

Magazine

CineLink Industry Days

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Aug 2018

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CineLink Industry Days /

Sarajevo Film Festival

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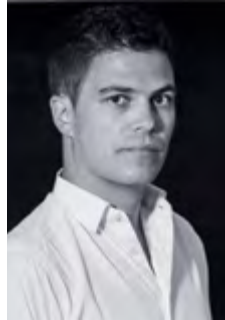
The **CineLink Hospitality Desk** at the Hotel

Europe is open 09-19 and we will be happy to

help you with any questions you may have.

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Jovan Marjanović

It has been an exciting year for screens in Southeast Europe, both the big and the small. Projects that were developed and presented in the various sections of CineLink were screened at prestigious film festivals to great critical acclaim, with titles like TOUCH ME NOT by Adina Pintilie, THE OTHER SIDE OF EVERYTHING by Mila Turajlić, and BUTTERFLIES by Tolga Karaçelik respectively winning the top prizes at the Berlinale, IDFA, and Sundance. Local television production was marked by equally exciting events. THE PAPER, Dalibor Matanić's acclaimed drama, was acquired by Netflix, making it available for almost half a billion viewers in 130 countries. HBO, another small-screen giant, recently finished shooting of its first regional original production. Directed by Academy Award-winning director Danis Tanović and written by Marjan Alčevski, SUCCESS was the winner of HBO Adria's First Draft contest, which was launched at the Sarajevo Film Festival in 2016. The fact that key players in the broadcasting and streaming field showed concrete interest in local talent, as well as the impressive 570 applications received for HBO's open call, are a clear indicator of a growing thirst for unique local stories that appeal to both domestic and international audiences.



Amra Bakšić Čamo

This year's edition of CineLink Industry Days is customised to cater the current needs of the regional audio-visual industry. CineLink Talks offers a rich and diverse programme of master classes, case studies, and panels on a variety of industry-focused topics, from quality television to film education. Our Co-Production Market, Work in Progress, and DOCU Rough Cut Boutique sections present upcoming projects by established authors, as well as work from new voices that we are certain to be watching on screens around the world over the next few years. CineLink Industry Days has identified a definite need of filmmakers in the region of further support for the creative documentary industry in Southeast Europe. In order to strengthen the documentary focus of CineLink, we entered into two additional partnerships, one with the renowned Docu Talents from the East programme organised by the Ji.hlava International Documentary Film Festival, and a second with the Documentary Campus Materschool. The True Stories Market returns with new important cases that deserve to be brought to wider audiences. Avant Premieres continues to provide a platform for new local-language films and regional distribution, while Talents Sarajevo Pack&Pitch give us a glimpse of the future.

The rising attendance at CineLink of festival programmers, sales representatives, and other industry professionals from every part of the production chain promises a crowded, exciting, and productive week. We look forward to spending it with you.

Welcome to CineLink Industry Days!

Jovan Marjanović
 Head of Industry

Amra Bakšić Čamo
 Head of CineLink

From CineLink to competition

Projects presented at previous editions of the CineLink Co-Production Market are having a great year. It all started with Tolga Karacelik's film BUTTERFLIES, which won the Best International Motion Picture Award at Sundance. This strong festival path continued with three premieres at this year's Berlinale: LEMONADE, ÁGA (both of which have been selected for the SFF Feature Competition Programme) and Golden Bear winner TOUCH ME NOT (In Focus selection). The Sarajevo Film Festival Competition line-up also features the world premiere of ALL ALONE. We talked to their creators.



BIANCA OANA | producer **ADINA PINTILIE** | director of TOUCH ME NOT

With TOUCH ME NOT, you participated in several international markets and pitching forums. Did the feedback you received in any way shape the final version of the film?

Definitely. The project was developed within several high-quality programmes, such as the Binger Filmlab Amsterdam, the TorinoFilmLab, and the Nipkow Programm, where several script advisors' and tutors' feedback had an important impact on the process. It also participated in IFFR's Cinemart Co-Production Market, as well as in the Atelier Cinéfondation of the Festival de Cannes, which helped establish the five-country co-production structure, and expanded the project's international network to a considerable degree. The Sarajevo Film Festival's CineLink Co-production Market has been a constant and key supporter of the project from its very first development steps – when TOUCH ME NOT received a Special Jury acknowledgement at CineLink in 2011 – up to its final post-production stage, when the market played an important role both in terms of financing (through the CineLink Work In Progress Award won in 2016) and in offering the first industry feedback on the first filmed material we showed.

In what way did TOUCH ME NOT benefit from the regional focus of CineLink?

The networking opportunities the programme offers were highly beneficial for us. We've had numerous valuable encounters during CineLink, of which some proved to be crucial, like the one with the CineLink Work in Progress Jury, which gave us the Post Republic Award, and the chance to meet Thomas Hailer, one of the Berlinale's curators, who watched our 50-minute assembly and was immediately attracted by the film. The buzz created around the film by the presentation and the award built up certain expectations – people were talking about it and some followed it closely, becoming a sort of ambassadors of the film.

TOUCH ME NOT is a very challenging film. How do you feel about the reaction it has incited?

Intimacy is such an essential aspect of life, and yet it is a topic we find very difficult to talk about, surrounded as it is by so many taboos and blockages. TOUCH ME NOT is an invitation to dialogue, it challenges you to take a look inside yourself and question the way you see things. And this self-reflective process might not always be comfortable. Right after the Berlinale, there was a surge of divided industry feedback, covering the entire spectrum, from outright praise to very negative critique. We understand very well – and respect – all the reactions the film triggers. It has been very interesting to notice, however, during the past few months of travelling around the world with the film, that in fact the reactions of regular viewers are not so divided – we encounter very warm reception everywhere we go. This has made us realise, once again, that very often, many professionals from the film industry, and especially in the sales and distribution arena, tend to underestimate the emotional intelligence of the regular cinema lover. TOUCH ME NOT explores essential aspects of our humanity. And precisely because it is a deeply humanistic film, our real, concrete encounters with audiences continue to confirm that TOUCH ME NOT is touching the emotions of a very wide and diverse public.

What are your distribution plans?

The film is in distribution in more than 35 countries, in Europe, North America, and Asia, and is on an extensive run in major festivals, with more than 40 confirmed selections for prestigious festivals all over the world. We believe TOUCH ME NOT has come at a time when this kind of human dialogue is deeply needed, and we hope the film and the debate it proposes will have an impact, will change something in terms of perception.

ZDENKA GOLD | producer of ALL ALONE

In what way did ALL ALONE benefit from the regional focus of CineLink Work in Progress?

We made our first presentation in front of international film professionals at CineLink, and their feedback was very valuable. But really, what we benefitted from most was the fact that after the presentation at Work in Progress we came home with a sales agent, Media Luna, with which we have very nice collaboration.



Does the feedback you received about industry markets and forums help in shaping the project and adapting it for its future festival life?

We received very constructive comments on the scenes we presented, and yes, the comments we received were very important when making decisions about the final cut. Since the life of ALL ALONE is just starting now at the Sarajevo Film Festival, we are going to see what the future will bring.

How do you feel about the world premiere in the Sarajevo Film Festival's Competition Programme – Feature Film?

The entire creative team and the actors are very proud and excited about the premiere in the competition. The Sarajevo Film Festival is the most important festival in Southeast Europe: many films that were launched here had long and prosperous lives after their premiere here, which makes the selection extremely important.

How important is the festival and its industry programme for you as a film professional?

The Sarajevo Film Festival industry programme has been seriously developed over the years. Its team handles the selected projects with lots of attention, which as a result attracts very important players in the film business in Sarajevo. The festival and its industry programme are a place that shouldn't be missed by anybody who wants to work in the Balkans, or with regional professionals. For me, this is a place of gathering and exchanging ideas, and starting point for many projects.

MILKO LAZAROV | director of ÁGA

The setting of ÁGA defies the expectations we might have of Southeast European cinema. Was it hard to convince the founders and co-producers to give it a go?

It might sound strange for such a complicated project, but we managed to find our partners easily. Since the very beginning and the shaping the idea of the project through post-production, there was a special charisma that enchanted our founders and partners.

ÁGA was developed through several international forums and markets. Did the feedback you received help to shape the project and package it for the international festival scene?

These forums contribute greatly to every participating project: you can meet people who share your ideas and visions and can help improve your project.

In what way did the regional focus of CineLink benefit ÁGA?

We found our German co-producer 42film during the CineLink Co-production Market, and it was a turning point in the development of the project.



Voices from the workshop

CineLink Co-Production Market and CineLink Drama do not only take place over a few days in August – they are programmes for which participants are invited to attend a workshop in the spring to develop their projects and prepare for the market, with the help of experienced tutors. Here are some impressions from this year's participants.

EFTHIMIS KOSEMUND SANIDIS

| director of WAR AND WAR

WAR AND WAR will be my debut feature film. I've always been quite reserved in opening a project up while in the delicate stage of its development. The workshop in April brought us together with Marten Rabarts, a very kind and insightful person who dutifully went through the treatment in a challenging and supporting manner together with a series of other perceptive consultancies, geared towards both the material itself, but also the workings of the industry. Hearing our own narrative concerns echoed in those meetings and trying to keep an open mind during those days made me more conscious of thinking of the characters and led me to exploit further the capacity of their worlds.



VUK RŠUMOVIĆ | director/co-writer of ANATOMY OF A CRIME

Creatively speaking, CineLink Drama has been an amazing experience. We had the benefit of working with top advisors and executives who know the TV industry from the inside out. Writing is a solitary process, and it seems like a gift to have a place where you can talk and think about your ideas, doubts, and struggles with people who are experts in the field. We all know and cherish CineLink's importance for the development and financing of feature film projects. Hopefully, regional broadcasters are going to recognise the importance of CineLink Drama as a place for new and groundbreaking series from Southeast Europe.



CO-PRODUCTION MARKET

AWARDS

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

JURY

Sehad Čekić, Film Centre of Montenegro
Georges Goldenstern, Cinéfondation
Behrooz Hashemian, Silkroad Production
Annamaria Lodato, ARTE France Cinéma
Mathilde Hersant, ARTE France Cinéma / ARTE Cofinova
Danijel Hočevar, EAVE
Boban Jevtić, Film Center Serbia
Čedomir Kolar, A.S.A.P. Films

WORK IN PROGRESS

AWARDS

TRT Award - 25,000 €
Post Republic Award – in-kind post-production services worth 50,000 €
CineLink Iridium Award – in-kind post-production services worth 20,000 €

JURY

Gabor Greiner, Films Boutique
Marco Mueller, Pingyao Crouching Tiger Hidden Dragon International Film Festival
Tolke Palm, The Post Republic
Serkan Yildirim, Turkish National Radio Television
Kim Yutani, Sundance Film Festival

CINELINK DRAMA

AWARD

FILM CENTER SERBIA CINELINK DRAMA AWARD – 10,000 €

JURY

Ana Balentović, HBO Adria
Dalibor Matanić, director/writer
Paula McHarg, Keshet International

DOCU ROUGH CUT BOUTIQUE

AWARDS

Digital Cube Award – in kind post production services worth 20.000 €
CAT&Docs Award – 2,000 €
HBO Europe Award – 2,000 €
IDFA Award – the winner will be fully invited to IDFA 2018
DOK Preview Award – invitation to present a project at DOK Leipzig 2018

JURY

Catherine Le Clef, CAT&Docs
Hanka Kastelicová, HBO Europe
Stefano Tealdi, Stefilm



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

arte

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CineLink Co-Production Market

The CineLink Co-Production Market in 2018 presents 17 feature-length fiction projects currently in development and financing to more than 100 producers, funders, and sales agents from more than 30 countries. This year's selection includes 10 emerging voices from Southeast Europe, already known for their successful short and documentary projects, who present their first feature-length films. The line-up also includes work from established authors as well as projects from guest regions. The CineLink Co-Production Market offers awards worth €36,000 in cash.

A CUP OF COFFEE AND NEW SHOES ON



Albania | Greece

Writer/Director: Gentian Koçi

Producers: Gentian Koçi, Blerina Hankollari

Production Company: Artalb Film (AL)

Co-Production Company: Graal Films (GR)

Two inseparable, deaf-mute, identical twin brothers in their 40s discover that, due to a genetic disease, they will separately, but progressively and irreversibly, go blind. Slowly sinking into an unbearable silent darkness, no longer able to see the world or each other, the two have to make a powerful decision.

BALAU



Romania

Writer/Director: Octav Chelaru

Producers: Radu Stancu, Ioana Lascăr, Livia Rădulescu (delegate producer)

Production Company: deFilm

Mrs Ivanovici, a 35-year-old religion teacher and the wife of the town priest, begins a relationship with Iuliu, her audacious 16-year-old student. Iuliu starts confessing to the priest.

THE CELTS



Serbia | Montenegro

Writer/Director: Milica Tomović

Producer: Vladimir Vasiljević

Production Company: EED Productions (RS)

Co-Production Company: Meander Film (ME)

In the aftermath of Yugoslavia's breakup, three generations, in equal parts hilarious and deranged, attend a child's costume birthday party.

CHEMISTRY



Romania

Writer/Director: Adina Dulcu

Producers: Tudor Giurgiu, Bogdan Crăciun

Production Company: Libra Film Productions

An injury on the handball court pushes Ana to fight against the limits of her own body, but also against those of an entire corrupt society. This is the most important match of her career. Of her life.

DESKMATE

**Turkey****Writers:** Ferit Karahan, Gülistan Acet**Director:** Ferit Karahan**Producer:** Kanat Doğramacı**Production Company:** Asteros Cinema

At a repressive boarding school, miles from anywhere, 13-year-old Yusuf is anxious to get his ill friend to hospital. First, he is thwarted by school bureaucracy, then by heavy snowfall. As they wait for roads to be cleared, teachers and students jostle to exonerate themselves from the mysterious circumstances surrounding the boy's condition, in the process revealing secrets and ruthless vendettas.

THE ELEGY OF LAUREL

**Montenegro****Writer/Director:** Dušan Kasalica**Producer:** Jelena Angelovski**Production Company:** Meander Film

The travels of a self-sufficient professor through several episodes of life and fantasy, in order to overcome contemporary narcissism.

ERASING FRANK

**Hungary****Writers:** Gábor Fabricius, György Baráthy**Director:** Gábor Fabricius**Producers:** Gábor Ferenczy, András Muhi, Gábor Fabricius**Production Company:** Focus Fox**Co-Production Company:** Otherside Stories

The year is 1983. Frank, an angry kid from the streets with "no future", plays in a punk band. The state has banned punk music because its words are too political. Frank escapes to a psychiatric ward, where Hanna, a young enemy of the system, joins him. Medication mutes Frank, but words of freedom are louder.

FIUME O MORTE!

**Croatia | France | Slovenia****Writer/Director:** Igor Bezinović**Producers:** Tibor Keser, Vanja Jambrović, Fabrizio Polpettini**Production Company:** Restart (HR)**Co-Production Company:** La Bête (FR), Nosorogi (SI)

In the aftermath of World War I, the famous Italian poet D'Annunzio conquered and declared the Croatian city of Fiume as an independent micro-state, which soon made this Adriatic town the most liberal place on Earth, leaving a long-lasting legacy.

THE ISLAND WITHIN

**Azerbaijan | France****Writer/Director:** Ru Hasanov**Producer:** Orkhan 'Ata' Tarverdzade**Production Company:** Coyote Cinema (AZ)**Co-Production Company:** Arizona Productions (FR)

Vitaly Pronin lives alone on the island of Kur Dili on the border of Azerbaijan and Iran, with no electricity or running water. The island was a prosperous Soviet animal farm until the Caspian Sea rose and destroyed the bridge connecting it to the mainland. Now 67, Vitaly enjoys the twilight of his life on the island with thousands of feral horses, until his solitude is interrupted by Seymour, an emotionally and physically abused international chess grandmaster.

MAY LABOUR DAY

**Bosnia and Herzegovina | Croatia | France | Slovenia | Serbia | Montenegro****Writer/Director:** Pjer Žalica**Producers:** Pjer Žalica, Aida Huseinović, Rusmir Efendić**Production Company:** Forum Association for Art and Culture (BH)**Co-Production Company:** Propeler Film (HR), A.S.A.P. Films (FR), Staragara (SI), Film House Baš Čelik (RS), Artikulacija Film (ME)

The quest for truth liberates, but at the same time binds and injures.

NATURAL LIGHT



Hungary | Belgium | Latvia

Writer: Dénes Nagy (based on the novel by Pál Závada)

Director: Dénes Nagy

Producers: Marcell Gerő, Sára László

Production Company: Campfilm (HU)

Co-Production Company: Novak Prod (BE), Mistrus Media (LV)

March 1943. A Hungarian soldier is sent on a mission during which he witnesses a mass murder. NATURAL LIGHT is about making decisions in a morally ambiguous world.

