

WHEN
▶▶ EAST
MEETS
WEST ◀◀

TRIESTE CROSS-BORDER MEETING
JANUARY 19-21, 2011



WE
MW

organized by



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Savoia Excelsior Palace
STARHOTELS



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WHEN EAST MEETS WEST is a co-production event organized by the FRIULI VENEZIA GIULIA AUDIOVISUAL FUND and the TRIESTE FILM FESTIVAL, in collaboration with EAVE, ANTENNA MEDIA Torino, MEDIA DESK Italia, MEDIA DESK France, MEDIA DESK Slovenia, under the patronage of EURIMAGES and with the support of CEI – Central European Initiative.

In broad terms **WHEN EAST MEETS WEST** aims at strengthening the cooperation between Eastern and Western European film industries. Each edition is designed to bring together film professionals coming from Eastern European countries¹, Italy and one other Western European country in focus: in the 2011 edition the Western selected country will be France.

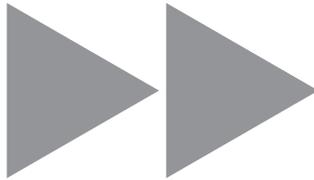
The focus on one other Western European film industry is one of the peculiarities of **WHEN EAST MEETS WEST**, since it allows to involve Eastern film professionals who are effectively looking for co-producers, sales agents, broadcasters and financial support specifically in the country in focus; on the other hand, thanks to the focus on a delimited area, it allows to gather some of the key-players of the selected film industry and explore in detail the funding and co-production possibilities offered by the spotlight country.

After the 2010 pilot edition focused on Spain, **WHEN EAST MEETS WEST** will be held in Trieste from the 19th to the 21st of January 2011, and will bring together 16 selected producers and a large number of film funds representatives, commissioning editors, sales agents and film experts from both regions. The programme will include the Pitching of the projects (selected amongst 92 applications from 18 countries) and a **Film Forum** designed to investigate both Eastern and Western audiovisual panorama through round tables, presentations and case studies.

The main goal is to set up new strong bridges between those regions, aimed at promoting and strengthening long term exchanges in both directions.

¹ Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Georgia, Hungary, Latvia, Lithuania, Macedonia, Poland, Romania, Serbia, Slovakia, Slovenia, Ukraine.

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▶▶ BOLEK AND LOLEK



Genre: comedy/road-movie

Director: Jan Pachel

Writer: Jan Pachel and Petr Siska

Producer: Vladimír Lhoták

Company: Fresh Films (CZ)

SYNOPSIS

The relationship between Czechs and Poles has never been idyllic. Czechs consider Poles pathetic church-goers with smuggling skills. Poles see Czechs as pagans and spineless opportunists. One day two young guys meet hitch-hiking. A Czech and a Pole. The lesson of middle-Europeanism begins. There is a lot of time to burn. Approximately 3000 Km. Whatever can happen when an atheistic Czech and a religious Pole unexpectedly meet hitch-hiking across the Europe...

Bolek is a Czech student, forced by personal reasons to travel to the South of Europe to seek work. Hitch-hiking he meets a Pole Lolek having the same age. By the irony of fate they are predestined to spend the rest of the journey together. As there is too much time to burn during the journey, their dialogue evolves full of malign arguments, national intolerance and religious difference. In such ambiance they face up the first serious obstacle, Bolek realizes that the job agency had cheated on him. Luckily they got a hint from a Polish truck driver to an olive plantation where Lolek's compatriot is a boss. Lolek follows Bolek jointly further South. Not only the work conditions are quite severe at the plantation, but Bolek manages to fall for Lithuanian girl Lara and starts to resolve existential question, whether is he

ready to face up his personal problems at home (possibly pregnant girlfriend). The deeper they are traveling to the imaginary bosom of Europe, the bigger is their understanding realizing that there is much to learn from each other. Sometimes they are even capable of communicate in their mother languages, even though that they normally speak English. The conditions at the plantation are more and more unbearable, Bolek, Lolek and Lara decide to escape. Purchasing an old vehicle, they set off the South of Europe. Down at the South they meet a community of African immigrants living in even poorer conditions and they realize that their problems and conflicts are insignificant. The catharsis is broken by the fact that they are being tracked by the olive plantation bosses' gorillas to get their money back. Lolek dies in a car chase accident. His unfortunate death opens Bolek's eyes and he decides to set the things up back home. He leaves Lara and goes back home. He hasn't been in touch for a while. He hopes it's not too late.

PROFILE

Fresh Films is a production company mainly focusing on production of films by young European talents. Fresh films produced a feature film Marta (2006) and a feature documentary Czech RAPublic (2008). Also coproduced several short films with Film and television academy in Prague (FAMU). Besides film production the other key activity of Fresh Films is organizing the Fresh Film Fest, the largest display of student films in Central and Eastern Europe which 7th year was successfully held in August 2010. Fresh Films also represents Czech short films in order to sell them abroad (currently successfully selling the Cannes Cinéfondation 2009 winner Baba).

Attending:
Vladimír Lhoták



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Genre: drama

Director: Denijal Hasanovic

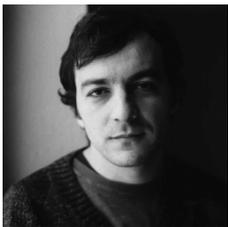
Writer: Denijal Hasanovic

Producer: Jerzy kapuscinski

Company: Studio Filmowe KADR (PL)

Attending:

Denijal Hasanovic



SYNOPSIS

After completing her law studies in Paris, Colombian student CATALINA (27) arrives in Sarajevo to carry out a case study into the Commission's archives of the International War Crimes Tribunal for the Former Yugoslavia. The case study will help her secure herself a job at her university, allowing her to gain permanent residence in France. If she fails, Catalina will become an illegal immigrant in France, facing the threat of expulsion back to her war-torn homeland. On her first visit to the Commission Catalina meets local interpreter NADA(38). When Catalina finds herself without a stay in Sarajevo, Nada takes her in and an awkward friendship oscillating between generosity and control gradually develops between them. When Catalina is in despair for being refused entry to the Commission archives, Nada's support grows even stronger.

