PRAISE OF NOTHING, Director: Boris Mitić, Production: Dribbling Pictures, Anti-Absurd, La Bête, Country: Serbia, Croatia, France

*Competition

Documentary film, BH film

WHEN PIGS COME, Director: Biljana Tutorov, Production: Wake Up Films, Country: Serbia, Croatia, Bosnia and Herzegovina

GUIDANCE THROUGH THE BLACK HOLE, Directors: Aleksandar Nikolić, Zlatko Pranjić, Production: Braidmade Films, The Theatre With Accent, Country: UK, Serbia, Bosnia and Herzegovina, Croatia

*Competition

Student film

NOBODY HERE, Director: Jelena Gavrilović

LIFE LASTS THREE DAYS, Director: Katarina Koljević

LOVE, Director: Dušan Zornić

*In focus

REQUIEM FOR MRS J., Director: Bojan Vuletić, Production: SEE Film Pro, Geopoly Film, Skopje Film Studio, Country: Serbia, Bulgaria, Macedonia, Russia, France

*Avant premiere

BLACK SUN, Director: Dragan Bjelogrić, Production: Radio Televizija Srbije, Cobra Film, Country: Serbia, Macedonia, Russia, Bosnia and Herzegovina

*Open Air, BH film

THE FROG, Director: Elmir Jukić, Production: Refresh Sarajevo, Skopje Film Studiom, Living Pictures, Propeler Film, Country: Bosnia and Herzegovina, Macedonia, Serbia, Croatia

* BH film

TWO SCHOOLS, Director: Srđan Šarenac, Production: Novi Film, Al Jazeera Balkans, Country: Bosnia and Herzegovina, Croatia, Serbia

THE ROAD MOVIE, Production: Volia Films, Novi Film

Country: Russia, Bosnia and Herzegovina, Croatia, Serbia, USA

**CineLink projects

THE USERS, Writer and Director: Ivan Ikić, Producer: Milan Stojanović, Production company: SENSE production, Country: Serbia

THE GREAT TRAM ROBBERY, Director: Slobodan Šijan, Writers: Slobodan Šijan, Biljana Maksić, Vladimir Mančić, Producer: Marko Paljić, Production company: Gargantua Films, Country: Serbia

DESIRE LINES, Director and Writer: Dane Komljen, Producer: Nataša Damjanović, Vladimir Vidić, Production company: Dart Film, Country: Serbia

**CineLink Drama

ALL PANTHERS ARE PINK, Creators: Titus Kreyenberg, Miroslav Mogorović, Writer: Dimitrije Vojnov, Director: TBC, Producers: Titus Kreyenberg, Miroslav Mogorović, Production company: Unafilm, Art & Popcorn, Country: Germany, Serbia

BURN BABY BURN, Creators: Marijana Verhoef, Writers: Marijana Verhoef, Ognjen Sviličić, Director: Dejan Zečević, Producer: Nikolina Vučetić Zečević, Production company: Biberche, Country: Serbia

GLYCERIN, Creators: Ivan Knežević, Miloš Pusić, Writers: Ivan Knežević, Miloš Pušić, Director: Miloš Pušić, Producers: Ivan Knežević, Miloš Pušić, Production company: Alvertise, Country: Serbia

THE LAST SOCIALIST ARTEFACT, Creators: Ankica Jurić Tilić, Robert Perišić, Writers: Milan F. Živković, Hana Jušić, Dalibor Matanić [Based on the book by Robert Perišić], Director: Dalibor Matanić, Producers: Ankica Jurić Tilić, Milan Stojanović, Production company: Kinorama, Sense production, Country: Croatia, Serbia

***Talents Sarajevo

ACTORS Ivan Marković, Vaja Dujović, **DIRECTORS** Strahinja Mladenović, Sonja Rakić

PRODUCERS Miloš Ljubomirović, Tijana Drakulić, Ana Renovica

SCREENWRITERS Katarina Janković, Milica Živanović, Sanja Živković

EDITOR Marija Kovačina | **DoP** Milica Drakulić | **TALENT PRESS** Mina Stanikić

PACK&PITCH Ana Renovica, Producer & Sonja Rakić, Director "So, Where the Hell Is My Prince Charming?"

CINELINK INDUSTRY DAYS ARE SUPPORTED BY:

Co-funded by the European Union  Creative Europe MEDIA

CINELINK CO-PRODUCTION MARKET AWARDS:



CINELINK WORK DRAMA AWARD:

CINELINK WORK IN PROGRESS AWARDS:



DOCU ROUGH CUT BOUTIQUE AWARDS:



CINELINK INDUSTRY DAYS PARTNERS:



REGIONAL FORUM PARTNERS:



CINELINK PARTNERS:



CINELINK DRAMA PARTNERS:



CINELINK INDUSTRY DAYS COUNTRY DELEGATIONS:



DOCU ROUGH CUT BOUTIQUE IN COOPERATION WITH:

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