ORCHESTRA



Slovenia

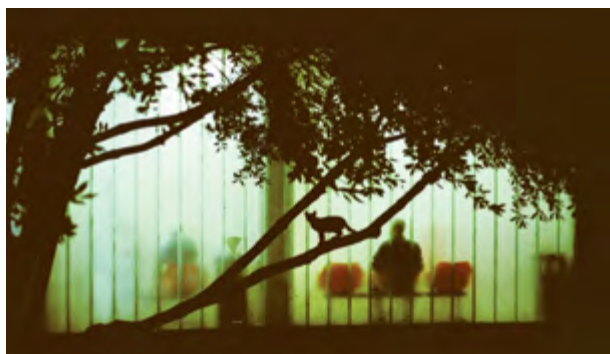
Writer/Director: Matevž Luzar

Producer: Petra Vidmar

Production Company: Gustav Film

Events that take place on an orchestra tour should ought to change the band members' lives, but they decide to sweep them under the rug.

SAFE PLACE



Croatia | Slovenia

Writer/Director: Juraj Lerotić

Producer: Boris T. Matić

Production Company: Propeler Film (HR)

Co-Production Company: Staragara (SI)

A family tries to save Damir from himself. The film takes place within 24 hours.

SUMMER NIGHT, HALF PAST TEN



Serbia | Romania

Writers: Ivana Mladenović, Adrian Schiop

Director: Ivana Mladenović

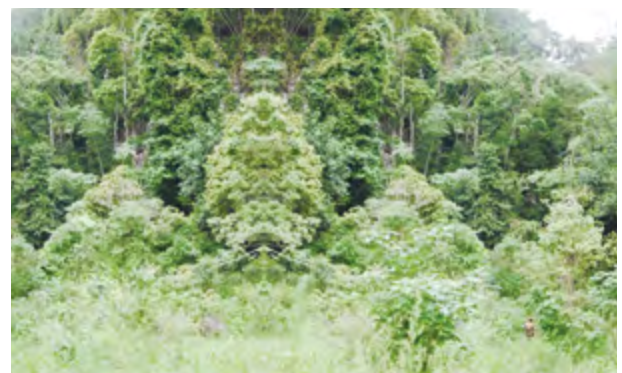
Producers: Jelena Mitrović, Ada Solomon

Production Company: Film House Baš Čelik (RS)

Co-Production Company: Hi Film Productions (RO)

Ana, a Serbian actress living in Romania, returns to her hometown on the opposite bank of the Danube to be the very image of a music festival that celebrates the friendship between the two nations. But when she gets caught up in political games, has a secret affair with a boy much younger than herself, and invites her Romanian friends for a provocative performance, nothing goes according to plan.

WAR AND WAR



Greece

Writers: Efthimis Kosemund Sanidis, Elizampetta Iliia-Georgiadou

Director: Efthimis Kosemund Sanidis

Producer: Yorgos Tsourgiannis

Production Company: Horsefly Productions

Returning from war to attend his father's memorial ceremony, Ilias embarks on a quest for inner peace and reconciliation.

THE ENCHANTED WANDERER

**Canada****Writer/Director:** Babak Payami**Producers:** Hussain Amarshi, Charles Wachsberg, Elda Ferri**Production Company:** Payam Films Inc.**Co-Production Company:** Mongrel Media, Distinctive Entertainment

It takes the Bolshevik Revolution, the Nazi takeover of Germany, and fascism in Italy to transform Lev Nussimbaum, a young Azeri Jewish boy, into Essad Bey, the famous writer who understood nothing of love.

STREAMS

**Tunis | France | Luxembourg | Belgium****Writer/Director:** Mehdi Hmili**Producer:** Moufida Fedhila**Production Company:** Yol Film House (TN)**Co-Production Company:** MPM Film (FR), Tarantula Productions (LU/BE)

Amel is released from prison after an adulterous affair. In the violent streets of Tunis, she searches for her missing son.

THE VOICE OF AMIRAH

**Qatar****Writer/Director:** Khalifa Al-Thani**Producer:** Mohammed Fakhroo**Production Company:** Doha Film Institute**Co-Production Company:** Film House Qatar

After Amirah's vengeful half-sister Assyah steals her private journal, secrets unravel, jeopardising her pursuit of an education and ultimately forcing her unwillingly into marriage.

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THE

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SEYİT NİZAM YILMAZ | MERT BUĞRA TATAROĞLU | KUTAY SANDIKÇI | GÖKHAN YIKILKAN | BURÇİN SEZEN

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YÖNETMEN | DIRECTOR **OSMAN NAIL DOĞAN** SENARYO | WRITTEN BY **OSMAN NAIL DOĞAN - SAMET DOĞAN** YAPIMCI | PRODUCER **SİNAN SERTEL - TURGAY ŞAHİN** YAPIM | PRODUCTION **FANUS-U HAYAL FİLM - TRT**



Fanus-u Hayal
TRT



Sinema
GÖRSEL MEDYALAR
Kültür ve Turizm Bakanlığı

Köprü
Bridge
TRT

BASKA
SİNEMA

CineLink Work in Progress

CineLink Work in Progress is a section of the Sarajevo Film Festival's co-production market that serves as a showcase of the most exciting new works from Southeast Europe and the MENA region. Closed screenings of 10 exciting new feature-length films (eight fiction and two documentary) will be presented to 60 high-profile industry professionals (funders, sales agents, distributors, broadcasters, and festival programmers) with the aim of assisting in their completion and enhancing their distribution possibilities. In addition to projects from Bulgaria, Hungary, Israel, Palestine, Romania, and Turkey, CineLink Work in Progress will also host a guest project from China. Selected projects address current social and political issues with creative vigour and fresh ideas. CineLink Work in Progress offers awards worth €95,000 in cash and services.

AFRICA



Israel
Director/Writer: Oren Gerner
Producer: Itay Akirav
Production Company: Film Harbour
Looking for: Post-production funding, sales, distribution

Sixty-eight-year-old Meir is a retired engineer. For the past 30 years, he has been engaged in the planning of village ceremonies. Now, his job has been transferred to the local youth. While his health is in decline, Meir goes out on a silent but meaningful journey to reconstruct his shaken manhood. Throughout the film, images from his journey to Africa with his wife Maya echo an inner possibility of a wild life.

BELONGING



Turkey | France
Director/Writer: Burak Çevik
Producer: Selman Nacar
Co-Producer: Kerem Ayan
Production Company: Fol Film (TR)
Looking for: Post-production funding, possible co-production, sales

A topographical observation of a criminal case, set 15 years after the crime took place, accompanied by the statements given by the suspects at the police station. Then, a return to the past to show the night the perpetrators of crime met.

CAT IN THE WALL



Bulgaria | UK | France
Director/Writer: Mina Mileva, Vesela Kazakova
Producers: Mina Mileva, Vesela Kazakova
Production Company: Activsit38 (BG)
Co-Production Companies: Glasshead Limited (UK), Ici et Là Productions (FR), Bulgarian National Television (BG)
Looking for: Post-production services and funding, sales, festivals

Based on real events, this story depicts a pivotal moment for the United Kingdom. The housing crisis, gentrification, Brexit, and a stolen cat make the life of a Bulgarian single mother rather complicated.

THE GOSPEL ACCORDING TO MY FATHER



Israel
Director: Dani Rosenberg
Writer: Dani Rosenberg, Itay Kohay
Producers: Stav Meron, Dani Rosenberg
Production Company: Pardes Films
Looking for: Co-producer/partner for post-production, sales agent

Although Tel Aviv burns to the ground at the end of the fictional film Asaf tried to make with his father, his father's real world does not end with a bang, but with a slow crumble.

HILAL, FEZA AND OTHER PLANETS



Turkey

Director/Writer: Kutluğ Ataman

Production Company: WITCH

Producers: Sercan Tevs, Kutluğ Ataman

Looking for: Post-production funding

Hilal, a first-year university student, arrives in Istanbul to learn she cannot set foot on campus wearing her headscarf. Meanwhile, her new neighbour Feza, age 19, has escaped being bullied for being himself. The two become friends.

IBRAHIM



Lebanon | Palestine | Qatar | Denmark

Director: Lina Alabed

Writers: Lina Alabed, Rami El Nihawi

Producer: Rami El Nihawi

Production Company: SakaDo (LB)

Co-Production Company: Kirstine Barfod Film (DK)

Looking for: Sales, distribution, festivals

Ibrahim, my father, was a secret member of the Palestinian Militant Organization Revolutionary Council (Abu-Nidal), which was known for its suspicious intelligence affairs. In 1987, we were living in Damascus. He left for a few days on a regular mission, but never came back.

LEGACY



Romania

Director: Dorian Boguță

Writers: Loredana Novak, Dorian Boguță

Producer: Oana Giurgiu

Production Company: Hai Hui Entertainment

Looking for: Post-production, sales agents, festivals

Upon discovering he is suffering from a serious disease, Anton decides to help Ana, his childless married sister, to have a baby. Anton's obsession with playing with destiny leads to reckless actions and an unexpected end.

THE MOTHERLANDS



Hungary | Romania

Director/Writer: Gabriel Babsi

Producers: Ágnes Horváth-Szabó, András Pires Muhi

Production Company: ELF Pictures (HU)

Co-production Company: Domestic Film (RO)

Looking for: Co-producers, post-production funding, pre-sales, sales, festivals

THE MOTHERLANDS is a six-year journey of dealing with the problem of losing and rebuilding identity while searching for a better life, spread across two continents and different moral principles.

ZAVERA



Romania

Director: Andrei Gruzsniczki

Writer: Mircea Stăiculescu, Andrei Gruzsniczki, Lia Bugnar

Producers: Alexandru Teodorescu

Production Company: Saga Film

Looking for: Co-producer/partner for post-production, sales/distribution

After the suspicious death of his best friend Nic, Stefan, a 50-year-old businessman, uncovers an unknown part of their relationship and has to come to terms with his new life.

GUEST PROJECT

THE PIG BUTCHER



People's Republic of China

Director/Writer: Wang Yi-tong

Producer: Jia Zhang-ke

Production Company: Fabula Entertainment

Co-produced by: Li Di

Looking for: Funding

A shotgun falls from the hands of the rich, and the children of the poor pick it up. A bullet is shot through the chest of a dog, into the buttocks of its mistress. The savage dies in a dream, and escapes through the mountains.

The top half of the image features a sunset over a calm sea. The word "iridium" is written in a large, white, lowercase sans-serif font at the top. Below it, the word "STARLINK" is rendered in a white dot-matrix font. A small sailboat is visible on the horizon line.

iridium

STARLINK

In love with Cinelink

The bottom half of the image has a dark purple and blue abstract background with wavy, organic shapes. The text "CineLink Drama Award" is centered in a large, white, sans-serif font.

CineLink Drama Award

PROUDLY POWERED BY

Film Center Serbia

WWW.FCS.RS

CineLink Drama

The 2018 has proven to be a milestone for the broadcasting and streaming industries in Southeast Europe. The Croatian drama series THE PAPER was acquired by Netflix, which has made it available in 130 countries. SUCCESS, the first original HBO production made in the region, wrapped shooting in June, leaving us in eager anticipation of its premiere in the months to come. The CineLink Drama programme is designed to address the changing needs of the regional broadcasting industry, and it has expanded to include quality television content from Southeast Europe. Five exciting series in development will be presented to key European and regional broadcasters, and VoD and SVoD operators and distributors, followed by question-and-answer sessions and one-on-one meetings. A number of case studies and talks will shed a light on the convergence of the film and television sectors, as well as other key issues impacting the industry. In addition, MIDPOINT will run its TV Launch workshop, during which 5 projects will be presented at a joint pitch session. With the aim of boosting the development process for drama series from the region, CineLink Industry Days awards a €10,000 cash prize.

ANATOMY OF A CRIME



*also developed through MIDPOINT TV LAUNCH 2018

Serbia

Crime, thriller | 10 x 52' | Serbian

Creators/Writers: Ana Tomović, Vuk Ršumović

Producers: Uglješa Jokić, Mirko Bojović

Production Companies: Baboon Production, Work In Progress

After a horrendous murder stuns a secluded village in Yugoslavia in 1969, the most famous lawyer in Belgrade decides to defend the childless woman he believes has been falsely accused of the crime.

BAD BLOOD



Serbia

Drama | 10 x 45' | Albanian | German | Serbian | Turkish

Creator: Milutin Petrović

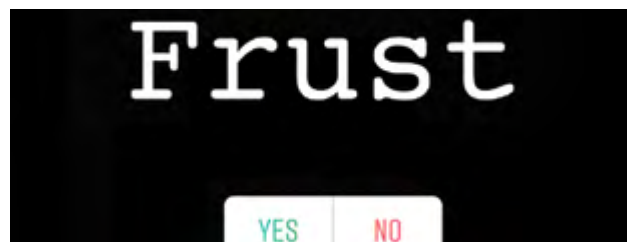
Writer: Vojislav Nanović

Producer: Snežana van Houwelingen

Production Company: This and That Productions

A wealthy Christian minority leader in the Turkish Empire in the mid-19th century attempts to preserve the independence of his people and the reputation of his family as he sets off a chain of events that result in a tragic multi-generational family saga.

FRUST



Bosnia and Herzegovina

Drama, crime, comedy | 6 x 55' | Bosnian

Creator/Writer: Srđan Vuletić

Hate, spin, and fake.

GREATER THAN DEATH



Turkey

Black comedy | 8 x 50' | Turkish

Creators: Arya Su Altıoklar, Samim Türkmen

Writer: Avni Tuna Dilligil

Producers: Metin Alihan Yalçındağ, Mehmet Altıoklar, Yaman Birman

Production Companies: May Productions, Kisakes Production

The story of a desperate detective who heads the homicide bureau of an island where no murders have occurred in the last 39 years.

THESEUS



Greece

Crime | 8 x 60' | Greek

Creator/Writer: Panagiotis Losifelis

Producer: Eleni Pnevmatikou

Production Company: Pnevma Productions

Two detectives investigate a series of crimes linked to a killer, who is looking for justice and personal closure.

MIDPOINT

A TRAINING AND NETWORKING PLATFORM FOR FILM & TV DEVELOPMENT

FEATURE LAUNCH

TV LAUNCH

SHORTS



Deadline for applications:
September 21, 2018

www.midpoint-center.eu

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ACE PRODUCERS.

ACE PRODUCERS IS AN EXCLUSIVE NETWORK OF EXPERIENCED INDEPENDENT FILM PRODUCERS FROM EUROPE AND BEYOND.

ACE Producers' Director and Head of Studies, Jacobine van der Vloed, is present at CineLink from 12 to 16 August 2018.

To organise a meeting to discuss possible applications for the 2019-2020 session, or to get more information on the network, please email: jacobinevandervloed@ace-producers.com

www.ace-producers.com



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Toronto International Film Festival

OFFICIAL AWARD FOR BEST
FEATURE-LENGTH
DOCUMENTARY
idfa 2017

OFFICIAL SELECTION
DOC NYC
2017

THE
OTHER SIDE
OF EVERYTHING
Druga strana svega
by Miro Turajlic

gledaj na / now streaming on

HBO GO

www.hbogo.ba

MIDPOINT TV Launch

ATAVISM



Czech Republic
Eco-ethno horror laced with black humour | 10 x 50' | English | Spanish
Writers: Andrea Culková, Rafael Lopez, Jan Vejnar
Producers: Andrea Culková, Viktoria Hozzova, Miroslav Novak
Production Company: Duracfilm
 The ongoing fight between primitivism and humanism.

MOTHER'S GOT A GUN



Germany
Drama | 8 x 50' | German
Creators/Writers: Eike Goreczka, Arne Kohlweyer
Producer: Eike Goreczka
Production Company: 42Film
 Three former Red Army Faction terrorists have to return to Germany in secret, as one of them is terminally ill. Back home, they are rejected by their families, betrayed by their friends, and pursued by their victims.

SLEEPOVER



Greece
Dramedy | 8 x 30' | Greek
Creators/Writers: Maria Hatzakou, Alkis Papastathopoulos
Producers: Amanda Livanou
Production Companies: Neda Film, Haos Film
 Against the backdrop of chaotic and ever-changing Athens, two women engage in a crazy love chase that will turn their everyday lives upside-down.

MIDPOINT TV Launch Awards

HBO Europe Award

\$5,000 handed out by the partner of the workshop, HBO Europe, to celebrate the Best TV Series Project of the MIDPOINT TV Launch 2018 program.