This puts strain on Nada's relationship with her boyfriend MARC(56). An investigator at the Commission, Marc believes Catalina should go back to her homeland. As a child, he was forced to leave his Polish homeland for being a Jew. Having experienced the tough life of rootlessness and immigration, Marc fears Catalina will meet the same destiny if she stays abroad. Under the growing tension caused by Nada's friendship with Catalina, Marc and Nada's relation-

ship reaches a breaking point and they split. Disillusioned, Nada finds herself confronted with her own inability to give love. Old wounds are opened - the wounds caused by the Bosnian war and the tragic consequences it brought against her family. When Catalina comes across the "archives" of Nada's family, she learns that Nada holds her father responsible for the death of her brother during the war. In the light of this discovery, her journey to Sarajevo takes on a new meaning: it is she who now must help Nada to reconcile with her dying father. The roles between the two reverse. But, due to Nada's unbreakable resistance to forgive her father, all Catalina's attempts to save their relationship fail. Ultimately their friendship deteriorates, ending with a bitter crash.

Nada's father dies without her forgiveness, and she goes back to her loveless relationship with Marc. Catalina is once again alone. In the lonely peacefulness of her last dawn in Sarajevo, Catalina discovers a new strength in herself as she understands there's still something she can do for Nada, Nada's family and, ultimately, herself: she can write about what has happened hoping that one day somebody will read it. Just before she catches her plane back to France, Catalina writes down the first sentences of her first novel. And at this moment we learn that the film we have been watching, the film called "DEW" - is the first Catalina's novel.

PROFILE

Founded in 1955 by Jerzy Kawalerowicz, KADR has produced 124 features & over 20 TV films by such celebrated directors as Wajda, Munk & Konwicki. Its most recent is the award winning "Rewers" by Borys Lankosz. Following a 14 year long break, KADR Studio has returned to Polish cinematography with REWERS (a local box-office smash hit in Poland, far outpacing successes of the last few years), as a feature film producer.

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▶▶ EMIL MATESIC

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Genre: noir/thriller

Director: Sylvain Labrosse

Writer: Sylvain Labrosse, Agnès Cafin, Romain Cole

Producer: Christophe Delsaux

Company: La Vie Est Belle Films (F)

SYNOPSIS

The Matesic family belongs to the Zagreb mafia, where keeping secrets is the price of staying alive. An accidental death that must be kept hidden will bind the two brothers for life. EMIL is the firstborn, STANKO the younger. One day, Stanko, who is playing with a weapon Emil received as a gift, provokes an accident. He injures a farmer, who, hearing the shots, then threatens them. So as to escape their father's anger and to avoid being blamed Emil Matesic commits murder. 19 years later. Following a payback time, where Emil and Stanko's father became permanently handicapped, Emil and his family have to emigrate to France. The family, settled in Saint-Nazaire, is still under the protection of Larkos, the godfather, but lives a poor life. Larkos has remained imprisoned in Zagreb but manages to keep the business running.

Nevertheless, he knows that his life is finished and wants Emil to take over the business. But because he has been traumatized by his father's shooting, Emil makes a living doing odd jobs, refusing to do anything connected to the mafia. He wants to emigrate to Canada. He intends to cross the ocean by cargo ship, and plans to leave France with Gabrielle, his new girlfriend.

Stanko, who was never stable, slips little by little into drugs and becomes impos-

sible to manage. The brothers quarrel more and more violently. Emil nevertheless keeps an eye on his brother and tries to protect him. But Stanko drags with the Croatian mafia, represented in France by Youri. Dragan, who works for Youri, hopes that Youri will soon fall and steals

him; he convinces Stanko to join him. One day, Emil gets his visa to Canada. During this time,

Stanko starts to pocket a lot of money. Emil twigs that Stanko is involved with Youri's shady business and argues violently with his brother. But, Youri notices the theft and beats Stanko up.

To save Stanko, Emil has to accept a mission for Larkos. He hesitates, but finally visits Youri and agrees to work for him so as to pay off Stanko's debt. He leaves for Hamburg, where he gives a prostitute a good hiding, what he does disgusts him. Emil decides to abandon everything there and then and push forward his departure to Canada with Gabrielle.

Emil visits his father for the last time. He knows that when he leaves for Canada his father will be alone. But there is no other choice. Emil now has to face Larkos and tells him that he will never accept to be the new godfather, unless he is going to be killed. The determination of Emil impresses Larkos so much that he renounces his plans.

When Emil and Gabrielle are ready to board the cargo ship, Stanko is also there. He never accepted the idea that his brother could abandon him. So he shoots Gabrielle. Emil, shocked, goes on board and leaves Stanko.

PROFILE

La Vie est Belle Films Associés was created in 1991 to produce feature films for the cinema. Since our beginnings, we have produced many shorts, television documentaries, as well as a dozen demanding and radical feature films, revealing young talents or confirming directors from previous generations. We pursue this direction while developing, moreover, strong and singular stories intended for a wider public with the aim of enlarging our audience.

Attending:
Christophe Delsaux



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Genre: drama/comedy

Director: Tania Bogomilova

Writer: Kalinovi Brothers

Producer: Kalin Kalinov

Company: KaBoAI Pictures (BG)

SYNOPSIS

Every choice we make changes our life in ways we probably will never even realize...

“Getting to Sofia” will be a film about the choices which we make and the consequences we have to suffer afterwards. Choices are not something that depends on anything but us. We are born with the right to make them and we HAVE to do it every day for as long as we live. Some of them seem wrong but turn out right. Some seem right but turn out wrong. But all of them have an impact on our lives and view towards the world and it doesn't matter if we realize it or not.

On 14th April 2010 the eruption of the Icelandic volcano Eyjafjallajökull caused severe disruption of the air traffic over Europe and the French airspace was closed and remained so for days. This prevented a flight from Paris to Sofia to depart and led to the events that occur in the 3 stories which seem to have no connection between each other besides the fact that their protagonists were supposed to be on that flight.

Adrian - a Bulgarian student in Paris decides to surprise his girlfriend in Sofia for her birthday with a visit. Once the flight gets cancelled he meets Mr. Tefa - a mysterious stranger who does not disclose any personal information about himself. The man offers him a car ride

to Sofia and the boy accepts. On the way they pick up the beautiful Italian hitchhiker Elena. She travels around Europe for fun without a final destination. The personalities of the girl and Adrian are completely different. He prefers everything in order while she loves to make decisions spontaneously and without much regard for the consequences. Staying true to the old saying that opposites attract sparks arise between them. Adrian has to make a choice between going to his girlfriend's birthday and embarking on a risky adventure with his newfound friend. Naturally, Elena is not making it easy for him.

The Ivanovi family have been staying with their friends the Bernard family who live and work in Paris for the past 10 years. Mrs. Bernard is a sister of Mrs. Ivanova. She moves to France in her youth and never looks back. However, Mrs. Ivanova stays in the native Bulgaria in order to help their parents and keep them company. The sisters eventually get married and go on with their lives but the choice they made so long ago keeps haunting them like a ghost of the past. The Ivanovi family are about to leave back for Bulgaria when their flight gets cancelled. They decide to go back and stay with the Bernard family for a few more days. Their hosts seemed to be having the perfect life but as their stay is prolonged the guests realize that this is far from the truth. Mr. Bernard makes a pass at Mrs. Ivanova and later tries to apologize by offering her a job in his company. As she decides to think about it and talks to her husband Mr. Ivanov refuses to stay in Paris and gives her an ultimatum to

go back with him in a day or forget they have ever been together. Mrs. Ivanova gives him an ultimatum of her own. Now, she has to decide whether to stay in France and if she does she will never be able to tell her sister what happened and thus will betray her own blood. But wasn't that exactly what Mrs. Bernard did by leaving her alone in Bulgaria. Mr. Ivanov on the other hand faces the difficult choice between love for his wife and his country and family in Bulgaria, both of which very dear to him.

Nikolay is on a so-called “business trip” and is now returning to Sofia when the flight get cancelled. Marie-Elise Petit is a news reporter sent to report live from the hot spot. The Italian is a very confused tourist since he doesn't speak neither French, nor English and naturally doesn't get a word of Bulgarian. No one understands him but for some strange reason he decides that Nikolay seems friendly enough to keep him company. As chance would have it the Bulgarian and the reporter meet and what starts as an innocent flirt evolves to something more. As a true reporter she constantly asks Nikolay questions and most of them about his job but he keeps refusing to answer. She eventually finds out that he is a businessman making a secret deal which will make a lot of money for a small group of people because of inside trading. Then she warns him that his secret will be safe with her only if he allows her to participate in the scheme. He does and as she goes to find the money Nikolay “confesses” to his companion (The Italian) the truth. In reality he is a con man and this is just another

Attending:
Kalin Kalinov



▶▶ HAPPY FUNERAL



Genre: comedy

Director: Horatiu Malaele

Writer: Adrian Lustig

Producer: Iuliana Tarnovetchi

Company: Mediapro Pictures (RO)

Attending:

Adrian Lustig

Iuliana Tarnovetchi



SYNOPSIS

Angers France is a city hit hard by the global economic recession. In an industrial neighborhood, three immigrant friends drink away their cares.

Lionel is a Romanian engineer, who left his country a long time ago and is about to receive French citizenship. Kiril is a Bulgarian bootlegger who has illegally entered France. Roman does not have a stay authorization and claims to be a Polish plumber while he's actually Russian.

When the local police raid the bar, the three leave the club and discover a Romanian Gypsy camp, where they dare each other to have their future told. They regret their decision, when the gypsy witch, Esme, tells them their exact time of death, which is much sooner than they had hoped.

As the prophecy begins to manifest into a grim reality, Lionel tries his best to cheat what he now believes to be his imminent end. He gets involved in an unprecedented media campaign for his own life and discovers love when his neighbor Liliane reveals her true feelings for him.

On the fateful day, the stakes could not be any higher for Lionel. He has lost everything but has also bet everything. His life-long dream of becoming a French citizen has come true. Will the Grim Reaper be as merciless as foreseen

or has our hero regained control of his destiny?

PROFILE

MediaPro Pictures is the largest film production company in Romania, part of MediaPro Entertainment along with other production services providers from Czech Republic, Croatia, Slovakia, Slovenia and Bulgaria. Beginning with 2009 MediaPro Entertainment is part of CME (Central European Media Enterprises), a vertically integrated media and entertainment group, who operates broadcasting, internet and TV content companies, leaders on their market segments, throughout the 6 countries, for an overall audience of over 50 million.

Thanks to this support, MediaPro Pictures benefits of a whole system of integrated services, from pre-production, production and post-production with the best equipment available, to promotion and distribution in all territories.

The company's experience in film production was rewarded in 2007 with "Un certain regard" prize in Cannes Film Festival for "California dreamin' [endless]". In the same year MediaPro Pictures became the first production company in Romania that produced a feature film for the American film market - "Fire & Ice", directed by Pitof, made for SCI FI Channel.

MediaPro Pictures develops creation/content services for feature films, develops co-productions and step by step strengthens its position in the international cinema community. The generation of movie makers that populates this

days the shooting sites is striving to add great value to this fabulous world where dreams are trumped up for millions of people watching.

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Genre: drama

Director: Vinko Möderndorfer
Writer: Vinko Möderndorfer
Producer: Eva Rohrman
Company: Forum Ljubljana (SI)

SYNOPSIS

A young working class family. Husband, wife and two children. Mare and Sonja. Mare has lost his job, but he hides that from his wife Sonja. He spends his days in lines at the Employment Office. He gets some food for the family in the hospital, where he donates blood. His friend, the nurse in the outpatients' department, allows him to trade blood for food every week, even though that is forbidden. There he also meets a man who offers his help in case Mare wants to sell some organs – his kidney, for example. His wife Sonja tries everything to take care of the family and make some money. She even tries to work as a prostitute, but she cannot bring herself to do it... One day she cannot cope with the pressure, misery and helplessness, so she hangs herself while Mare is at the workers' demonstrations with both children. Despite terrible distress and tragedy that befell him, Mare still cannot get a job. The ironworks where he used to work and where he was fired from due to his own fault will be closed, the workers laid off, and luxury apartments and stores will be built there instead. The misery of the young widower and his children mounts. The children are thrown out of the kindergarten. He cannot bury his wife. He is going to be thrown out of his apartment. Out of desperation Mare puts his chil-

dren in foster care. Parting is very hard and painful. The older boy is sure his father betrayed him and his sister. The next day Mare gets ready to sell his kidney. The money would help him recover, find a job and get his children back. However, on the operating table it turns out that his kidneys are useless, because he has a hereditary disease. Helpless, he roams the city during the night. He happens to pass the parliament. Out of rage, humiliation, powerlessness and anger, he throws a granite cube into a security camera. The granite cube wounds the policeman. Mare tries to help him, and then he runs from other policemen into the darkness like a wild animal. The policemen shoot into the night.