C21 Media Award

Given out by the partner of the workshop, C21 Media, the award will give a one-year subscription access to one of the MIDPOINT TV Launch 2018 participants.

Art Department Masterclass

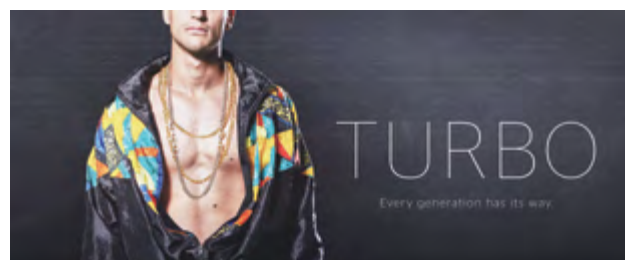
Granted by the Art Department Masterclass, the award will bring one TV Launch project to the second, practical assignment workshop of the program, at which it will be developing its production design by a new generation of European art directors, under the supervision of the most significant international professionals.

TRANSIT



Belgium
Drama | 13 x 50' | Dutch
Creators/Writers: Domien Huyghe, Melissa Dhondt
 Belgium, 1985. After the sudden death of his wife, truck driver Victor struggles to maintain control over his life, his family, and the recent involvement of the family business in the world of illegal organ trade.

TURBO



Serbia | Germany
Drama | 8 x 50' | English | German | Serbian
Creators: Milica Živanović, Matthias Nerlich, Milan Stojanović
Writers: Milica Živanović, Boris Grgurović, Matthias Nerlich
Producers: Milan Stojanović, Matthias Nerlich
Production Company: Sense Production (RS)
 Aging mobster Dragan struggles to adapt to the times by fighting against the teenage hotshots who are on the rise in the criminal underworld, and realises that his son is becoming the face of this emerging "turbo-generation".

Docu Rough Cut Boutique

How can you elevate your regional documentary to the international stage? With this question, we started the Docu Rough Cut Boutique eight years ago in Sarajevo. In collaboration with Balkan Documentary Centre from Sofia, the Sarajevo Film Festival has shaped this unique regional platform for projects from Southeast Europe and the Caucasus. The two-module structure of the workshop (the first session takes place in Sofia in June, the second in August during CineLink Industry Days) provides an opportunity for tailor-made mentorship and extensive feedback sessions, as well as access to the film market and decision-makers. The five projects selected for the 2018 edition will compete for awards worth €24,000 in cash and services, as well as an invitation to present projects to experts from the International Documentary Film Festival Amsterdam and DOK Leipzig.



OPEN PRESENTATION: AUGUST 15
10:00 -11:30 Hotel Europe • Screening Room 1

Mentors: Noemi Schory (Israel), Independent Producer and Director | Thomas Ernst (Hungary), Freelance Film Editor and Author | Catherine Le Clef (France), Head of World Sales, CAT&Docs | Hanka Kastelicová (Czech Republic), Executive Producer of Documentaries, HBO Europe | Stefano Tealdi (Italy), Director, Producer, Founder of STEFILM | Oliver Huddleston (UK), Documentary Editor

Heads of DOCU Rough Cut Boutique and moderators of all sessions are Rada Šešić (Filmmaker, Festival Selector, Critic, Lecturer, and Curator; The Netherlands/Bosnia and Herzegovina) and Martichka Bozhilova (Producer at AGITPROP, and Founder and Director of the Balkan Documentary Centre; Bulgaria).

DAUGHTER OF CAMORRA



Slovenia | 80'

Director: Siniša Gačić

Editor: Andrej Nagode

Producer: Dunja Klemenc

Production Company: Studio Maj

Former Camorra assassin Cristina Pinto is struggling with the challenges of living a "normal" life after her release from the Italian prison system, where she has spent 24 years. Soon after her release, her partner Raffaele, who is 20 years older than she, was diagnosed with lung cancer. Cristina is seeking refuge with her 28-year-old daughter Ellena. She is trying to bridge the nearly 25-year void in their relationship. At the age of 46, she tries to re-establish herself as lover, mother, and grandmother.

THE CHALICE



Romania | 90'

Director: Cătălina Tesăr

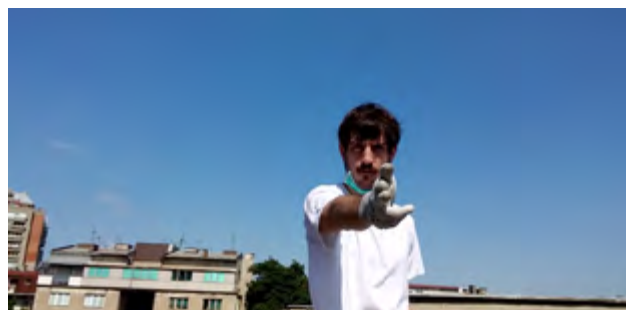
Editors: Dana Bunescu, Ciprian Cimpoi

Producer: Irina Malcea

Production Company: Luna Film

Peli and Nina, a young Roma couple from Transylvania, are parents to a five-year-old girl whose marriage has been arranged by their parents. Now, the couple strive to conceive a son in order to comply with a local custom concerning the male inheritance of ancient chalices, which are hidden. If they do not manage to do so, Peli and Nina's marriage might rupture.

DIARY OF A SERIOUS OFFENDER



Serbia | 90'

Director: Danilo Ceković

Editor: Ana Ristović

Producer: Milan Milosavljević

Production Company: Akademski filmski centar

A coming of age story set against the backdrop of a Belgrade public pool. Danilo is passing his summer undertaking 40 days of public service. Along with his girlfriend Mira, they start to make a diary of their story together on his mobile phone.

THE MAGIC LIFE OF V



Finland | Denmark | Bulgaria | 80'

Director: Tonislav Hristov

Editor: Tonislav Hristov, Anne Junemann

Producer: Kaarle Aho

Production Company: Making Movies (FI)

Co-production Companies: Kirstine Barfod Film (DK), Soul Food (BG)

While trying to become more independent, as well as to help her mentally disabled brother through live-role-playing, a young woman haunted by childhood trauma learns to face her own past.

ONE OF US



Croatia | 56'

Director: Đuro Gavran

Editor: Nina Velnić

Producer: Đuro Gavran

Production Company: Pipser

A 15th high-school reunion. Ten friends at one table are trying to have fun, when a letter shocks them all. ONE OF US is a film about social reactions to the disclosure of child sexual abuse.

GUEST PROJECT DEALING WITH THE PAST

AKTION DB



Croatia | Slovenia | Serbia | 85'

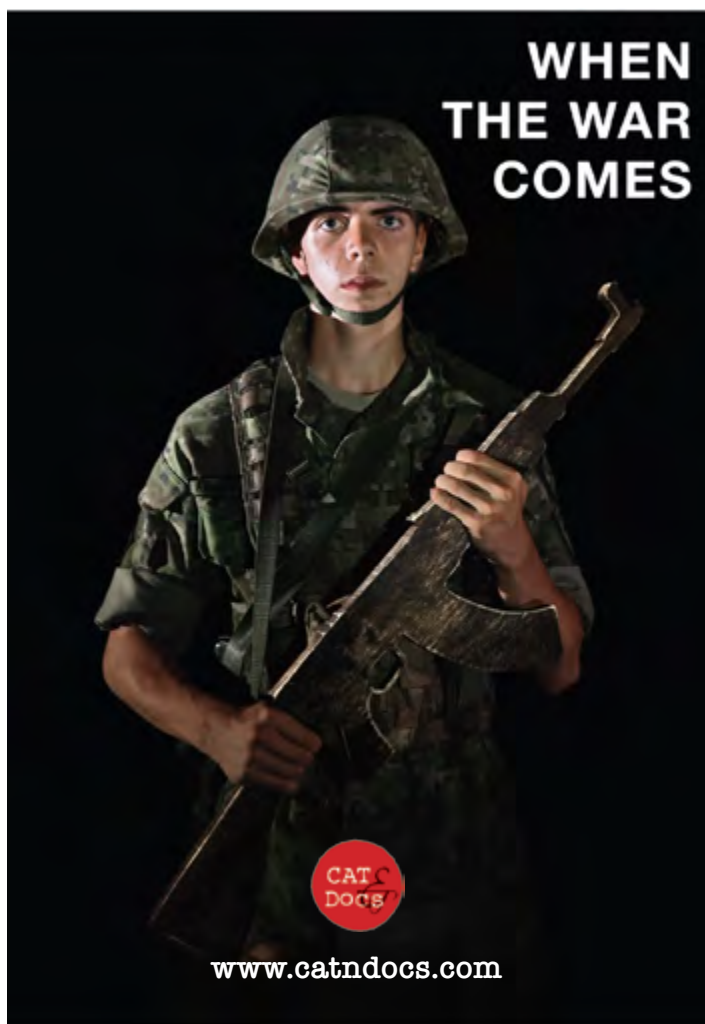
Director: Dana Budisavljević

Editor: Marko Ferković

Producer: Miljenka Čogelja, Olinka Vištica, Vlado Bulajić, Snežana van Houwelingen

Production Company: Hulahop (HR), December (SI), This and That Productions (RS)

A story that follows a remarkable rescue campaign that took place in Zagreb during World War II. It is a story about a woman who, with a handful of her closest associates, saved from imminent death more than 10,000 children from ill-famed camps established by Ustashe, collaborationists of Nazi Germany. For a long time her name has been erased from history as her remarkable deeds were attributed to others.



**Documentary Campus
Masterschool**

As part of the Documentary Campus, over the course of a five-day workshop, 15 European producer/director teams are assisted in developing their documentary projects to appeal to international audiences. More information can be found at www.documentary-campus.com.

INTERNATIONAL DOCUMENTARY FILM FESTIVAL AMSTERDAM

2018

IDFA November 14 – 25

Accreditation is now open; deadline October 10

IDFA DocLab November 15 – 25

Deadline for entry: August 1

IDFA Forum November 18 – 21

Deadline for entry: August 15

Docs for Sale November 16 – 22

Deadline for entry: September 15

IDFAcademy November 15 – 18

Deadline for accreditation: September 15

IDFA DocLab Academy November 16 – 20

Deadline for accreditation: September 1

IDFA Bertha Fund

IDFA Bertha Fund Europe Distribution:



Applications accepted until October 1

Deadlines for entry 2019:

IDFA Bertha Fund Classic: February 1 and May 15

IDFA Bertha Fund Europe Co-Production: May 1

www.idfa.nl/industry

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Docu Talents from the East

Organised by the Ji.hlava International Documentary Film Festival, Docu Talents from the East presents upcoming documentary films from Central and Eastern Europe. Ten new feature-length creative documentary projects, in production or post-production, pursue appropriate market-access points during CineLink to further their conversion and placement efforts. The selected projects are slated for release between September 2018 and August 2019, and will be introduced by the director and the producer in eight-minute overview presentations, which include three-minute trailers. The most promising project will receive the Docu Talent Award in co-operation with Current Time TV. The award is accompanied by a prize in the amount of \$5,000.

OPEN PRESENTATION | AUGUST 15 15:00-17:00

Hotel Europe • Screening Room 1

BABUSHKA. LOST IN TRANSITION



Belarus | Ukraine | 71'

Director: Aleksandr Mihalkovich

Editor: Petro Tsymbal

Producer: Volia Chajkouskaya, Igor Savychenko

Production Company: Volia Films (BY)

Co-production Company: Directory Films (UA)

15 years ago, grandma Zina (80) has moved to the city of Evpatoria in Crimea to live out her last days. But after the annexation of the peninsula by Russia, her paradise turned into despair. The war between politicians and states has shifted into disagreements between once close people and friends, which affect her tranquility and peace. Zina will have to decide whether to stay in the Crimea or leave.

BIRTHDAY



Azerbaijan | 63'

Director: Hilal Baydarov

Editor: Hilal Baydarov

Producer: Hilal Baydarov

Production Company: Ucqar Film

Today is a lonely woman's birthday. Her husband died years ago, and her sons have left her alone. She expects nothing more than a simple telephone call, but nobody calls.

BOY OF WAR



Germany | Czech Republic | 80'

Director: Cyprien Clément-Delmas, Igor Kosenko

Editor: Martin Reimers, Oscar Loeser

Producer: Fabian Driehorst, Veronika Kührová

Production Company: Fabian&Fred (DE), Analog Vision (CZ)

"Why are you here? Are you mentally sick? Do you want to kill people?" the Ukrainian military commander asks 18-year-old recruit Artiom.

THE BLACK WEDDING



Serbia | 80' / 52'

Director: Dragan Nikolić

Editor: n/a

Producer: Jovana Nikolić

Production Company: Prababa Production

A film about facing loss, based on the story of three generations of women who were involved in the same black wedding, a ritual of secret marriage between the dead and the living.



selected co-productions

Ana Mon Amour - Official Selection in Berlinale Competition 2017 | **Albüm** - France 4 Visionary Award at Cannes Film Festival 2016 | **Bridges of Sarajevo** - Official Selection Cannes Film Festival 2014 | **ULTRA** - EFA Documentary Selection 2018 | **Victory Day** - Selection Berlinale Forum 2018 | **Donbass** - Un Certain Regard Cannes 2018

www.avanpost.co

www.digitalcube.ro

Ji.hlava 22 International Documentary Film Festival

Ji.hlava

25–30 OCTOBER 2018

- EMERGING PRODUCERS**
presentation of the upcoming generation of European documentary film producers
- FESTIVAL IDENTITY**
workshop offering a unique opportunity for sharing experience among festival organizers and programmers from around the world
- CONFERENCE FASCINATIONS**
one-day conference on experimental film distribution
- INSPIRATION FORUM**
project searching for new topics and provocative questions for future documentary films
- JI.HLAVA ACADEMY**
educational, networking and inspiring platform aimed at professionals representing various elements in non-fiction contemporary cinema
- EAST SILVER MARKET**
the latest production of creative and television documentary films from Central and Eastern Europe (IDE)

www.ji-hlava.com

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DANCE WITH ME, DAD



Poland | 60'

Director: Malgorzata Gozdzik

Editor: Sabina Filipowicz

Producer: Magdalena Puzmujniak, Joanna Zielinska

Production Company: Big Wave Films, Munk Studio

A woman returns to her family home as an adult, after years of artistic studies. She wants to reconnect with her grumpy, pessimistic father.

HONEYLAND



Macedonia | 87'

Director: Ljubomir Stefanov, Tamara Kotevska

Editor: Atanas Georgiev

Producer: Atanas Georgiev, Ljubomir Stefanov

Production Company: Trice Films, Apollo

The last female beehunter in Europe must save the bees and return the natural balance in Honeyland, when a family of nomadic apiarists invades her land and threatens her livelihood.

JAN JEDLIČKA: COLOURFUL TRACES OF A LANDSCAPE



Czech Republic | 75'

Director: Petr Zaruba

Editor: Pavel Kolaja

Producer: Alice Tabery

Production Company: Cinepoint

Against a background of the personal and artistic story of the Czech painter Jan Jedlička, this film offers a meditation about our perception of landscape and its influence on people, and about the inner landscape we carry inside ourselves.

MAIA – PORTRAIT WITH HANDS 1999-1905



Romania | 80'

Director: Alexandra Gulea

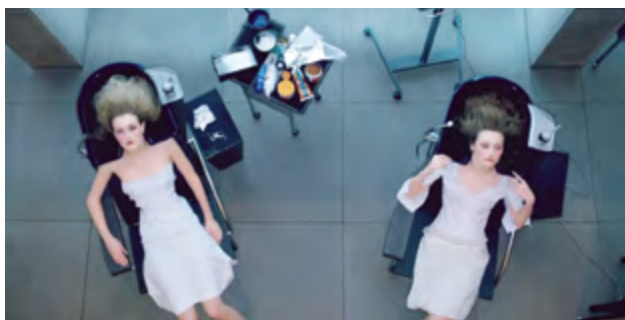
Editor: Frederic Fichet

Producer: Ana Maria Pirvan

Production Company: Anchor Films

An attempt to understand grand history through personal history and, at the same time, to share with the public an intimate relation with "the hands that raised us". A tribute to those anonymous people who through our love become heroes.

THE RED SHEEP



Italy | Romania | 90'

Director: Sara Tirelli

Editor: Bogdan Jugureanu

Producer: Ioana Ţurcan

Production Company: Studioset (RO)

A look at the life and work of the famous Italian fashion photographer and granddaughter of Benito Mussolini, Maria Vittoria Backhaus.

VIVA VIDEO, VIDEO VIVA



Czech Republic | 90'

Director: Adela Komrzy

Editor: Simon Hajek

Producer: Vit Komrzy

Production Company: Universal Production Partners

A documentary exploration and reconstruction of Czech video art against the background of communist totalitarianism.

Avant Premiere

Launched in 2014, the Avant Premiere programme is designed to strengthen the regional cinema network, and to promote and distribute local films and television dramas in the regional market. Through its three sections – Gala, Trailers, and Lab – the programme addresses a variety of challenges faced by the regional film distribution and exhibition sectors, offering innovative and practical solutions.

Avant Premiere Trailers

A showcase of 27 films presented by leading regional distribution companies. The selection offers sneak previews of highly anticipated regional and European titles, which will be released for theatrical distribution in the upcoming fall and winter season.

SCREENINGS: SUNDAY AUGUST 12 | 10:00 – 12:00 | Turkish Cultural Institute | Cinema

2i FILM

ALEKSI

Director: Barbara Vekarić
Production: Studio Dim, FilmKombajn
HR, RS | 2018 | 90' | NARRATIVE

WHAT A COUNTRY!

Director: Vinko Brešan
Production: Interfilm
HR | 2018 | NARRATIVE

ART VISTA

SOUTH WIND

Director: Miloš Avramović
Production: Režim, Art Vista, Archangel Studios
RS | 2018 | 125' | NARRATIVE

TAXI BLUES

Director: Miroslav Stamatov
Production: Viktorija Film, Klan Production
RS | 2018 | 95' | NARRATIVE

BLITZ FILM & VIDEO DISTRIBUTION

ASTERIX: THE SECRET OF THE MAGIC POTION

Director: Alexandre Astier, Louis Clichy
Production: SND
FR | 2018 | ANIMATION

BELLEVILLE COP

Director: Rachid Bouchareb
Production: Lionsgate
FR | 2018 | NARRATIVE

EMPEROR OF PARIS

Director: Jean-François Richet
Production: Gaumont
FR | 2018 | NARRATIVE

F20

Director: Arsen A. Ostojć
Production: Filmosaurus Rex
HR | 2018 | 90' | NARRATIVE

PATRICK

Director: Mandie Fletcher
Production: Monolith
UK | 2018 | 94' | NARRATIVE

SINK OR SWIM

Director: Gilles Lellouche
Production: StudioCanal
FR | 2018 | 122' | NARRATIVE

FILM HOUSE SARAJEVO

NEVER LEAVE ME

Director: Aida Begić
Production: Bešir Dernež
TR, BA | 2017 | 97' | NARRATIVE

MEGACOM FILM

ALAD`2

Director: Lionel Steketeer
Production: Pathé
FR | 2018 | NARRATIVE

COLD WAR

Director: Pawel Pawlikowski
Production: Opus Film, Polish Film Institute, Apocalypse Pictures, MK2 Productions, BFI Film Fund, Film4, MK2 Films, Protagonist Pictures
PL, FR, UK | 2018 | 84' | NARRATIVE

DOGMAN

Director: Matteo Garrone
Production: Archimede, Le Pacte, Rai Cinema
IT, FR | 2018 | 102' | NARRATIVE

EVERYBODY KNOWS

Director: Asghar Farhadi
Production: Memento Films Production, Morena Films, Lucky Red
FR, ES, IT | 2018 | 132' | NARRATIVE

FILM STARS DON'T DIE IN LIVERPOOL

Director: Paul McGuigan
Production: Eon Productions, Synchronistic Pictures
UK | 2017 | 105' | NARRATIVE

JULIET, NAKED

Director: Jesse Peretz
Production: Apatow Productions, Bona Fide Productions, Ingenious Media, Los Angeles Media Fund (LAMF)
US, UK | 2018 | 105' | NARRATIVE

LORO 1

Director: Paolo Sorrentino
Production: Indigo Film, Pathe, France 2 Cinema
IT, FR | 2018 | 104' | NARRATIVE

ON CHESIL BEACH

Director: Dominic Cooke
Production: BBC Films, Number 9 Films
UK | 2017 | 110' | NARRATIVE

RACER AND THE JAILBIRD

Director: Michaël R. Roskam
Production: Savage Film, Stone Angels, Kaap Holland Film, Submarine, Frakas Productions
BE, FR, NL | 2017 | 130' | NARRATIVE

SHEEP AND WOLVES: PIG DEAL

Director: Vladimir Nikolaev
Production: Wizar Animation
RU | 2018 | 80' | ANIMATION

THE WHITE CROW

Director: Ralph Fiennes
Production: BBC Films, Magnolia Mae Films, Metalwork Pictures, Montebello Productions, Work in Progress
UK | 2018 | 120' | NARRATIVE

OBALA ART CENTAR

BIRDS OF PASSAGE

Directors: Cristina Gallego, Ciro Guerra
Production: Ciudad Lunar
CO, DK, MX | 2018 | NARRATIVE

GOOD DAY'S WORK

Director: Martin Turk
BA, TR, SI | 2018 | 76' | NARRATIVE

ONE DAY

Director: Zsófia Szilágyi
Production: Partnersfilm Ltd., Sparks, Filmpartners Ltd., Prop-Club, Hungarian Film Labor
HU | 2018 | 99 min | NARRATIVE

UNA FILM

JOHNNY ENGLISH STRIKES BACK

Director: David Kerr
Production: Perfect World Pictures, Studio Canal, Universal Pictures, Working Title Films
UK, FR, US | 2018 | NARRATIVE

THE WITCH HUNTERS

Director: Raško Miljković
Production: Akcija Produkcija
RS, MK | 2017 | 86' | NARRATIVE

Avant Premiere Gala

The Avant Premiere Gala screenings take place at the Cinema City Multiplex. In collaboration with the CineLink Drama section, this year's selection includes three high-quality drama television series, as well as the world premiere of Martin Turk's A GOOD DAY'S WORK, a feature-length film that was made within the Sarajevo City of Film for Global Screen programme.

13 August | 22:00

HOME GROUND



NO | 2018 | 101' | TV SERIES, S01E01, S01E02

Director: Arild Andresen

Production Company: Motlys, NRK

Producer: Vilje Kathrine Hagen

Screenplay: Johan Fasting

Cast: Ane Dahl Torp, John Carew, Morten Svartveit

A football coach leaves her successful women's team to become the first female coach of a Norwegian premier league men's team. She wages a fight against ingrained bias and is out to prove that women are every bit as good as men.

14 August | 21:45

GOOD DAY'S WORK



BA | TR | SI | 2018 | 76' | FEATURE

Director: Martin Turk

Production Company: Obala Art Centar

Producers: Mirsad Purivatra, Jovan Marjanović, Amra Bakšić-Čamo

Screenplay: Martin Turk

Cast: Aleksandar Seksan, Maja Zečo, Senad Alihodžić, Ermin Sijamija, Mladen Nelević, Muhamed Hadžović, Adijan Kulovac

Armin is in desperate need of a job. His wife Jasmina is pregnant, and his son Edin has behavioural problems at school. On his way for a promising job interview, he witnesses a hit-and-run car accident, and decides to help. By the time he gets where he is going, the interviews are already over. The road to hell is paved with good intentions.

15 August | 21:45

THE PAPER 2



HR | 2018 | 100' | TV SERIES, S02E01, S02E02

Director: Dalibor Matanić

Production Company: Drugi plan d.o.o.

Producer: Miodrag Sila, Nebojša Taraba

Screenplay: Ivica Đikić

Cast: Dragan Despot, Branka Katić, Nives Ivanković, Zdenko Jelčić, Trpimir Jurkić, Tihana Lazović, Goran Marković

The second season of THE PAPER follows the presidential campaigns of mayor Ludvig Tomašević and incumbent president Jelena Krsnik, and explores mechanisms of political influence over journalism and journalists

16 August | 21:45

MORNING CHANGES EVERYTHING



RS | 2018 | 90' | TV SERIES, S01E01-S01E03

Director: Goran Stanković, Vladimir Tagić, Milica Tomović

Creators: Goran Stanković, Vladimir Tagić

Production Company: This and That Productions for RTS

Producer: Snežana Van Houwelingen

Screenplay: Maja Pelević, Milan Marković, Dimitrije Kokanov, Filip Vujosević, Boris Grgurović, Vladimir Tagić, Goran Stanković

Cast: Nikola Rakočević, Jovana Stojiljković, Andrija Kuzmanović, Isidora Simijonović, Milan Marić, Anita Mančić, Nebojša Dugalić

After spending a year in the United States, Filip returns to Belgrade for a short visit with family and friends, but ends up staying longer than he had intended. Filip's visit will bring together his old friends Ljubo, Anđela, and Aleksandra. The story is focused on people who have completed their education, but who still have not started families, nor found permanent jobs or their place in life. A story about people who are trying to redefine their friendships and emotional relations, and to figure out what they want to do with their lives.

Avant Premiere Lab

Avant Premiere Lab is an educational programme tailor-made to address some of the pressing issues of film exhibition and distribution. In recent years, “audience development” has become a magic phrase in the sector. However, very few know how to translate this concept into a successful and sustainable strategy. Audience development, as well as film literacy and programming, are just a few of the topics that will be in focus of this year’s edition of Avant Premiere Lab, with top experts giving lectures, case studies, and presentations about best practices.

CREATING A SUSTAINABLE BUSSINES MODEL

Sunday 12 August | 15:00 – 16:30 Hotel Europe | Atrium

HOW TO HAVE A LONG-TERM STRATEGY OF THE AUDIENCE DEVELOPMENT

Edita Bilaver Galinec | Kids Meet Art, Croatia

Audience development is a process that encompasses activities that enhance and deepen relations with existing audiences and develop access to new ones. These are dynamic and long-term activities; therefore, it is necessary to design and implement a continuous support system for audience development. In this workshop, you will find out how these necessary changes are made strategically, and what kind of knowledge and specific competencies are required to implement the audience development method.

Sunday 12 August | 16:45 – 17:30 Hotel Europe | Atrium

BFI SUPPORT FOR AUDIENCE DEVELOPMENT IN THE UK

Laura Glanville | British Film Institute, UK

The BFI’s Film Fund uses National Lottery funds to develop and support original UK filmmakers and films, and to increase the audiences who can enjoy them. Audience development is funded via two major initiatives: the BFI Audience Fund and the BFI Film Audience Network (FAN). Laura Glanville, a manager of the Audience Fund, will discuss the objectives of the BFI’s audience development funding, presenting examples of how the UK distribution and exhibition sectors are addressing these issues, and what has been learned to date.

HOW TO CREATE POPULAR PROGRAMMES AND EVENTS

Monday 13 August | 10:00 – 10:45 Hotel Europe | Screening Room 2

BOZAR – THE CINEMATIC MELTING POINT

Juliette Duret | Centre of Fine Arts – BOZAR, Belgium

BOZAR is the largest cultural institution in Belgium. Its film department is one of three pillars of the institution, programming more than 200 films per season and welcoming more than 50 guests. The department has developed major international collaborations over the last five years, and has developed a successful non-competitive film festival – but its most important accomplishment is the encounters it engenders between filmmakers and their teams and the audience.

Monday 13 August | 10:45 – 11:15 Hotel Europe | Screening Room 2

COMMUNITY DEVELOPMENT, FORMING TASTE AND EDUCATING VISUAL CULTURE IN OUR CINEMA

Csenkiné Túri Edit | Otthon Mozi, Hungary

Focused mainly on children and youth, Otthon Cinema has become the place where young people can form their taste, and gain knowledge about cinema and visual culture in general. The digital era places new demands in front of the Otthon Cinema’s creators, and has made them develop new programmes in joint cooperation with local youth programmes in order to address their target groups through various events and a new programming policy, while informing them about the activities in the cinema in order to help them recognise and enjoy the value they have to offer.

Monday 13 August | 11:30 – 12:30 Hotel Europe | Screening Room 2

25 YEARS IN FILM: EXHIBITION, FESTIVALS, PRODUCTION, DISTRIBUTION... AND SOME MUSIC

Stefan Kitanov | Cinema House, Bulgaria

The founder of the Sofia International Film Festival will talk about his professional experiences over the last 25 years: the foundation and development of the Festival and the Sofia Meetings, the distribution of more than 100 art-house titles, the production and co-production of 20 films, the management of Sofia’s Cinema House, the running of a travelling film festival in more than 20 towns across Bulgaria, the Festival Band, and more.

SOW TODAY AND REAP TOMORROW

Monday 13 August | 15:00 – 15:45 Hotel Europe | Screening Room 2

EXPLORING FILM AND CINEMA WITH YOUNGSTERS

Živa Jurančič | Kinodvor, Slovenia

Kinodvor offers a diverse programme of screenings and events that celebrate film with its various audiences. Kinobalon, a film-education programme, has been operating at Kinodvor since 2008, and is intended for the youngest viewers, their

families and schools. However, as the children have grown up, the need to develop a new project intended especially for a teenage audience has emerged. Hence, the cinema founded Kinotrip, a new programme based on the principle "by youth, for youth". In this lecture, Živa will present the values, key milestones, and different factors of quality development and long-term film-education programming, with a special focus on teenage audiences.

Monday 13 August | 15:45 – 16:30 Hotel Europe | Screening Room 2

LOVE FOR FILMS AS THERAPY FOR A BETTER WORLD

Edita Bilaver Galinec | Kids Meet Art, Croatia

The mission of the Seventh Continent is to teach children living in a technology-driven world to choose appropriate content, and attract them to enjoy film. Edita Bilaver Galinec, President of the Association and a member of the Board of Directors of the European Film Association (ECFA) will discuss the ways in which schools, cities, and counties are activated to participate in structured film literacy programmes, as well as how the Kids Meet Art projects are funded.

Monday 13 August | 16:45 – 17:30 Hotel Europe | Screening Room 2

GIFFONI – BRINGING YOUNGSTERS TOGETHER

Darko Bešeski | Giffoni Macedonia Youth Film Festival, Macedonia

A lack of young audiences in cinemas across Macedonia was the crucial reason for launching the Giffoni Macedonia Youth Film Festival, a branch of the highly respected Giffoni Experience Film Festival from Italy. Since its establishment five years ago, this Macedonian festival has become increasingly important for its target audience – more so than was expected in the beginning. Today, the festival is a significant cultural event for Macedonia, as well as an authentic and precious experience for young people, with its back-to-back screenings, debates, workshops, concerts, and panels.

Monday 13 August | 17:30 – 18:15 Hotel Europe | Screening Room 2

GREAT FILMS "À LA CARTE": HOW THE THESSALONIKI FILM FESTIVAL OPENS THE APETITE OF YOUNG AUDIENCE

Elise Jalladeau | Thessaloniki International Film Festival, Greece

For the past 20 years, the Thessaloniki International Film Festival has been implementing an active audience-building policy based on an ambitious film education programme. The programme consists of a series of actions that take place throughout the school year: workshops and educational visits to the festival's Cinema Museum, year-round morning film screenings, as well as special screenings organised as part of Thessaloniki's two annual international festivals. Festival's General Director Elise Jalladeau will discuss the framework, schemes and tools available to teachers and children, the evolution of the programme, and the technical, legal, and financial challenges it faces.



CineLink Talks

12–16 August | Hotel Europe

CineLink Talks offers a rich programme of master classes, debates, and seminars, which are open to all festival and industry guests. The key section of the CineLink Talks is the Regional Forum, an annual conference intended to consider the current issues faced by the industry in Southeast Europe, ranging from the convergence of the film and television sectors when it comes to quality scripted content, to co-producing with France, to film education.

SUNDAY, 12 AUGUST, 2018

9:30 – 11:00 Hotel Europe • Atrium

CineLink Talks | Regional Forum | Dealing with the Past

IN CONVERSATION WITH SINIŠA JURIČIĆ: PRODUCING FILMS THAT TACKLE SENSITIVE ISSUES FROM THE PAST

Siniša Juričić founded Nukleus Film Croatia in 2003, Nukleus Film Slovenia in 2012 and Jaako dobra produkcija (JDP) in 2013. Juričić's focus is on producing films and helping talented filmmakers from the Balkans and the wider region achieve their full potential on the international stage. He regularly receives international film awards from institutions such as the Cannes Film Festival and the Berlinale, and has successfully funded numerous films, both domestic and international. Recently, he has lectured about film production and project management for the Academy of Dramatic Art in Zagreb, and conducted case studies at a variety of training programmes. In 2012, he was awarded the annual Albert Kapović Award by the Croatian Producers Association for his contributions to the promotion of Croatian film.