PROFILE

FORUM LJUBLJANA is an independent production company. It was founded in 1994 as an institute for art and cultural production. EVA ROHRMAN has been in the production business since 1990. In 1994 she founded the FORUM LJUBLJANA production company. She is also its managing director. She has produced music videos, more than twenty shorts, documentaries, short animation films and video art projects. She also produced several performances, multimedia projects, exhibitions, etc. Most of the projects received important national and international awards and acknowledgements. In 2004 she produced SUBURBS, the first feature film by Vinko Möderndorfer. It premiered in Venice and was also selected for the Montreal, Karlovy Vary, Cannes and oth-

er festivals. SUBURBS received one national award (for "Best Film" according to film critics), five international awards and was selected for the "Variety Critics' Choice: Europe Now" in 2005. In 2008 Eva Rohrman produced LANDSCAPE No.2 by Vinko Möderndorfer, the absolute winner of the Slovenian national festival, where this film received six awards, among them for the "Best Film", "Best Director", "Best Supporting Actress", "Best Photography" etc. LANDSCAPE No.2 was premiered in Venice. LANDSCAPE No.2 was this year's Slovenian candidate for the Academy Award for Best Foreign Language Film. Its sales agent is the French company Wide Management. In 2009 she finished work on Boris Dolenc's short 3D animation film THUMBELINA, which received »Best animation film« award at the Festival of Slovenian Film. In 2010 she finished short animation STRIPBURGER IN MOTION by Boris Dolenc. She is now in development/pre-production on Möderndorfer's next feature film INFERNO which is scheduled to begin shooting at the end of this year. Development of INFERNO is supported by MEDIA and Slovenian Film Fund.

Attending:
Eva Rohrman



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▶▶ MANY WE WERE WITHOUT A NAME

WE
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Genre: documentary

Director: Ivan Bormann

Writer: Ivan Bormann

Producer: Dijana Mladenovic, Ivan Bormann

Companies: Kinematograf (HR), Drop Out (I)

Attending:

Dijana Mladenovic,
Ivan Bormann



SYNOPSIS

Ligjo Zaninin has been a totally original and peculiar man. Yet, he has found a way to be an active main character of historical and cultural events, changes, evolutions of his territories. Not a solitary hero, but a coherent and humble activist and poet. Following the second half of the 20 century through such an original lens, will be a unique cultural operation first of all. An operation that will open a "construction site", where to invite writers, poets, national communities, activists, friends of Ligjo to come and build together imaginary bridges. And most of all, we will be able to have a both a disenchanted look at our common history, at all the tragedies, violences, wars, hatreds, nationalisms with at the same time an enchanted and poetic vision, leading to a shattering, heart breaking happy ending, a man on his boat, in his sea, fishing. It must be by all means a co-production process, or it would have no meaning of being.

PROFILE

Production company KINEMATOGRAF was established in 1999. by Dijana Mladenovic, first as a cinema exhibitor. For almost a decade, it was a leading cinema exhibitor in Istra, Croatia. Nowadays, the main company activity is a film production, and cinema exhibition seems to be a secondary one.

Filmography:

"How we entered Europe", documentary, 2009/2010 (production)

"Camerad Ferlin", documentary, 2010/2011 (production)

"Lost in Transition" documentary, 2010/2011 (pre-production)

"Freelander", long-term feature, 2011 (in development)

"Adventures of Gloria Scott-Murder in Cathedral", animation, 2011. (pre-production)

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Genre: creative documentary

Director: Tsitsi Dangarengba, Paola Sangiovanni, Nina Mimica

Writer: Augusta Eniti, Tsitsi Dangarengba, Paola Sangiovanni, Nina Mimica

Producer: Elena Vera Tomasin

Company: Videomante (I)

Attending:
Elena Vera Tomasin



SYNOPSIS

The body of women appears as the blank canvas on which men carve messages aimed at other men. Given the fundamental role women play in the reproduction of the individual and the community, in situations of conflict the female body becomes a battlefield that different cultures, ethnic or political groups try to conquer, to mark with their insignia or devastate. War

rape has always existed, yet in modern times it has evolved into a systematic, strategic

practice equivalent to a military weapon. As the title suggests, this documentary wants to take a closer look at the messages carried by violated (and also violating) bodies, attempting to investigate the ways in which male and female bodies enter into our political practices, and unveil the cultural constructs that make possible the use of rape as a political weapon. To do so, we chose to focus on three very different instances in which rape has occurred in connection with military action, ethnic cleansing or political terror.

First chapter: **Zimbabwe, 2008-2010**

This section will focus on the sweeping violence suffered by civilians in the run-up of the 2008 elections, when rape of women and girls by the government Militia was systematically used to intimidate political opponents. Women

victims of abuses will lead us into a society that highly tolerates sexual assaults and in which community ties are being eroded by the marginalization and relocation of the many raped women.

Second chapter: **Somalia, 1992-1994**

The context is the UN mission "Restore Hope", and the focus will be on the culture that permeates the army, with its rites of aggregation, myths of male comradeship and unspoken

rules. A former soldier will talk about the UN campaign and the episodes of gang-rapes perpetrated by the Italian forces over Somali girls. We will investigate colonialist assumptions and power structures that made it possible.

Third chapter: **Former-Yugoslavia 1992-1995**

Two women will lead us onto a journey towards the Vilina Vlas rape-camp, now back to its former glory as a spa resort. A first woman endlessly repeats the same journey together with other victims, persuaded that only by meeting their tormentors and by forcing Bosnian tribunals to address their cases, they can regain control over their life. They will help us explore the issues of the alleged ethnic superiority of the Serbs, who felt rape of Bosnian and Muslim women was a patriotic duty as the resulting offspring would be of pure Serbian blood.

Different settings, characters and directors' styles will find consistency on a cinematic level thanks to some common starting points and recurring visual references. The chapters are ordered so as to present political rape as an oc-

currence that gets closer and closer to our own experience as Europeans. Furthermore, a narrative evolution can be traced: Zimbabwe starts with the point of view of the victims of political intimidation in the form of sexual abuse. Somalia will shift the focus of attention to the perpetrators and their perspective. Finally, Former-Yugoslavia will see the victims meeting their tormentors, in an attempt to obtain justice, to come to terms with personal and collective history and thus be enabled to move on.

PROFILE

VIDEOMANTE coop soc. onlus is a project that originates from the will to blend together multimedia production and socio-anthropologic issues. The company was set up in 2004 by Elena Vera Tomasin and Erica Barbiani, both with a background in anthropology and sociology and with an expertise in academic research and production of audiovisual and documentary products. Videomante has produced a wide range of projects, from documentaries for the Italian national channel RAI3, videos for institutions and NGOs to video art.

The interest in issues concerning the female body and its relationships with social practices has always been among the key drives behind many of our productions. The documentary "Sobada, the Gift of Maya Midwives" is currently employed by the Mexican Health Department as training material in all the Faculties of Medicine in Mexico.

After several years dedicated to the production of documentaries about the multilingual communities based in

Genre: drama

Director: Predrag Velinovic

Writer: Predrag Velinovic

Producer: Predrag Velinovic

Company: Sirius Production (RS)

SYNOPSIS

Five minutes can last ten years, ten New Years Eves.

Natasha, Tubby and Antoine are three inseparable friends, whose relationship lingers between friendship and love. The story begins in 1990 and ends on the 2000 New Year's Eve - ten years during which Natasha says yes or no neither to Tubby nor Antoine, although she will be with both of them and neither of them. The turbulent times of the '90's Serbia make an impact on their lives as well as their friendship. Antoine is taken to war the same night Natasha gives birth to their child, asking Tubby to take care of them during his absence. When he returns, they all decide to leave the country. In their search for a safe corner in this huge world, they end up feeling more and more estranged, which brings their solidarity to test.

Attending:
Vesna Dinic



PROFILE

SIRIUS PRODUCTION is young company established by director Predrag Velinovic, with the goal to direct films in his own production, but also help young authors make their way into film industry. In 2010, SIRIUS PRODUCTION finished its first project, feature film MOTEL NANA, directed by Predrag Velinovic, co-produced by VizArt Film (Bosnia and Herzegovina). Until now, the film was shown at the Montreal World Film Festival, Montpellier International Mediterranean Film Festival, International Film Festival Mannheim-Heidelberg, Waterford Film Festival (Ireland), Songes d'une nuit DV (Paris, France), International Rights Film Festival "Steps" (Ukraine), CinePecs International Film Festival (Hungary), Love is Folly Film Festival (Bulgaria), Chennai International Film Festival (India) and Petaluma International Film Festival (USA).

At the moment, Sirius production is developing its next feature project, NOWHERE, already supported by Film Centre Serbia.

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▶▶ SOFIA'S LAST AMBULANCE

WE
MW

Genre: documentary film

Director: Ilian Metev

Writer: Ilian Metev

Producer: Sinisha Juricic, Dimitar Gotchev

Companies: Sia Productions (BG)
Nukleus Film (HR)

SYNOPSIS

This is a film about the regular working day of a doctor, a nurse and a driver working in the emergency ambulance service in Sofia, capital of Bulgaria. Struggling against an avalanche of absurdities of a crumbling medical system and scarcely earning enough to make a living, these three are simply trying to save lives.

Krassi is the doctor of the team and is ready for the nightshift. The bags he carries contain precious medical equipment, which he bought from his own salary, as the state does not have money to pay for it. In the next 12 hours he will be sent all around the city. There will be no break. He and his team will arrive inevitably late to the addresses, and be threatened by angry family members. Yet, they are just trying to fix the many holes to the best of their abilities. Once the nightshift finishes, Krassi will continue straight on to his friend's car workshop and repair Skoda cars until the following evening.

Why fix cars?

Fixing cars earns Krassi twice as much as being a doctor and provides him with the money for medical equipment that he needs in his everyday job.

And sleep?

Let's not worry about this yet, as it is still Friday evening. The telephones at the

emergency headquarters ring non-stop. Krassi's first case is to save a man who almost drowned. Everything starts well, even the defibrillator works. They race to the hospital, but then the ambulance starts smoking. Will they make it on time? Plamen is the driver of the ambulance. He also has part-time jobs as a taxi-driver and hairdresser to make ends meet. He is responsible for everyone's hairstyle. The nurse Mila completes the team. Her weakness is to grow over-attached to their patients. Yesterday, her daughter shocked her by saying that she wants to become a nurse when she grows up. The final character is the ambulance. Unpredictable, constantly making problems and yet saving lives every day. If nothing changes soon, this will be Sofia's Last Ambulance.

PROFILE

Nukleus film is the legal successor of the Nukleus u. association registered in the Republic of Croatia, Zagreb, in 2004. In the past 5 years Nukleus u. has become the regional production company whose documentaries and short films crossed the Croatian border, and were shown at important festivals and TV stations. In 2008 Jana Sivak joins Nukleus film as producer. Nukleus had been involved in the European documentary training program Discovery Campus Masterschool 2005 (DCM) with the film "Dead Man Walking". It has been pre-bought by the TV stations TVO (Canada), YLE (Finland), SVT (Sweden) and got support from the Jan Vrijman documentary fund (Netherlands). The premiere of the film was at IDFA, Amsterdam First Appearance

competition, while the regional premiere was held at Sarajevo Film Festival. The film has so far visited a dozen regional and international documentary festivals. Nukleus is a member/participant of Discovery Campus Masterschool, EURODOC, EAVE (European Audiovisual Entrepreneurs), exOriente workshop as well as a regular attendant of the coproduction and pitching forums – Documentary Campus, EEF, Thessaloniki, DocsLisboa, Hotdocs, IDFA. We are part of EDN.

Attending:
Sinisha Juricic



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▶▶ THE PIANO ROOM



Genre: drama

Director: Igor Ivanov

Writer: Zanina Mirchevska

Producer: Tomi Salkovski

Company: Skopje Film Studio (MK)

SYNOPSIS

The Piano Room is the place where the whole action of the movie takes place. VIKTOR is a wealthy gentleman who often comes there, secretly meeting with his mistress EVA. NINA and GOGA are there for the first time as teenage girls on a school excursion. Nina is wearing pajamas with elephants, while Goga sleeps completely naked. Mutually discovering their sexuality, they fall in love with each other. A Gentleman in a suit regularly rents the Room in order to dress-up as a woman. YLMAZ and AZIZ are father and son, truck drivers. They often come to the Hotel for a sleep over, always in this Room. Ylmaz has always wanted for his son to become a musician, projecting his ambitions on him. Aziz, an incredible talent, never wanted to be anything else than what his father was. A truck driver. With no money in their pockets, a Yamaha motorcycle parked in front of the Hotel, two wedding rings and two helmets, life is beautiful for PETAR and MARTA. We see them again at their 10th wedding anniversary... Now noticeably fatter, Marta is more interested in recipes for Salzburg gnocchi and cakes, while Petar is beat from working night shifts in a factory... DIZE, a former piano player, is an old homeless person who comes to the Piano Room to take the money that he hid

Attending:
Tomi Salkovski



a long time ago in a secret department in his piano...