Moderated by: Robert Tomić Zuber (Sarajevo Film Festival)

12:00 – 13:00 Hotel Europe • Atrium

CineLink Talks

NEW MEDIA STORY TELLING: STRATEGIES AND THE MEANS OF PRODUCING AND DELIVERING YOUR CONTENT OUTSIDE THE ESTABLISHED VALUE CHAIN | Yvan Rodic

Yvan Rodic, a.k.a. FaceHunter, is a Swiss street style-photographer who travels the world photographing people at cultural and fashion events. In February 2006, he began posting the results online, and has since contributed to major brands including Armani, Esprit, and Volvo. He has published two books: FACEHUNTER (2010) and A YEAR IN THE LIFE OF FACEHUNTER (Thames & Hudson, 2013).

15:00 – 17:00 Hotel Europe • Atrium

CineLink Talks | Avant Premiere Lab | Audience Development

HOW TO HAVE A LONG-TERM STRATEGY OF AUDIENCE DEVELOPMENT | Edita Bilaver Galinec (Kids Meet Art, Croatia)

Audience development is a process that encompasses activities that enhance and deepen relations with existing audiences and develop access to new ones. These are dynamic and long-term activities; therefore, it is necessary to design and implement a continuous support system for audience development. In this workshop, you will find out how these necessary changes are made strategically, and what kind of knowledge and specific competencies are required to implement the audience development method.

17:15 – 18:00 Hotel Europe • Atrium

CineLink Talks | Avant Premiere Lab | Audience Development

BFI SUPPORT FOR AUDIENCE DEVELOPMENT IN THE UK | Laura Glanville (British Film Institute, UK)

The BFI's Film Fund uses National Lottery funds to develop and support original UK filmmakers and films, and to increase the audiences who can enjoy them. Audience development is funded via two major initiatives: the BFI Audience Fund and the BFI Film Audience Network (FAN). Laura Glanville, a manager of the Audience Fund, will discuss the objectives of the BFI's audience development funding, presenting examples of how the UK distribution and exhibition sectors are addressing these issues, and what has been learned to date.

MONDAY, 13 AUGUST, 2018

9:30 – 11:00 Hotel Europe • Atrium

CineLink Talks | Regional Forum | Dealing with the Past

IN CONVERSATION WITH MILA TURAJLIĆ: WORKING ON ARCHIVES AND THEIR USE IN ESTABLISHING NARRATIVES OF THE PAST

Mila Turajlić is a documentary filmmaker born in Belgrade. Her most recent film, THE OTHER SIDE OF EVERYTHING, had its premiere at the Toronto International Film Festival in 2017, and went on to win 20 awards, including the prestigious IDFA Award for Best Documentary Film. Turajlić's film was HBO Europe's first co-production with Serbia, and had a record-breaking theatrical release there. Mila's debut documentary film, CINEMA KOMUNISTO, premiered at the International Documentary Film Festival Amsterdam and the Tribeca Film Festival, and went on to win 16 awards, among them the Gold Hugo at the Chicago International Film Festival in 2011, and the FOCAL Award for Creative Use of Archival Footage.

Moderated by: Tue Steen Muller

11:30 – 13:00 Hotel Europe • Atrium

CineLink Talks | Regional Forum

THE IMPACT OF FILM FESTIVALS ON ECONOMY, CULTURE AND SOCIETY

An independent study on economic, cultural and social impact of Sarajevo Film Festival, conducted by Olsberg SPI, demonstrates that the festival generated 30.800.000 \$ income for the local economy, and employment for 1,385 people. The total economic output from SFF's activities in 2017 amounted to 6.100.000 \$ and 99 full-time-equivalent employees. Each Bosnian mark (BAM) of public money injected into the festival generated 2.11 BAM (1.30 \$) of total taxation. The festival contributes to the development of the film industry in the Balkans and Southeast Europe, has a positive effect on the image of Bosnia and Herzegovina, and creates a sense of unity among locals. This panel will discuss the study's results, and further consider development perspectives.

Speakers: Andrew Barnes (Olsberg SPI), Khaldun Sinno (Deputy Head of the Delegation of the European Union to Bosnia and Herzegovina), Guillaume Rousson (Ambassador of France in Bosnia and Herzegovina)

Moderator: Jovan Marjanović (Sarajevo Film Festival)

13:00 – 13:30 Hotel Europe • Atrium**CineLink Talks | Regional Forum****SIGNATURE OF CINEMATOGRAPHIC CO-PRODUCTION AGREEMENT BETWEEN FRANCE AND BOSNIA AND HERZEGOVINA**

The treaty aims to increase cinematographic cooperation between the French Republic and Bosnia and Herzegovina, and to promote their common film heritage. It will replace the existing treaty from 1974, and create a contemporary legal framework for cinematographic cooperation in compliance with the regulations of the film industry applicable in France and Bosnia and Herzegovina. The treaty will be signed by H.E. Guillaume Rousson, Ambassador of France in Bosnia and Herzegovina, and Adil Osmanović, Minister of Civil Affairs of Bosnia and Herzegovina

15:00 – 16:30 Hotel Europe • Atrium**CineLink Talks | CineLink Drama | Midpoint TV Launch****THE ADVANTAGE AND DISADVANTAGE OF MAJOR NETWORKS | Jacqueline de Goeij**

A network can be a powerful partner – but can also claim too much influence. What can you do to keep your network happy and on board, but keep them at a healthy distance at the same time? Jacqueline de Goeij, an experienced Belgian producer and the founder of Cine Cri de Cœur, offers guidance on maintaining balance in this crucial relationship. De Goeij explains how to handle a European international show with different parties, how the green-light process works, what obstacles are commonly encountered, and how to manage the expectations of all your partners. She guides attendees through the working towards the green light, the casting process, how to obtain additional financing, time it, match deadlines with local and European funding bodies.

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. Five such organisations will present five cases that have not yet been the subject of film or television productions. In order to facilitate their transition from the market to the screen, after the Festival an open call will invite filmmakers to apply to execute a project inspired by one of them. The Heartefact Fund will award a €3,000 grant to support further research.

Moderated by: Robert Tomić Zuber (Sarajevo Film Festival)**TUESDAY, 14 AUGUST 2018****10:00 – 11:15** Hotel Europe • Atrium**CineLink Talks****ACE INTERVIEW WITH MEINOLF ZURHORST**

Meinolf Zurhorst is one of the most experienced professionals in the world of European television. A well-known producer and film critic in the 1980s, in 1992 he became the commissioning editor in the cinema department of ARTE in Strasbourg, and in 1994 was appointed head of that department. In 2000, he moved to German TV ZDF to direct the film department in charge of ARTE. In recent years, under Zurhorst's supervision, ZDF/ARTE co-produced UPSTREAM by Marion Hänsel, THE UNTAMED by Amat Escalante, POKOT by Agnieszka Holland, CLAIR OBSCUR by Yesim Ustaoglu, PYROMANIA by Erik Skjoldbjærg, THE OTHER SIDE OF HOPE by Aki Kaurismäki, A FANTASTIC WOMAN by Sebastian Lelio, and MR. LONG by Sabu, FOXTROT by Samuel Maoz, GRAIN by Semih Kaplanoğlu, JUPITER'S MOON by Kornél Mundruczó, THE SQUARE by Ruben Ostlund and the upcoming film WHERE LIFE BEGINS by Carlos Reygadas.

Moderated by: Simon Perry (ACE Producers)**11:30 – 13:00** Hotel Europe • Atrium**CineLink Talks****OPPORTUNITIES INTRODUCED TO FILM INDUSTRY DECISION-MAKING BY ARTIFICIAL INTELLIGENCE | Nadira Azermai (ScriptBook)**

Founded in 2015, ScriptBook is an Antwerp-based company that specialises in the use of artificial intelligence to analyse scripts and predict US box-office results in order to help producers, distributors, sales agents, and financiers make better informed decisions when assessing risk. The session will present the software and discuss the potential of its use in the region.

15:00 – 16:30 Hotel Europe • Atrium**CineLink Talks | CineLink Drama | Midpoint TV Launch****CASE STUDY: THE PAPER - THE FIRST SHOW FROM THE REGION SOLD TO NETFLIX**

A close look into the development and financing path of this high-end television drama from a small national market, the challenges that arose during its second season, and prospects brought by its success in international sales. Speakers: Nebojša Taraba (Drugi plan), Dalibor Matanić, Paula McHarg (Keshet International)

Moderated by: Andrea Reuter (Nordic Film Market)**17:00 – 18:30** Hotel Europe • Atrium**CineLink Talks | CineLink Drama | Midpoint TV Launch****NORWEGIAN CASE STUDY**

With its television drama MAMMON 2, Norwegian Broadcasting (NRK) won the first Emmy Award for Norway for Best International Drama Series in 2017. NRK's drama chief Ivar Køhn will present the path of putting the Norwegian drama series on the international map. Køhn and Arild Andresen, the director of the high-profile Norwegian series HOME GROUND will present a case study on the rise of the high-end Norwegian drama series. HOME GROUND had its world premiere at the Berlinale Series section in 2018, after which it was aired on NRK's prime-time drama slot – Sunday at 20:15 – to an average market share of 30%. First two episodes of HOME GROUND will be screened on 13 August as a part of the Avant Premiere Gala section.

Moderated by: Andrea Reuter (Nordic Film Market)**WEDNESDAY, 15 AUGUST, 2018****10:00 - 11:30** Hotel Europe • Screening Room 1**CineLink Talks | Docu Rough Cut Boutique****PROJECT PRESENTATION**

Six documentary projects in the rough-cut stage that are seeking distribution, television, and festival opportunities will present their material.

List of projects:

DAUGHTER OF CAMORRA | Slovenia

DIARY OF A SERIOUS OFFENDER | Serbia

ONE OF US | Croatia

THE CHALICE | Romania

THE MAGIC LIFE OF V | Finland | Denmark | Bulgaria

Guest project: AKTION DB | Croatia | Slovenia | Serbia

Moderated by: Rada Šešić (Sarajevo Film Festival) & Martichka Bozhilova (Balkan Documentary Center)**11:00-13:00** Hotel Europe • Atrium**CineLink Talks | CineLink Drama | Midpoint TV Launch****PROJECT PITCHING**

Presentations of the 10 drama series in development selected for CineLink Drama and projects selected as part of the MIDPOINT's TV Launch Workshop.

List of projects:

ANATOMY OF CRIME | Serbia

BAD BLOOD | Serbia

FRUST | Bosnia and Herzegovina

GREATER THAN DEATH | Turkey

THESEUS | Greece



'Sofia' by Meryem Benm'Barek / Feature Narrative / Morocco, France, Qatar / 2018 / 80 min / Arabic, French / Spring Grants 2017 and 2018 Qumra Project

Supporting Voices in Cinema Worldwide

Doha Film Institute Grants Programme Film, TV and Web Series

Doha Film Institute continues its commitment to nurturing emerging filmmakers through its Grants Programme. First- and second-time filmmakers from around the world, as well as established directors from the MENA region, are invited to apply for funding.

Consideration for funding is open to short and feature-length films in development, production and post-production, subject to eligibility criteria. Since 2010, the Doha Film Institute supported more than 400 filmmakers across the globe.

For more information on eligibility criteria and submission guidelines, please visit:
www.dohafilminstitute.com/financing/grants/guidelines

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مؤسسة الدوحة للأفلام

DOHA FILM INSTITUTE

ATAVISM | Czech Republic
 MOTHER'S GOT A GUN | Germany
 SLEEPOVER | Greece
 TRANSIT | Belgium
 TURBO | Serbia | Germany
Moderated by: Andrea Reuter (Nordic Film Market)

12:00 – 13:15 Hotel Europe • Screening Room 2
CineLink Talks | Documentary Campus

IMAGINING THE CINEMA OF THE FUTURE | Mads Damsbo (Makropol)

The classic format of cinema as we know it has not changed in a century. But with the arrival of immersive technologies like Virtual Reality, Augmented Reality, and Live Performance Capture, a new landscape of cinematic opportunity has emerged. In this new landscape, what will the cinema space of the future look like? This question has been on the mind of Makropol for more than five years, from the release of the company's critically acclaimed film installation THE DOGHOUSE until their recent massive 400m² VR installation ANTHROPIA.

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.

List of projects:

TOBIAS | Hungary
 KERR | Greece
 THE LAND WITHIN ME | Kosovo | Switzerland
 REMEMBER | Greece
 THOSE WHO WHISTLE AFTER DARK | Turkey
 THE DAY THE CHILD IN ME DIED | Romania
Moderated by: Gabriele Brunnenmeyer and Selina Ukwuoma

15:00 -17:00 Hotel Europe • Screening Room 1
CineLink Talks | Docu Talents from the East

PROJECT PRESENTATION

Presentations including screenings of short excerpts Docu Talents from the East participating projects.

BABUSHKA. LOST IN TRANSITION | Belarus | Ukraine
 BIRTHDAY | Azerbaijan
 BOY OF WAR | Germany | Czech Republic
 THE BLACK WEDDING | Serbia
 DANCE WITH ME, DAD | Poland
 HONEYLAND | Macedonia
 JAN JEDLIKA: COLOURFUL TRACES OF
 A LANDSCAPE | Czech Republic
 MAIA - PORTRAIT WITH HANDS 1999 – 1905 | Romania
 THE RED SHEEP | Italy | Romania
 VIVA VIDEO, VIDEO VIVA | Czech Republic

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

CUTTING TO THE CHASE: FILM, TELEVISION & COLLUSION IN THE 21ST CENTURY | Erik Jendresen

Since co-creating BAND OF BROTHERS in 2001, Erik Jendresen has worked continuously in film and television, witnessed the recent and dramatic evolution of both mediums, and watched as the industry has scrambled to adapt. The art and the business of storytelling for screens both large and small is at a delta moment. Never before have artists been so overwhelmed by possibilities, nor so challenged by an industry seeking to understand and to monetise the public's taste for relevant content. Jendresen's adventures at each of the major studios and most of the broadcast and cable networks have been at times harrowing, often comical, and certainly instructive for writers and producers alike.

THURSDAY, 16 AUGUST, 2018

11:00 – 12:30 Hotel Europe • Atrium
**CineLink Talks | Regional Forum | International Casting
 Directors Network**

CASE STUDY: CASTING DOGMAN BY MATEO GARRONE AND NEVER LEAVE ME BY AIDA BEGIĆ

Through the prism of casting, this session takes a look at two achievements: Mateo Garrone's DOGMAN, which took the Best Actor award at the Festival de Cannes this year, and Aida Begić's NEVER LEAVE ME, in which the main protagonists are orphaned children. The conversation will take place with Marcello Fonte and Edoardo Pesce, two actors from DOGMAN, as well as the film's casting director Francesco Vedovati, along with NEVER LEAVE ME's director Aida Begić and casting director Timka Grin.

Speakers: Aida Begić, Marcello Fonte, Edoardo Pesce, Francesco Vedovati,
Moderated by: Timka Grin

CineLink Industry Days Social Events

SATURDAY, 11 AUGUST, 2018

22:30 - 24:00 Festival Square
DOCUMENTARY MIXER
**HOSTED BY ÉCLIPSE FILM, SPEAKEASY,
 ELF PICTURES AND CAMP FILM**
 All accredited guests welcome

MONDAY, 13 AUGUST, 2018

18:30 – 20:30 Hotel Europe
INDUSTRY DRINK
HOSTED BY ZONA TALENT AGENCY
 All accredited guests welcome
20:30 – 22:30 Sarajevo Brewery
CINELINK INDUSTRY DAYS NIGHT AT THE PUB
CO-HOSTED BY HAVC
 All industry badge holders welcome

TUESDAY, 14 AUGUST 2018

18:30 – 20:30 Hotel Europe
INDUSTRY DRINK
HOSTED BY THE NORWEGIAN EMBASSY
 All accredited guests welcome
13:00 -15:00 Festival Eating Point
FESTIVAL LUNCH
 All Industry and film professional guests welcome
22:30 -24:00 Café Meeting Point
LATE NIGHT DRINKS
WITH ACE, EAVE AND MIDPOINT

WEDNESDAY, 15 AUGUST, 2018

13:00 -15:00 Restoran Lovac
GERMAN LUNCH WITH BOSNIAN BBQ
 Hosted by Medienboard Berlin-Brandenburg,
 Mitteldeutsche Medienförderung, Filmförderung Hamburg
 Schleswig-Holstein, FilmFestival Cottbus and Connecting
 Cottbus
 All Industry and film professional guests welcome
18:30 – 20:30 Hotel Europe
INDUSTRY DRINK
HOSTED BY FILM CENTRE SERBIA
 All accredited guests welcome
22:30 – 24:00 Festival Square
DOCU AWARDS & BYE BYE DRINK
**HOSTED BY JI.HLAVA INTERNATIONAL DOCUMENTARY
 FILM FESTIVAL**
 All accredited guests welcome

True Stories Market

The True Stories Market is dedicated to the improvement of dialogue among the countries of the former Yugoslavia, which are faced with the deep and far-reaching consequences of the aftermath of past conflicts. The market presents five cases selected from the archives of key organisations that work to document the Yugoslav Wars to film and TV professionals. The market serves as an open source for filmmakers to weave stories that can address larger audiences, with all the urgency and power that cinema offers. In order to facilitate their transition from market to screen, after the festival an open call invites filmmakers to apply to execute a project inspired by one of the stories highlighted by the market. The Heartefact Fund awards a €3,000 grant to support further research.

The cases listed below will be presented at the True Stories Market session on Monday, 13 August at 17:00

PEACEBUILDING IN COMMUNITIES IN EASTERN BOSNIA

From September 2012 through September 2014, an inter-ethnic group of Bosnian Serb and Bosniak women, living in Kravica and Konjević Polje, worked intensively under the guidance of a psycho-therapist with the NGO Vive Žene. The group members shared their wartime experiences and trauma, as well as the difficulties they face in their families and communities in the present. The women have developed mutual feelings of confidence and understanding, as well as a basis for joint activities in both communities. They have been persistent in showing that it is possible to deal with trauma.

Vive Žene was founded in March 1994 during the war in Bosnia and Herzegovina, with the aim of supporting women and children, the most vulnerable victims of armed conflict. From initial material support and crisis interventions, Vive Žene has developed into a professional Centre for Therapy and Rehabilitation, which is located in Tuzla and active throughout Bosnia and Herzegovina. Vive Žene has been dealing with facing trauma, a process that started several years before the war and continues in the present.

NERMIN KARAGIĆ'S STORY

In the summer of 1992 in Prijedor, Bosnia and Herzegovina, Nermin Karagić was twice taken to be executed by shooting. He survived on both occasions, and again on a third, when he was separated from the convoy that was supposed to take him to exile. Karagić was a minor at the time. Traces of torture and beastly abuse can still be seen on his face. He also witnessed the murder of his father, as well as of over 100 other civilians, to which he testified in the Hague. The International Criminal Tribunal for the Former Yugoslavia has selected his story as representative of the crimes that were committed in Prijedor. At this time, Karagić is back in his home town. He works hard to survive, still traumatised, but receiving no institutional support. His story remains unknown to the public of Bosnia and Herzegovina.

The Foundation for Building the Culture of Memory was founded in Prijedor, Bosnia and Herzegovina, with the aim of reconciling the consequences of war through documenting human-rights violations and war crimes. The foundation also seeks to establish a centre for informing and documenting, as well as to create new commemorative processes and memorialisation practices.

YES, IT HAPPENED, BUT I KEPT ON WITH MY CHIN UP

There was shooting, people were dying, but we all accepted it is as normal. I didn't have a sense of war, because in our city, everybody continued to live their everyday lives. But then, trouble came to town. The phones stopped working and I didn't know what was going on. All of a sudden, the men were being taken away in the early morning hours – among them my father, who was taken away to a camp. The soldiers came into our shop, taking away our car, gold, and money. Feeling anxious and frightened, women started to organise gatherings with their children, hoping to feel better. We didn't know, and we couldn't ask, anything about my father. Soldiers were breaking into houses, taking whatever and whomever they wanted. I remember the night the soldiers broke into the house where we were hiding, and started taking women away. I was among those they took away and raped, although I had never had sexual intercourse before. I wasn't supposed to tell anybody; my assailant threatened me with a rifle. The rape was repeated several times throughout the night. I was raped by three soldiers. Other women were raped as well. My mother

was there, which I later told my father, because I didn't have anything to hide. When I arrived at a safe place, everyone already knew. The next time I met my uncle, he took me in his arms and started crying. He knew, too. As did everybody else. I was the only one everybody knew about. After that, they never stopped pointing their fingers at me.

Medica Zenica is an expert non-governmental organisation that offers psycho-social and medical support to women and children who are victims of war and post-war violence, including victims of war rape and other forms of war torture. The organisation also treats victims of sexual violence in general, domestic violence survivors, and victims of human trafficking. Over the past 26 years, Medica Zenica has provided more than 450,000 beneficiaries with services throughout Bosnia and Herzegovina, and has published more than 90 publications.

I WAS HARDLY A NEWBORN

The Srebrenica Genocide, the largest mass crime committed after World War II, has shaped the destiny of a child who, at that time, had not yet been born. In July 1995, after the fall of an enclave protected by the UN, the Army of Republika Srpska killed approximately 8,000 men and boys. Ibrahim, the father of an unborn boy, was among those who fell victim to the massacre. His pregnant wife managed to reach the city of Tuzla. She gave birth in the hospital there, and ran away after three days, leaving her unnamed child behind. Growing up in an orphanage, the little boy's life was entangled in the research into mass shootings and finding the remains of those who were killed in the massacre.

The Balkan Investigative Reporting Network in Bosnia and Herzegovina (BIRN BiH) is a non-governmental media organization that specialises in monitoring and reporting on war-crime trials. Since it was formed in 2005, BIRN BiH has been analysing and informing the public about transitional justice issues and the work of war-crime chambers at state and local courts across Bosnia and Herzegovina. BIRN BiH supports the development of high-quality media, civil society, and the enforcement of human rights. In line with this purpose, BIRN BiH publishes a substantial body of high-quality reports, investigations into and analyses of crucial transitional justice, political, economic, and social issues. The organisation facilitates broad public debate on these topics through hosting cross-sector conferences.

CREATING A NEW NARRATIVE AND POLITICS OF MEMORY

Through exploring the dynamics that surround the building of a monument to children killed in war, this story shows how a new narrative and politics of memory have been created in the city of Prijedor. Local Bosniak politicians, including the municipality president, openly sabotaged this project, because the monument would include the names of every child killed in the conflict, regardless of their nationality. Local activists and parent organisations are striving to ensure that the children be remembered as innocent victims, and not as persons of a particular nationality. A film based on this story should be able to shift the conflict away from the imposed ethno-national lines towards one between disempowered citizens and corrupt politicians.

Youth Centre KVART is a locally founded activist organisation that has been actively working on dealing with the past in Prijedor, Bosnia and Herzegovina, since 2013. Kvart's activities include dealing with human-rights and social-justice issues, as well as working with local youth, delivered through a cross-cutting approach.

True Stories Market is supported by:

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Pack&Pitch

Since 2010, the Talents Sarajevo Pack&Pitch lab has supported emerging directors and producers in preparing their projects for the marketplace. Within its 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.

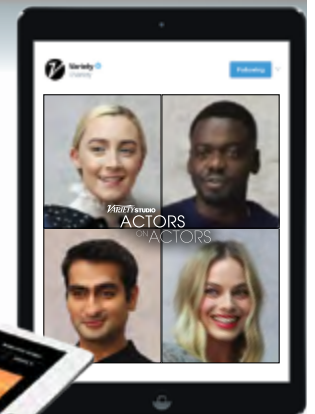


Over the course of several days of intensive sessions, Talents prepare presentations of their projects, which they pitch at the end of the programme to a jury and an audience of their peers and industry professionals. The Talent who makes the most successful pitch is invited to participate in the Sarajevo Film Festival's CineLink programme in 2019, and receives an in-kind award worth 4,000 € from Studio Chelia.

PACK&PITCH 2018 PROJECTS:

- TOBIAS** | Director: Alexa Bakony | Hungary
- KERR** | Producer: Athanasia Kokolaki | Greece
- THE LAND WITHIN ME** | Director: Fisnik Maxhuni | Kosovo
| Switzerland
- REMEMBER** | Director: Athanasios Psychogios | Greece
- THOSE WHO WHISTLE AFTER DARK** | Director: Pinar Yorgancioğlu | Turkey
- THE DAY THE CHILD IN ME DIED** | Producer: Ana-Maria Voicu | Romania
- Moderated by:** Gabriele Brunnenmeyer and Selina Ukwuoma

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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 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.

Cinema attendance continued its growth, and is 11% higher than last year's total for the region. The most underdeveloped markets within the region – those of Bosnia and Herzegovina, Kosovo, and Macedonia – saw the greatest increase in admissions, bearing the fruits of their gradually modernising cinema infrastructure, but the effect of these on the overall growth was modest at best. The main driver for the overall increase was a significant increase in admissions in the large territory of Turkey. Nevertheless, increased number of admissions did not translate into a significant box-office growth, likely due to the low exchange rate of the Turkish lira, lower ticket prices in most of the developing markets where growth of admissions was recorded, and slight drops in admissions in the most lucrative markets, such as Austria.

Although most of the countries in the region have stable cinema support mechanisms with well-established institutions and practices, the amount of available funding seems to be under stress – average production budgets are not growing; on the contrary, they are reaching micro-budget levels – in many of countries dropping below €500,000. However, international co-production remains the dominant way of financing films. Co-production patterns diversified somewhat, with over 50% of co-productions made solely with countries outside the region. France and Germany remain the most common co-production partners, however the involvement of UK producers increased significantly.



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

COUNTRY	2015	2016	2017
ALBANIA			
Number of films produced	n/a	5	16
Average budget €	n/a	1.100.000	500.000
Public funding available €	n/a	600.000	1.150.000
AUSTRIA			
Number of films produced	40	31	46
Average budget €	2.200.000	2.200.000	n/a
Public funding available €	81.700.000	81.700.000	72.600.000
BOSNIA AND HERZEGOVINA			
Number of films produced	13	17	23
Average budget €	750.000	650.000	650.000
Public funding available €	1.000.000	750.000	901.374
BULGARIA			
Number of films produced	25	25	20
Average budget €	636.000	715.219	n/a
Public funding available €	6.700.000	6.749.053	n/a
CROATIA			
Number of films produced	26	33	32
Average budget €	1.000.000	1.000.000	1.000.000
Public funding available €	9.000.000	9.790.872	9.979.055
CYPRUS			
Number of films produced	4	n/a	5
Average budget €	850.000	n/a	n/a
Public funding available €	1.000.000	n/a	n/a
GEORGIA			
Number of films produced	n/a	n/a	14
Average budget €	n/a	n/a	1.627.000
Public funding available €	n/a	494.177	2.169.000
GREECE			
Number of films produced	24	n/a	25
Average budget €	n/a	n/a	n/a
Public funding available €	n/a	n/a	n/a

COUNTRY	2015	2016	2017
HUNGARY			
Number of films produced	21	12	n/a
Average budget €	n/a	850.000	n/a
Public funding available €	n/a	24.000.000	n/a
KOSOVO			
Number of films produced	n/a	7	16
Average budget €	n/a	n/a	400.000
Public funding available €	n/a	760.000	1.200.000
MACEDONIA			
Number of films produced	14	9	8
Average budget €	5.000.000	n/a	n/a
Public funding available €	7.000.000	7.500.000	6.600.000
MONTENEGRO			
Number of films produced	5	3	6
Average budget €	n/a	300.000	300.000
Public funding available €	420.000	1.000.000	850.000
ROMANIA			
Number of films produced	29	33	29
Average budget €	n/a	26.693.017	n/a
Public funding available €	n/a	28.827.380	n/a
SERBIA			
Number of films produced	33	32	34
Average budget €	500.000	500.000	n/a
Public funding available €	1.800.000	5.000.000	4.615.192
SLOVENIA			
Number of films produced	17	20	21
Average budget €	640.910	762.612	801.631
Public funding available €	5.400.000	5.300.000	5.400.000
TURKEY			
Number of films produced	139	134	148
Average budget €	n/a	n/a	n/a
Public funding available €	14.000.000	n/a	6.115.000

*sources: National Film Centers, OBS, various sources
* including feature documentaries

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

TITLE	AL	AT	BA	BG	CY	GE	GR	HR	HU	KS	MK	ME	RO
ANA, MON AMOUR by Călin Peter Netzer													M
ANIMALS by Greg Zglinski		X											
ANKA by Dejan Aćimović								M					
A BALKAN NOIR by Dražen Kuljanin												X	
THE BASICS OF KILLING by Jan Cvitkovič													
BAUMSCHLAGER by Harald Sicheritz		M											
BEST OF ALL WORLDS by Adrian Goiginger		M											
BIRDS LIKE US by Faruk Šabanović and Amela Ćuhara			M										
BROKEN by Edmond Budina	M										X		
BUNKER by Kastriot Hasa	M									M			
CATALINA by Denijal Hasanović			X					X					
CHARLESTON by Andrei Cretulescu													M
COLD HELL by Stefan Ruzowitzky		M											
DAYBREAK by Gentian Koçi	M						X						
DEAD FISH by Kristijan Milić			X					M					
DEDE by Mariam Khatchvani						M		X					
DIAMOND OF BOYANA by Milan Karadžić												X	
DIRECTIONS by Stephan Komandarev				M							X		
THE DREAM by Boštjan Slatenšek										X			
EHO by Dren Zherka										M			
ELVIS WALKS HOME by Fatmir Koçi	M												
THE FAMILY by Rok Biček		X											
THE FROG by Elmır Jukić			M					X			X		
HAPPY END by Michael Haneke		X											
HEIGHTS by Victor Bojínov				M							X		
HOSTAGES by Rezo Gigineishvili						X							
ISKRA by Gojko Berkuljan													M
IVAN by Janez Burger								X					
LIGHT THEREAFTER by Konstantin Bojanov				M									
LOOKING FOR OUM KULTHUM by Shirin Neshat and Shoja Azari		X											
MADEMOISELLE PARADIS by Barbara Albert		M											
MARRIAGE by Blerta Zeqiri	X									M			
MEN DON'T CRY by Alen Drljević			M					X					
THE MINER by Hanna Slak													
MY HAPPY FAMILY by Nana Ekvimishvili and Simon Groß						X							
NEVER LEAVE ME by Aida Begić			X										
NOTHING BUT THE WIND by Timur Makarević			M										X
OCTAV by Serge Ioan Celebidachi													M
ODDSOCKEATERS by Galina Miklínová								X					
PERSEVERANCE by Miha Knific								X					
TITLE	AL	AT	BA	BG	CY	GE	GR	HR	HU	KS	MK	ME	RO



M - MAJORITY | X - MINORITY

RS	SI	TR	BE	CH	CZ	DE	ES	FR	GB	IL	IT	LV	NL	NO	PL	QA	RU	SE	SK	US
						X		X												
				M		X														
								X											M	
X	M																			
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		X				X			X							X			X	X
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X	M										X									
RS	SI	TR	BE	CH	CZ	DE	ES	FR	GB	IL	IT	LV	NL	NO	PL	QA	RU	SE	SK	US

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

TITLE	AL	AT	BA	BG	CY	GE	GR	HR	HU	KS	MK	ME	RO
REQUIEM FOR MRS. J. by Bojan Vuletić					X						X		
ROOFTOP STORY by Gazmend Nela										M	X		
SECRET INGREDIENT by Gjorce Stavreski							X				M		
SLOVENIA, AUSTRALIA AND TOMMOROW THE WORLD by Marko Nabersnik											X		
SNOW OF THE DREAM by Zoltan Bicskei									X				
SOLDIERS. STORY FROM FERENTARI by Ivana Mladenović													M
TEHRAN TABOO by Ali Soozandeh		X											
UNTITLED by Michael Glawogger and Monika Willi		M											
UNVEILING THE VIEW WITH MIRJANA BORČIČ by Maja Weiss													
UNWANTED by Edon Rizvanolli										M			
VIRGIN BOYS by S. Šridar													
VOEVODA by Zornitsa Sophia				M			X						
WESTERN by Valeska Grisebach		X	X										
WHEN THE DAY HAD NO NAME by Teona Strugar Mitevska											M		
WITNESS AKA WAIT FOR ME by Mitko Panov								X			X		

No 20

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Contact:
 nffprofessionals
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RS	SI	TR	BE	CH	CZ	DE	ES	FR	GB	IL	IT	LV	NL	NO	PL	QA	RU	SE	SK	US
M								X												
	M																			
M																				
X			X																	
						M														
						X														
	M					X														
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						M														
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				M					X											



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MEETINGS ON THE BRIDGE

April / 2019

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Meetings on the Bridge (MoB) showcases projects and films from Turkey and its neighbouring countries with the objective of initiating the first steps for future collaborations among filmmakers from the region and Europe.