These different stories are seen through fragments of the lives of these characters, and they're intertwined around the central character, the MAID. She is young and silent. She makes the room in between the scenes with the other characters, and writes letters. Talking to her mother, the MAID discovers her view on her everyday life, and it makes much sense. Years pass through the Room which is always the same. Years filled with monotony, humiliation and absurdity. But through the prism of this introvert and silent character, we see a normal and beautiful life, full of beautiful moments, career advancement, and hope for a better tomorrow.

DIZE's secret, the large sum of money hidden in the piano, accidentally ends up in the MAID's possession. It is not only a logical consequence of her life described in the letters to her mother. What we saw as a distorted picture of life, a naive and ridiculous fantasy, becomes reality.

PROFILE

Skopje Film Studio is a film production company based in Skopje, Republic of Macedonia. Since 2004, it has successfully produced a number of feature and documentary films. It is co-production oriented and has already gained excellent working experience with producers from the Balkans and Europe. SKOPJE FILM STUDIO is the first Macedonian production company that was supported by the EURIMAGES – European Support Fund for the Co-production of cinematographic works, for the long

feature film KONTAKT (2005). Its newest realized work is the omnibus SOME OTHER STORIES (2010) directed by five young women, made as a co-production among Macedonia, Serbia, Croatia, Bosnia and Herzegovina, Slovenia and Ireland.

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▶▶ THE TRAIN TO MOSCOW

A JOURNEY TO UTOPIA

Genre: documentary

Director: Federico Ferrone,
Michele Manzolini

Writer: Federico Ferrone,
Michele Manzolini

Producer: Francesco Ragazzi,
Claudio Giapponesi

Companies: Vezfilm (UK), Kinè (I)

Attending:

Michele Manzolini,
Francesco Ragazzi



SYNOPSIS

In 1957, Sauro, Luigi and Enzo all lived in Alfonsine, a small town in Emilia-Romagna, a region ruled like a miniature Soviet Union by the Italian Communist Party (PCI). The three friends shared and combined two passions: Cinema and Communism. During WWII they had fought against the Nazis and the Fascists with the communist partisan brigades. Like many of their comrades in the West, they dreamt of the Soviet Union, and hoped for the great Revolution.

In the summer of 1957 the USSR opened its doors with the Youth and Student Festival and the three men seized the opportunity and left on a train bound for Moscow. They filmed their entire journey with their 8mm camera in order to show the “workers’ paradise” to their comrades back home. During their three-week visit they witnessed amazing parades and intriguing glimpses of Soviet life. But in those days they also witnessed scenes that they had not expected: a striking number of policeman and soldiers, some of them violently beating the crowd, and poverty-stricken living conditions. Their utopia began to crumble. On returning to Alfonsine the three men experienced contradictory feelings.

On one hand they felt exhilaration for the experience they had just had. On

the other hand the realisation that the country which embodied their idea of social justice and equality was not the paradise on Earth that everyone believed it to be. The years which followed were filled with agonizing doubt with regards to their ideas and how best to live their lives. Enzo e Luigi tried to show the films of their journey to the USSR but met with the disapproval of the Italian Communist Party. Sauro however, decided not to express his doubts, convinced that a political utopia was still necessary. Instead, he decided to use his camera to film life in other socialist societies around the World.

Today Enzo has passed away. Sauro still actively participates in the political life of Alfonsine, whereas Luigi lives a quieter and more secluded life. Both men still often think back to the most important journey of their lives. Using the amateur films the three friends made from the 1950's onwards and their current first-hand accounts, The Train to Moscow examines what it means to face the end of a lifelong dream and how this irretrievable loss can be overcome.

PROFILE

Vezfilm was created in London in 2009. It focuses on creative documentaries and innovative communication media, with an emphasis on topics of social and political relevance.

The company builds on the experience of successful documentary films produced and directed in France, Poland and Italy by its founders and their experience with documentary productions for the Al Jazeera network. Since its

creation it has line-produced the documentary Gabriel Mandel for Al Jazeera Documentary Channel and the cross-platform project Liberty & Security with the King's College London and 23 European universities.

The company is currently co-producing the documentary Expelled with the Andrzej Wajda Master School of Film Directing, and developing two international creative documentaries:

The Train to Moscow and Being a Reporter, coproduced by Otter Films (Poland), developed and pitched at the Documentary Campus Masterschool, IDFAcademy Summer School, IDFA Seeding Table, Baltic Sea Forum and Dok Leipzig.

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Vezfilm

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info@vezfilm.org

Genre: documentary film

Director: Cyril Buffet,

Bernard Louargant

Writer: Cyril Buffet,

Bernard Louargant

Producer: Jean François Ferrillon,

Bernard Louargant

Company: Imagie Productions (F)

SYNOPSIS

True symbol of the Cold War in Europe, the Berlin Wall was the subject of numerous films which told its story, from its erection in 1961 until its fall in 1989. Especially spy films but also films of other genres made images of the wall known throughout the Western world. The Eastern take was quite different: East German cinema tried to justify the construction of the

« antifascist rampart ». Taken jointly, the films offer a fascinating cross-perception between

East and West. Even after its disappearance, the Wall is fuelling German imaginations and has provided the backdrop for several fiction films that have been produced in a context of "Ostalgia", a tentative nostalgia for the GDR. The films that turn around the Berlin Wall allow both an original understanding of international relations during the Cold War, and of intra-German relations over the last 50 years.

Attending:

Bernard Louargant



PROFILE

Feature Documentary:

IMAGES OF WOMEN a film by Jean-François Ferrillon (80 ') 2010

Shorts:

THE CHAPEL de Jean-François Ferrillon. 1999

DIVINE LOVE de Jean-François Ferrillon. 2000

THE STRANGER de Jean-François Ferrillon. 2001

Documentaries:

THE GREAT ADVENTURE OF SWEDISH CINEMA

53 ' - digital beta 16/9 - 2004

Documentary - Imagie Productions - Media - CNC - Swedish Film Institut .

THE SCULPTOR OF LENIN

26 ' - Beta SP 4/3 - 2003

Documentary - Imagie Productions - A. Ilkhovski (Moscow)

A DAY IN BEIJING

52 ' - Digital beta - 4/3 - 2003

Documentary - Imagie Productions - Escales - Beijing TV - CNC. 2003

AÉROFLOT, The Fleet of the dying Empire

26' - digital beta - 4/3 - 2000

Documentary - Imagie Productions / TV10 / Arkeion Films / Wings of Russia

MOSFILM, MIRROR OF THE EMPIRE

53' - Beta sp - 4/3 - 1999

Documentary - Imagie Productions - TV 10 - Arkeion Films - CNC

Commentary by Marina VLADY

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▶▶ VELVET TERRORISTS

Genre: documentary

Director: Ivan Ostrochovsky,
Palo Pekarcik, Peter Kerekes

Writer: Ivan Ostrochovsky,
Palo Pekarcik, Peter Kerekes

Producer: Peter Kerekes

Company: Peter Kerekes S.R.O. (SK)

SYNOPSIS

Three stories of /anti/heroes from the times of communist Czechoslovakia. One was preparing an assassination of the communist president, the second wanted to blow up a tribune on 1st of May, the third was exploding the communist „billboards“. All of them were losers, nobody was killed or harmed by their activity, that's why they have the sympathy of the authors.

PROFILE

Established in 1998, producing mostly documentary films for cinema.

COOKING HISTORY

Documentary film

88 min

35mm

© Mischief films, Peter Kerekes, Negative, ORF, CT, STV / 2009

www.cookinghistory.net

66 SEASONS

Documentary film

86 min

35 mm

© Peter Kerekes, IT, STV / 2003

Attending:

Peter Kerekes



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www.peterkerekes.com

Genre: creative documentary

Director: Edward Porembny
Writer: Edward Porembny,
 Delphine Dewulf
Producer: Edward Porembny
Company: AMP Polska (PL)

Attending:
 Edward Porembny



SYNOPSIS

Their life is a fight

A documentary project on Senegalese society and its modern times warriors, shot in Senegal, France and Poland.

Dakar, Senegal – a city bursting with life, noise and colours. Dakar and its postcard beaches and the luxury villas of the happy few, but also its mixed and poor districts where 80% of its population live and wonder how to make ends meet. What can the future hold for those young men supposed to be the main source of revenue for their entire family? Some turn to crime. Many attempt to immigrate illegally to Europe, only to find death at sea or the harsh conditions of clandestine life in Europe – not quite the Eldorado they had imagined. But mid 90's a new road to a better life started to be paved; for the first time, disadvantaged young men started to contemplate success in Senegal – by becoming wrestling champions.

The film then follows the hopes and efforts of a young Senegalese, Mbay BOW, who aspires to become a professional wrestler for the better of his entire family. Around him gravitate, in Senegal: Tyson himself; Ndeye Ndiaye – the only woman having so far managed to impose herself as a wrestling match producer and who, alongside big fights,

organises informal ones so that to help the youth become active young men. In France, we will encounter Hamady – a Senegalese illegal immigrant in Marseilles who juggles between low-paid jobs so that to survive and send money to his family, and who hopes that his fiancé back home could join him. And in Poland, we will meet Babakar, a Senegalese immigrant who struggles to make ends meet and avoid police control, and who hopes to find a Polish wife – though he left a wife behind in Senegal. Lastly, the film offer a behind-the-scene look at the work of Senegalese sculptor Ousmane Sow, famous for his statues that embody the very idea of struggle and fight.

PROFILE

Based in Warsaw, AMP Polska focuses on quality and commercially viable European feature films and creative documentaries in co-production with other member states of the European Union using the world-renowned expertise of Polish crews.

Founder Edward Porembny had a successful career making documentaries for leading broadcasters around the world before venturing into drama. 'Spadek', aka 'Inheritance' was their first collaboration with the leading national Polish broadcaster TVP as well as with other European production companies: Audley Films, Blue Sky Motion Pictures and Arcadia Moving Pictures. Starring Tomas Norström and Krzysztof Kolberger, the film was picked up by the English distributor Dogwoof Pictures and the English Sale Company, Centre Films Me-

dia and sold to Canal Plus and TVP. It was also selected for the LA Polish Film Festival, Gdynia International Film Festival, Victoria New European Film Festival, and Koszalin Film festival.

In 2006, the company started to develop 'Best Served Cold', based on a script by Delphine Dewulf, the adaptation of 'Plaisir en Bouche', a French novel set in the world of Haute Cuisine. The project attracted the support of Media, the Polish Film Institute and Moonstone. This Polish-Austrian-Spanish co-production led by AMP Polska is due to be shot in 2010.

The company also started to develop a collaboration with HBO for whom it recently delivered a first creative documentary 'Men for Hire', which has been screened on this channel in March 2009. Besides 'Warriors', AMP Polska is presently developing another feature film project

written by Delphine Dewulf, "Integrity" (provisional title), a series based on 'Men for Hire' a documentary on surrogate mothers for HBO, and a medieval thriller 'The Devil's Work'.

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▶▶ WHEN WHITE STARS COME

WE
MW

Genre: drama

Director: Nino Kirtadze

Writer: Nino Kirtadze

Producer: Ketevan Galdavadze

Company: Bastra Films (GE)

SYNOPSIS

In a small village in the mountains of Svaneti, Petre (40) kills his brother-in-law in order to protect his sister Lile (25) from her husband's violent moods. Petre knows that from now on he is a murderer and will have to hide in the woods. In order to punish Petre, the village burns down his house, without realising that Petre's sister Lile is inside. The film's third main character, Luka (13), stands in a crowd with his father watching the house burn down, when suddenly Petre appears and rescues his half-dead sister from the house. The next day the villagers discover that they've burnt Lile's young son, who was also in Petre's house. Nobody knows what to do, violence generates even more violence and the village is trapped in this vicious circle. Petre is driven by despair and his desire for revenge. He becomes a merciless killer, while his sister is silenced by pain and never speaks again. Luka, who has been traumatised by the image of the burning house, the death of an innocent child and the subsequent murder of his father by Petre, sees the absurdity of the situation and is desperate to find a way out of this cycle of hatred. When fate brings him together with Lile, he comes to terms with himself by going through the full complexity of human emotions, pain and empathy.