MOB WORKSHOPS ARE

- Film Development Workshop
- Short Film Workshop
- Neighbours Platform
- Trailer Workshop
- Work in Progress

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SOUTHEAST EUROPE – 2017 OVERVIEW

COUNTRY	population	GDP in € (per capita)	admissions (in millions)	screens	digital screens	% of screens in multiplexes	average ticket price in €
ALBANIA	2.930.000	4.868,00	0,280	17	17	58	3
AUSTRIA	8.750.000	41.939,00	15,100	556	555	n/a	8,86
BOSNIA AND HERZEGOVINA	3.531.159	4.354,00	1,082	35	32	46	2,61
BULGARIA	7.000.000	6.926,00	5,576	215	215	73	4,65
CROATIA	4.200.000	11.882,00	4,540	179	170	54,7	4
CYPRUS	900.000	21.611,00	0,700	38	38	80	8
GEORGIA	3.719.000	3.756,00	1,292	23	23	78	2,5
GREECE	10.750.000	16.548,00	10,100	547	444	n/a	6,1
HUNGARY	9.800.000	11.757,00	14,900	360	331	n/a	4,4
KOSOVO	1.800.000	3.198,27	0,400	9	9	60	4
MACEDONIA	2.020.000	4.375,00	0,415	12	12	75	2,83
MONTENEGRO	622.359	6.354,00	0,300	20	12	70	4
ROMANIA	19.630.000	9.060,00	13,877	386	376	58,8	4,12
SERBIA	7.058.322	5.920,00	4,149	134	102	21	3,3
SLOVENIA	2.066.880	20.951,00	2,355	111	95	34,23	4,9
TURKEY	79.800.000	9.114,00	71,200	3013	2630	n/a	3

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



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

CUMULATIVE BOX OFFICE IN EUROS 2013 - 2017

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	n/a	n/a	n/a	n/a	n/a	→ 0,0%
AT	132.000.000	124.600.000	138.200.000	136.800.000	134.800.000	↓ -1,5%
BA	2.013.229	2.296.112	2.358.457	2.395.136	2.897.107	↑ 21,0%
BG	20.462.836	22.223.365	23.455.461	24.758.885	25.932.985	↑ 4,7%
HR	15.527.485	14.500.000	15.028.000	17.000.000	18.143.773	↑ 6,7%
CY*	4.898.648	5.100.689	5.175.516	5.175.516	5.939.830	↑ 14,8%
GE	2.274.772	2.461.825	n/a	3.745.339	3.280.137	↓ -12,4%
GR*	59.300.000	100.000.000	64.000.000	64.000.000	65.000.000	↑ 1,6%
HU	45.400.000	47.145.548	56.210.612	62.500.000	65.863.000	↑ 5,4%
KS	219.428	168.000	n/a	n/a	1.600.000	↑ 0,0%
MK	123.131	1.040.103	1.220.760	1.226.118	1.176.299	↓ -4,1%
ME	760.820	997.246	1.006.344	1.000.000	281.487	↓ -71,9%
RO	35.793.507	41.155.854	45.917.784	53.199.096	57.175.176	↑ 7,5%
RS	6.926.363	9.573.027	9.441.227	10.939.619	13.644.952	↑ 24,7%
SI	11.090.784	9.543.871	10.352.660	11.879.291	11.637.025	↓ -2,0%
TR	174.227.610	225.100.000	226.700.000	206.806.504	208.855.000	↑ 1,0%
TOTAL				601.425.504	616.226.771	↑ 2,46%

* No data for 2016

CINEMA ADMISSIONS PER INHABITANT

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	n/a	n/a	n/a	n/a	0,1	→ 0,00%
AT	2,17	1,78	1,90	1,90	1,73	↓ -8,95%
BA	0,19	0,24	0,24	0,26	0,30	↑ 15,38%
BG	0,65	0,68	0,80	0,77	0,80	↑ 3,90%
HR	0,91	0,88	0,93	1,00	1,08	↑ 8,00%
CY*	0,73	0,78	0,82	0,82	0,82	→ 0,00%
GE	0,13	0,20	n/a	0,30	0,35	↑ 16,67%
GR**	0,85	0,82	0,90	0,90	0,94	↑ 4,44%
HU	1,02	1,11	1,32	1,49	1,52	↑ 2,01%
KS***	0,03	n/a	0,03	0,03	0,22	↑ 633,33%
MK	0,04	0,18	0,21	0,17	0,20	↑ 17,65%
ME	0,35	0,42	0,42	0,48	0,48	→ 0,00%
RO	0,45	0,52	0,57	0,66	0,70	↑ 6,06%
RS	0,33	0,44	0,44	0,50	0,59	↑ 18,00%
SI	1,13	0,94	1,02	1,13	1,14	↑ 0,88%
TR	0,66	0,79	0,77	0,73	0,89	↑ 21,92%
			*EU 28 AVG.	1,90	1,93	↑ 1,58%
			*WB AVG.	0,29	0,32	↑ 10,34%

* No data for 2016 and 2017

** No data for 2016

*** Until 2017 data include admissions from 3 cinemas only

INHABITANTS PER SCREEN

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	180195	233333	n/a	240000	172353	↓ -28,19%
AT	15003	16832	15340	15691	15737	↑ 0,29%
BA	128129	124892	110497	100480	100890	↑ 0,41%
BG	44906	39382	36272	34897	32558	↓ -6,70%
HR	27973	27714	26724	24763	23464	↓ -5,25%
CY*	24774	25457	24774	24774	23684	↓ -4,40%
GE	544444	248633	n/a	161709	161695	↓ -0,01%
GR*	22438	22822	19735	19735	19652	↓ -0,42%
HU	29118	29118	29864	29220	27222	↓ -6,84%
KS	850000	929602	n/a	206578	200000	↓ -3,18%
MK	77692	61212	155385	173434	168333	↓ -2,94%
ME	34639	34446	28183	31115	31118	↑ 0,01%
RO	75758	67223	57304	50280	50855	↑ 1,14%
RS	61380	62691	60439	56018	52674	↓ -5,97%
SI	18382	19460	17953	18122	21757	↑ 20,06%
TR	35331	33931	33140	34007	26485	↓ -22,12%
			*EU 28 AVG.	16597	15439	↓ -6,98%
			*WB AVG.	134604	120895	↓ -10,18%

* No data for 2016

DIGITAL SCREENS AS A PERCENTAGE OF TOTAL SCREENS

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	88%	100%	100%	100%	100%	→ 0,00%
AT	79%	98%	99%	99%	99%	→ 0,00%
BA	71%	71%	91%	91%	91%	→ 0,00%
BG	96%	91%	98%	100%	100%	→ 0,00%
HR	95%	91%	100%	100%	95%	↓ -5,00%
CY*	49%	49%	49%	49%	100%	↑ 104,08%
GE	89%	93%	n/a	100%	100%	→ 0,00%
GR*	30%	30%	61%	61%	81%	↑ 32,79%
HU	86%	88%	95%	92%	92%	→ 0,00%
KS	100%	100%	100%	89%	100%	↑ 12,36%
MK	96%	39%	100%	100%	100%	→ 0,00%
ME	33%	33%	45%	55%	60%	↑ 9,09%
RO	86%	90%	94%	96%	97%	↑ 1,04%
RS	26%	38%	40%	68%	76%	↑ 11,76%
SI	45%	79%	83%	83%	85%	↑ 2,41%
TR	66%	55%	92%	97%	87%	↓ -10,31%
			*EU 28 AVG.	93%	93%	→ 0,00%
			*WB AVG.	83%	88%	↑ 6%

* No data for 2016

CINEMA ATTENDANCE 2013 – 2017 (MILLIONS)

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	n/a	n/a	n/a	n/a	0,28	→ 0,00%
AT*	16,40	15,20	15,90	15,90	15,10	↓ -5,03%
BA	0,77	0,92	0,94	0,92	1,08	↑ 17,39%
BG	4,79	4,99	5,34	5,33	5,58	↑ 4,69%
HR	3,90	3,75	3,94	4,29	4,54	↑ 5,83%
CY*	0,63	0,70	0,72	0,72	0,70	↓ -2,78%
GE	0,65	0,73	n/a	1,15	1,3	↑ 13,04%
GR*	9,20	9,00	9,80	9,80	10,10	↑ 3,06%
HU	10,15	11,00	13,02	14,62	14,90	↑ 1,92%
KS	0,05	n/a	n/a	0,05	0,4	↑ 700,00%
MK	0,08	0,37	0,43	0,35	0,42	↑ 20,00%
ME	0,22	0,26	0,26	0,30	0,30	→ 0,00%
RO	9,05	10,17	11,17	13,03	13,88	↑ 6,52%
RS	2,37	3,16	3,16	3,53	4,15	↑ 17,56%
SI	2,34	1,93	2,10	2,34	2,35	↑ 0,43%
TR	50,41	61,40	61,70	58,29	71,20	↑ 22,15%
TOTAL				130,62	146,28	↑ 11,99%

* No data for 2016

FEATURE FILMS PRODUCED 2013 – 2017

COUNTRY	2013	2014	2015	2016	2017	2016 / 2017
AL	7	6	n/a	5	16	↑ 2,2
AT	54	30	40	31	46	↑ 48,39%
BA	10	13	13	17	23	↑ 35,29%
BG	8	11	25	25	18	↓ -28,00%
HR	29	31	26	33	32	↓ -3,03%
CY	2	3	4	n/a	5	→ n/a
GE	16	20	n/a	n/a	14	→ n/a
GR	69	n/a	24	n/a	25	→ n/a
HU	38	16	21	12	n/a	→ n/a
KS	8	12	n/a	7	16	↑ n/a
MK	2	12	14	9	8	↓ -11,11%
ME	2	4	5	3	6	↑ 100,00%
RO	30	36	29	33	29	↓ -12,12%
RS	20	29	33	32	34	↑ 6,25%
SI	24	11	17	20	21	↑ 5,00%
TR	85	106	139	134	148	↑ 10,45%
TOTAL				361	424	↑ 17,45%

* HU, GR, Info based on support by Film Fund

AL

AT

BA

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	REPUBLIC OF ALBANIA	AUSTRIA	BOSNIA AND HERZEGOVINA
POPULATION	2.930.000	8.750.000	3.531.159
GDP IN EUROS (PER CAPITA)	€ 4.868	€ 41.939	€ 4.354
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	€ 1.150.000	€ 72.600.000	€ 901.374
AVERAGE PRODUCTION BUDGET IN EUROS	€ 500.000	n.a.	€ 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	Stiftgasse 6, 1070 Vienna	Obala Maka Dizdara 2, 71000 Sarajevo
TELEPHONE/FAX NUMBER	355 42 37 80 04	43 1 52 63 323	387 33 206 704; 387 33 226 675
EMAIL	info@nationalfilmcenter.gov.al	office@afc.at	fondkinematografija@gmail.com
WEB ADDRESS	www.nationalfilmcenter.gov.al	www.austrianfilms.com	www.fondacijakinematografija.ba
CHIEF EXECUTIVE	Ilir Butka	Martin Schweighofer	Ivo Čolak
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	NO	NO
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	n/a	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	NO	NO
DISTRIBUTION INFO			
ADMISSIONS 2016	279.636	15.100.000	1.082.708
NATIONAL MARKET SHARES	n.a.	4,9%	0,22%
CUMULATIVE BOX OFFICE IN EUROS	n.a.	134.800.000	2.897.107
NUMBER OF SCREENS	17	556	35
NUMBER OF DIGITAL SCREENS	17	555	32
% OF SCREENS IN MULTIPLEXES	58%	n.a.	46%
AVERAGE TICKET PRICE IN EUROS	3	8,86	2,61
NUMBER OF VOD PLATFORMS	2	10	11
LIST OF VOD PLATFORMS IF POSSIBLE	Digitalb / Tring	Flimmit, A1, AonTV, UPC, Amazon Prime, iTunes, Netflix etc.	BH Telecom, Eronet, Mtel, Logosoft, SNL TELEVIZIJA, National Geographic Channel Videos (Serbian)
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	8	23	8
100% NATIONAL FILMS	2	13	1
NUMBER OF MINORITY COPRODUCTIONS	1	7	3
NUMBER OF MAJORITY COPRODUCTIONS	5	3	4
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	8	23	14
100% NATIONAL FILMS	8	17	10
NUMBER OF MINORITY COPRODUCTIONS	0	3	3
NUMBER OF MAJORITY COPRODUCTIONS	0	3	1
NUMBER OF FEATURE ANIMATED FILMS PRODUCED	0	0	1 / MAJORITY COPRODUCTIONS
NUMBER OF SHORTS PRODUCED	12	n.a.	16
FICTION	8		8
DOCUMENTARY	0		6
ANIMATED	4		2
EXPERIMENTAL	0		0

BG

HR

CY

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	BULGARIA	REPUBLIC OF CROATIA	REPUBLIC OF CYPRUS
POPULATION	7.000.000	4.200.000	900.000
GDP IN EUROS (PER CAPITA)	€ 6.926	€ 11.882	€ 21.611
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Bulgarian National Film Center	Croatian Audiovisual Centre	Filming in Cyprus
PUBLIC FUNDING AVAILABLE IN EUROS	€ 6.750.000	€ 9.979.055	n.a.
AVERAGE PRODUCTION BUDGET IN EUROS	€ 684.774	€ 1.000.000	n.a.
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Bulgarin National Film Center	Croatian Audiovisual Centre	Cultural Services of the Ministry of Education and Culture of Cyprus
ADDRESS	2A Dondukov Blvd., 1000 Sofia, Bulgaria	Nova Ves 18, 10000 Zagreb	Iphigenia's Str. 27, 2007 Nicosia, Cyprus
TELEPHONE/FAX NUMBER	359 2 915 08 11	385 1 604 10 80 / 385 1 466 78 19	357 22 80 98 11
EMAIL	nfc@nfc.bg	info@havic.hr	cypruscinema.gov@cvtanet.com.cy
WEB ADDRESS	www.nfc.bg	www.havic.hr	www.filmingincyprus.gov.cy
CHIEF EXECUTIVE	Jana Karaivanova	Daniel Rafaelić	Elena Christodoulidou
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	NO	YES
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	5.575.969	4.540.431	700.000
NATIONAL MARKET SHARES	7,94%	2,6%	n.a.
CUMULATIVE BOX OFFICE IN EUROS	25.932.985	18.143.773	5.939.830
NUMBER OF SCREENS	215	179	38
NUMBER OF DIGITAL SCREENS	215	170	38
% OF SCREENS IN MULTIPLEXES	73%	54,70%	80%
AVERAGE TICKET PRICE IN EUROS	4,65	4	8,0
NUMBER OF VOD PLATFORMS	n.a.	11	n.a.
LIST OF VOD PLATFORMS IF POSSIBLE	n.a.	Bnet videoteka, Bnetvideoklub, MaxTV videoteka, H1 Videoteka, Iskon Videoteka. Opti TV videoteka; Subscription VoDs: Netflix, Pickbox, Oyo, HBO Go	n.a.
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	13	15	3
100% NATIONAL FILMS	7	6	2
NUMBER OF MINORITY COPRODUCTIONS	3	7	1
NUMBER OF MAJORITY COPRODUCTIONS	3	2	0
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	5	16	2
100% NATIONAL FILMS	2	7	
NUMBER OF MINORITY COPRODUCTIONS	3	9	
NUMBER OF MAJORITY COPRODUCTIONS	0	0	
NUMBER OF FEATURE ANIMATED FILMS PRODUCED	0	1/ MINORITY COPRODUCTIONS	
NUMBER OF SHORTS PRODUCED	32	104	n.a.
FICTION	8	30	
DOCUMENTARY	13	32	
ANIMATED	11	26	
EXPERIMENTAL	0	16	

GE

GR

HU

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	GEORGIA	GREECE	HUNGARY
POPULATION	3.719.000	10.750.000	9.800.000
GDP IN EUROS (PER CAPITA)	€ 3.756	€ 16.548	€ 11.757
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Georgian National Film Center	Greek Film Center	Hungarian National Film Fund
PUBLIC FUNDING AVAILABLE IN EUROS	€ 2.169.000	n.a.	n.a.
AVERAGE PRODUCTION BUDGET IN EUROS	€ 1.627.000	n.a.	n.a.
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	The Georgian National Film Center	Greek Film Centre	Hungarian National Film Fund
ADDRESS	Gamsakhurdia Sanapiro 4 0105 Tbilisi	Chatzopoulou 9, Psychico, Athens 115 24	Róna u. 174, 1145 Budapest
TELEPHONE/FAX NUMBER	995 032 2 999200	210 367 85 60 / 210 364 82 69	36 1 461 1320
EMAIL	info@gnfc.ge	info@gfc.gr	filmalap@filmalap.hu
WEB ADDRESS	www.gnfc.ge	www.gfc.gr	www.filmunio.eu
CHIEF EXECUTIVE	Zurab Magalashvili	Vasilis Kosmopoulos	Csaba Bereczki
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	NO	YES	NO
EURIMAGES	YES	YES	YES
MEDIA	NO	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	YES	YES	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	1.292.496	10.100.000	14.900.000
NATIONAL MARKET SHARES	5,5%	10%	9,70%
CUMULATIVE BOX OFFICE IN EUROS	3.280.137	65.000.000	65.863.000
NUMBER OF SCREENS	23	547	360
NUMBER OF DIGITAL SCREENS	23	444	331
% OF SCREENS IN MULTIPLEXES	78%	n.a.	n.a.
AVERAGE TICKET PRICE IN EUROS	2,50	6,10	4,4
NUMBER OF VOD PLATFORMS	0	n.a.	n.a.
LIST OF VOD PLATFORMS IF POSSIBLE	0	n.a.	n.a.
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	5	15	n.a.
100% NATIONAL FILMS	4	8	
NUMBER OF MINORITY COPRODUCTIONS	0	4	
NUMBER OF MAJORITY COPRODUCTIONS	1	3	
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	8	10	n.a.
100% NATIONAL FILMS	6	8	
NUMBER OF MINORITY COPRODUCTIONS	1	2	
NUMBER OF MAJORITY COPRODUCTIONS	1	0	
NUMBER OF FEATURE ANIMATED FILMS PRODUCED	1/100% NATIONAL FILMS	0	n.a.
NUMBER OF SHORTS PRODUCED	5	12	The Fund supports feature-length films only
FICTION	4	11	
DOCUMENTARY	0	1	
ANIMATED	1	0	
EXPERIMENTAL	0	0	

* Info based on support by Greek Film Centre

KS

MK

ME

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	REPUBLIC OF KOSOVO	REPUBLIC OF MACEDONIA	MONTENEGRO
POPULATION	1.800.000	2.020.000	622.359
GDP IN EUROS (PER CAPITA)	€ 3.198,27	€ 4.375	€ 6.354
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Kosovo Cinematography Center	Macedonian Film Agency	Fim Centre of Montenegro
PUBLIC FUNDING AVAILABLE IN EUROS	€ 1.200.000	€ 6.600.000	€ 850.000
AVERAGE PRODUCTION BUDGET IN EUROS	400.000	n.a.	300.000
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Kosovo Cinematography Center	Macedonian Film Agency	Film Centre of Montenegro
ADDRESS	Rr. UCK 273, 10000 Prishtina, Kosovo	8 Mart No.4, 1000 Skopje	13. jula, 81000 Podgorica
TELEPHONE/FAX NUMBER	383 31 21 32 27	389 2 32 24 100	382 20 675 238
EMAIL	info@qkk-rks.com	info@filmagency.gov.mk contact@filmagency.gov.mk	info@fccg.me
WEB ADDRESS	www.qkk-rks.com	www.filmagency.gov.mk	www.fccg.me
CHIEF EXECUTIVE	Arben Zharku	Gorjan Tozija	Sehad Čekić
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	NO	YES	YES
SEE CINEMA NETWORK	YES	YES	YES
EURIMAGES	NO	YES	in the procedure
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	NO	YES	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	400.000	415.400	300.000
NATIONAL MARKET SHARES	n/a	3,47%	5%
CUMULATIVE BOX OFFICE IN EUROS	1.600.000	1.176.299	281.487
NUMBER OF SCREENS	9	12	20
NUMBER OF DIGITAL SCREENS	9	12	12
% OF SCREENS IN MULTIPLEXES	60%	75%	70%
AVERAGE TICKET PRICE IN EUROS	4	2,83	4
NUMBER OF VOD PLATFORMS	1	n.a.	1
LIST OF VOD PLATFORMS IF POSSIBLE	Digitalb	n.a.	Extra TV
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	13	7	5
100% NATIONAL FILMS	3	1	1
NUMBER OF MINORITY COPRODUCTIONS	3	4	2
NUMBER OF MAJORITY COPRODUCTIONS	7	2	2
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	3	1	1
100% NATIONAL FILMS	2	0	1
NUMBER OF MINORITY COPRODUCTIONS	1	0	0
NUMBER OF MAJORITY COPRODUCTIONS	0	1	0
NUMBER OF SHORTS PRODUCED	14	16	6
FICTION	10	13	3
DOCUMENTARY	3	3	2
ANIMATED	1	0	1
EXPERIMENTAL	0	0	0

RO

SR

SI

GENERAL INFO			
OFFICIAL NAME OF COUNTRY	ROMANIA	REPUBLIC OF SERBIA	REPUBLIC OF SLOVENIA
POPULATION	19.630.000	7.058.322	2.066.880
GDP IN EUROS (PER CAPITA)	€ 9.060	€ 5.920	€ 20.951
FILM SUPPORTING INSTITUTIONS (PUBLIC)	National Film Center	Film Center Serbia	Slovenian Film Centre, National TV
PUBLIC FUNDING AVAILABLE IN EUROS	n.a.	€ 4.615.192	€ 5.400.000
AVERAGE PRODUCTION BUDGET IN EUROS	n.a.	n.a.	€ 801.631
SARAJEVO FILM FESTIVAL INFO			
FILM INSTITUTION PRESENTED IN SARAJEVO	Romanian National Film Center	Film Center Serbia	Slovenian Film Centre
ADDRESS	Strada Dem. I. Dobrescu, Nr. 4-6, Sect. 1, București	Koče Popovića 9/3, 11000 Belgrade, Serbia	Miklišičeva 38, SI-1000 Ljubljana
TELEPHONE/FAX NUMBER	+ 40 21 3266480/+ 40 21 3260268	381 11 2625 131	+ 386 1 23 43 200
EMAIL	contact@cnc.gov.ro	fcs.office@fcs.rs	info@sfc.si
WEB ADDRESS	www.cnc.gov.ro	www.fcs.rs	www.sfc.si
CHIEF EXECUTIVE	Mitran Anca	Boban Jevtić	Nataša Bučar
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES	YES	YES
SEE CINEMA NETWORK	YES	YES	YES
EURIMAGES	YES	YES	YES
MEDIA	YES	YES	YES
EUROPEAN AUDIOVISUAL OBSERVATORY	YES	NO	YES
EUROPEAN FILM PROMOTION	YES	YES	YES
TAX INCENTIVES	NO	YES	YES
DISTRIBUTION INFO			
ADMISSIONS 2016	13.877.470	4.148.652	2.354.734
NATIONAL MARKET SHARES	1,60%	13,52%	7,34%
CUMULATIVE BOX OFFICE IN EUROS	57.175.176	13.644.952	11.637.025
NUMBER OF SCREENS	386	134	111
NUMBER OF DIGITAL SCREENS	376	102	95
% OF SCREENS IN MULTIPLEXES	58,8	21%	34,23%
AVERAGE TICKET PRICE IN EUROS	4,12	3,3	4,9
NUMBER OF VOD PLATFORMS	n/a	1	22
LIST OF VOD PLATFORMS IF POSSIBLE	n/a	MTS IPTV	POP TV, Antenna TV SL, Antenna TV SL, TELEKOM SLOVENIJE, Kanal A, TSmedia, TELEVIZIJA NOVO MESTO, RTV SLOVENIJA, T – 2, TIPK, EXODUS, Telemach, A1 Slovenija
PRODUCTION INFO			
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	17	18	12
100% NATIONAL FILMS	10	11	6
NUMBER OF MINORITY COPRODUCTIONS	1	3	1
NUMBER OF MAJORITY COPRODUCTIONS	6	4	5
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	11	16	8
100% NATIONAL FILMS	10	9	4
NUMBER OF MINORITY COPRODUCTIONS	0	1	2
NUMBER OF MAJORITY COPRODUCTIONS	1	6	2
NUMBER OF FEATURE ANIMATED FILMS PRODUCED	1	0	0
NUMBER OF HYBRID FEATURES	0	0	1 / 100% NATIONAL FILMS
NUMBER OF SHORTS PRODUCED	14	42	56
FICTION	11	21	35
DOCUMENTARY	1	15	7
ANIMATED	2	3	11
EXPERIMENTAL	0	3	3

TR

GENERAL INFO	
OFFICIAL NAME OF COUNTRY	REPUBLIC OF TURKEY
POPULATION	79.800.000
GDP IN EUROS (PER CAPITA)	€ 9.114
FILM SUPPORTING INSTITUTIONS (PUBLIC)	Ministry of Culture and Tourism
PUBLIC FUNDING AVAILABLE IN EUROS	6.115.000
AVERAGE PRODUCTION BUDGET IN EUROS	n.a.
SARAJEVO FILM FESTIVAL INFO	
FILM INSTITUTION PRESENTED IN SARAJEVO	The General Directorate of Cinema of Turkey
ADDRESS	Anafartalar Caddesi No: 67 Ulus 06250 Ankara
TELEPHONE/FAX NUMBER	90 312 509 45 10
EMAIL	info@sinema.gov.tr
WEB ADDRESS	www.sinema.gov.tr
CHIEF EXECUTIVE	Erkin YILMAZ
EUROPEAN CONVENTION ON CINEMATOGRAPHIC CO-PRODUCTIONS	YES
SEE CINEMA NETWORK	YES
EURIMAGES	YES
MEDIA	NO
EUROPEAN AUDIOVISUAL OBSERVATORY	YES
EUROPEAN FILM PROMOTION	NO
TAX INCENTIVES	YES
DISTRIBUTION INFO	
ADMISSIONS 2016	71.200.000
NATIONAL MARKET SHARES	n.a.
CUMULATIVE BOX OFFICE IN EUROS	208.855.000
NUMBER OF SCREENS	3.013
NUMBER OF DIGITAL SCREENS	2.630
% OF SCREENS IN MULTIPLEXES	n.a.
AVERAGE TICKET PRICE IN EUROS	3,0
NUMBER OF VOD PLATFORMS	n.a.
LIST OF VOD PLATFORMS IF POSSIBLE	n.a.
PRODUCTION INFO	
NUMBER OF FEATURE FILM PRODUCED (NOT INCLUDING FEATURE DOCUMENTARIES)	148
100% NATIONAL FILMS	
NUMBER OF MINORITY COPRODUCTIONS	
NUMBER OF MAJORITY COPRODUCTIONS	
NUMBER OF FEATURE DOCUMENTARIES PRODUCED	n.a.
100% NATIONAL FILMS	
NUMBER OF MINORITY COPRODUCTIONS	
NUMBER OF MAJORITY COPRODUCTIONS	
NUMBER OF FEATURE ANIMATED FILMS PRODUCED	
NUMBER OF SHORTS PRODUCED	n.a.
FICTION	
DOCUMENTARY	
ANIMATED	
EXPERIMENTAL	

PROFESSIONAL DEVELOPMENT
AND TRAININGSCRIPT DEVELOPMENT
WORKSHOPAPPLICATION DATE
1 DECEMBER 2018
FOR THE WORKSHOP IN LITHUANIASEVEN-DAY WORKSHOP
4 – 12 APRIL 2019with the support of the
Lithuanian Film CenterCoached development period
Follow-up session
Requested: Feature film projects
Creative documentaries

WWW.SOURCES2.DE



Sources 2

SCREENWRITING | DEVELOPMENT
NETWORKING | TRAINING

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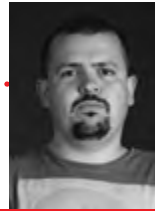
CineLink Industry Days Staff



Jovan Marjanović
 Head of Industry



Amra Bakšić Čamo
 Head of CineLink



Armin Hadžić
 Industry Coordinator



Maša Marković
 CineLink Coordinator



Olimpia Pont Cháfer
 CineLink Work in
 Progress Consultant



Alex Traila
 CineLink Work in
 Progress Coordinator



Rada Šešić
 Head of Docu Rough
 Cut Boutique



Martichka Bozhilova
 Head of Docu Rough
 Cut Boutique



Ishak Jalimam
 Docu Rough Cut
 Boutique Coordinator



Tina Hajon
 Avant Premiere
 Programme Coordinator



Sara Čorbić Mustafić
 Avant Premiere
 Programme Assistant



Amina Kučuk
 Meetings Assistant



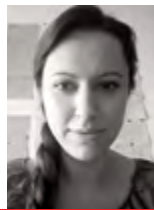
Neta Rena Mor
 Matchmaker



Gulin Ustun
 Matchmaker



Mario Kozina
 Industry Press PR



Tina Šmalcelj
 Industry Statistics &
 Analytics



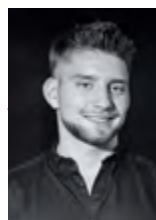
Hana Bezdrob
 IT Coordinator



Ismar Duraković
 CineLink Industry
 Days Assistant



Emma Jaay
 CineLink Industry
 Days Assistant



Ivo Kaunitz
 CineLink Industry
 Days Assistant



Bertille Girardeau
 Hospitality Communication
 Coordinator



Dea Kisić
 Hospitality Officer



Elmedina Tirić
 Welcome Desk
 Co-ordinator

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COMPETITION PROGRAMME FEATURE FILM

ALL ALONE / SAM SAMCAT (MINORITY COPRODUCTION)

Croatia, Netherlands, Serbia, Montenegro, B&H, 2018, 88 min.

Director: Bobo Jelčić **WORLD PREMIERE**

THE LOAD / TERET

Serbia, France, Croatia, Iran, Qatar, 2018, 98 min.

Director: Ognjen Glavonić **REGIONAL PREMIERE**

COMPETITION PROGRAMME DOCUMENTARY FILM

OCCUPIED CINEMA / OKUPIRANI BIOSKOP

Serbia, 2018, 87 min.

Director: Senka Domanović **INTERNATIONAL PREMIERE**

4 YEARS IN 10 MINUTES / 4 GODINE U 10 MINUTA

Serbia, 2018, 63 min.

Director: Mladen Kovačević **REGIONAL PREMIERE**

CHILDREN'S PROGRAMME

THE WITCH HUNTERS / ZLOGONJE

Serbia, 2018, 86 min

Director: Raško Miljković **REGIONAL PREMIERE**

DEALING WITH THE PAST

THE OTHER SIDE OF EVERYTHING / DRUGA STRANA SVEGA

Serbia, 2017, 104 min

Director: Mila Turajlić **BH PREMIERE**

BH FILM

BORDERS RAINDROPS / GRANICE KIŠE

Serbia, Montenegro, BH, 2018, 93 min,

Directors: Nikola Mijović, Vlastimir Sudar **WORLD PREMIERE**

COMPETITION PROGRAMME SHORT FILM 2018

UNTRAVEL / NEPUTOVANJA

Serbia, 2018, 9 min.

Directors: Ana Nedeljковиć, Nikola Majdak **REGIONAL PREMIERE**

COMPETITION PROGRAMME STUDENT FILM 2018

UNIQUE / JEDINI

Serbia, 2018, 29 min.

Director: Nikola Polić **WORLD PREMIERE**

HOTTEST SUMMER DAYS / NAJTOPLIJI DANI LETA

Serbia, 2017, 22 min.

Director: Maša Šarović **INTERNATIONAL PREMIERE**

COMPETITION PROGRAMME STUDENT FILM, OUT OF COMPETITION

BANDITS IN SEARCH FOR MOM / BANDITI U POTRAZI ZA MAMOM

Serbia, 2018, 70 min.

Director: Kosta Ristić

CINELINK CO-PRODUCTION MARKET

THE CELTS

Director: Milica Tomović

Production company: EED Productions

Serbia, Montenegro

MAY LABOUR DAY (MINORITY COPRODUCTION)

Director: Pjer Žalica

Production company: FORUM Association for Art and Culture

Bosnia and Herzegovina, Croatia, France, Slovenia, Serbia,

Montenegro

SUMMER NIGHT, HALF PAST TEN

Director: Ivana Mladenovic

Production company: Bas Celik, Hi Film Productions

Country: Serbia, Romania

CINELINK DRAMA

ANATOMY OF A CRIME

Creator: Vuk Ršumović and Ana Tomović

Production company: BaBoon Production and Work In Progress (WIP)

Country: Serbia

BAD BLOOD

Creator: Milutin Petrović

Production company: This and That Productions

Country: Serbia

DOCU RCB

DIARY OF A SERIOUS OFFENDER

Serbia, Danilo Ceković

61 TALENTS SARAJEVO PARTICIPANTS IN 2018 EDITION

Pavle Čemerikić, ACTOR

Svetislav Dragomirović, DIRECTOR

Andrijana Sofranić, PRODUCER

Čarna Vučinić, PRODUCER

Stefan Đorđević, DoPs

Jovan Marković, TALENT PRESS

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