Attending:

Ketevan Galdavadze



PROFILE

Bastra Films was established by Ketevan Galdavadze recently in Tbilisi, Georgi, as a legal successor of the production company Taia Group, Ltd. Major genre of the company's production is Art- House. The list of the company's production consists of 18 films (feature, documentary, short-films). These films are shot by both well-known and young Georgian directors. In 2001, directors Giorgi Barabadaze, David Janelidze and Dito Tsintsadze (winner of many international awards) directed a documentary "No Comment". In 2005 short film "Connection" was shot by Giorgi Barabadaze, Dito Tsintsadze and Giorgi Ovashvili (his feature film "The Other Bank" won numerous international prizes) with the support of the Georgian National Film Center. In 2006 Bastra Films produced a television film "Reverse" with the director Dito Tsintsadze. In 2009, in partnership with the Georgian National Film Center and TV company IMEDI-TV, the company produced its first feature film "Jako's Lodgers", directed by David Janelidze. This year the company, with the support of TV company RUSTAVI-2, is completing a documentary "No Comment 2". Also, this year, the company is working on script development for the project "When White Stars Come" (working title). With the support of the Georgian National Film Center and TV-company "Rustavi 2", in co-production with Arizona Films, France, the company has scheduled to start production by the beginning of June, 2011.

The film will be directed by Nino Kirtadze, a famous award-winning Georgian film

director, living in France. Also, in 2010, Bastra Films started development of a feature film project "Khubula", with the Director George Ovashvili.

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▶ ARTE (FRANCE)

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Attending:
Philippe Muller



ARTE is an European public-service cultural television channel. It is composed by three entities: The headquarters (ARTE G.E.I.E) in Strasbourg and two members, ARTE France in Paris and ARTE Deutschland in Baden-Baden. ARTE has coproduction-agreements with YLE, RTBF, TVP, ORF, ERT, TSR.

DOCUMENTARY SLOTS: (name + duration)
 Thema Sunday (52', prime); Human Adventure (Saturday prime 2x52' or 1x90'); Thema Tuesday (2x52, 1x90 investigative, prime); History (2x52 or 1x90', prime); PopCulture (1x52, late); Science (52', late); Grand'Format (90' late); Musica (52', late); Culture Doc (52', late); La lucarne (52', night); Arts and Culture (26' access);

THEMES: Current Affairs, Culture, History, Discovery,

PREFERRED LENGTH: 26', 52', 90'

NEW PROPOSALS:
 We prefer 3 pages maximum, describing the project, team and company. Visual material on DVD is a must.
 Send by regular mail or email to
 Christine.Hamm@arte.tv
SPECIAL FOCUS/DEMANDS:
 We are looking for docs with a strong narrative and human interest angle and which are targeting an international audience.

Born in France, Philippe MULLER graduated in German linguistics, literature and civilization. He started in TV business as freelance commissioning editor, producer and author at Suedwestfunk (German public broadcaster), than he created a company specialized in dubbing and subtitling into french and german of fiction and non-fiction films. He finally joined the founder team of ARTE (European Culture Channel) as commissioning editor in Strasbourg, France. Currently he is deputy head of ARTEs Programm-department "Thematic Evenings", in charge of theme evenings with factual, historical or cultural content.

▶ BULGARIAN NATIONAL TELEVISION (BULGARIA)

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Attending:
Boryana Puncheva



Bulgarian National Television is the Bulgarian public service broadcaster. It was founded in 1959. Its official launch was on December 26 of the same year. The year 2009 saw the 50th anniversary of the public television. It has the mission to inform, educate and entertain, apart from other tasks thus fulfilling its public function. Bulgarian National Television has remained a leader in terms of trust to state institutions. According to sociologists, a reported 75% of the Bulgarians approve of and trust this national media. The reason - BNT is a public operator of unquestionable value. All this in the context of severe competition from more than 200 private broadcasters. There are three terrestrial broadcasters in Bulgaria: BNT, bTV, and Nova TV, which also have a national licence.

Ever since it was established in 1959 till date, having never stopped informing, enlightening and entertaining its audience, this television experienced, together with the Bulgarian society, a complicated, interesting and ambiguous evolution in time. In the course of thirty years it was the only TV broadcaster in Bulgaria, and following the democratic changes it began to operate in conditions of a market-oriented economy, competing with almost 200 private TV operators. And despite the brisk advent of reality shows, which are currently the main magnet for TV audiences and high rating propeller for the private TV operators, BNT is ranked No 3 in terms of number of viewers and market share. In fact, it strengthened its position as a kind of guarantor and pledge for observing the principles and interests of civil society in the spirit of the best European practices.

BNT operates in compliance with the Law on Radio and Television, adopted by the Bulgarian Parliament in 1998, and is directly supervised by an independent regulatory body - the Council for Electronic Media, which elects its director general and board of directors, their mandate being three years. BNT gets its financing mainly from the state budget, and this issue remains unresolved, contradicting the television's public character. The television has limited rights to broadcast commercials - not more than 15 minutes within 24 hours and not more than 4 minutes in the prime time. Currently BNT has six programmes - BNT 1, BNT sat (a satellite channel), and four regional stations: Pirin (in the city of Blagoevgrad), More (in the city of Varna), Plovdiv (in the city of Plovdiv) and Sever (in the city of Rousse). It is applying to get a regional municipal frequency on the territory of Sofia.

BNT 1 broadcasts 24 hours; it covers Bulgaria's territory fully and together with its 4 regional TV centres throughout the country and abroad is a veritable up-to-date information network. BNT 1 also

has an Internet portal (www.bnt.bg), on-line news (<http://news.bnt.bg>), and the news in 100 seconds (http://bnt.bg/bg/news/articles/29/po_sveta_i_u_nas_v_100_sekundi). Its programme will soon be fully available on the Internet in conditions of strict observation of copyright.

BNT 1 can also boast of a unique asset – Golden Archives of national memory for the past fifty years which can be viewed and heard. One of the urgent tasks before the media is its digitalization, which has already begun successfully.

There are news roundups every two hours, and together with the social, cultural and educational broadcasts, these are the top rated priorities on the programme schedule. These constitute some 30% of all the information broadcasted. A total of three-fourths of the programme of BNT 1 is taken up by European and Bulgarian TV production, which has fully adopted present-day principles for a cultural dialogue, tolerance for difference, and uniformity in diversity.

The satellite channel BNT sat is an emotional accent in the programme schedule of BNT. BNT sat is a unique television channel which broadcasts 100% Bulgarian programs. It is transmitted on EUTELSAT W2 and covers the whole territory of Europe, most of Ukraine, the European parts of Russia, Western Asia, Northern Africa, the East Coast of Northern America, and parts of South America. Created in 1999, it aims at maintaining a dialogue with the Bulgarian Diaspora abroad, which is why the channel carries out a good communication policy, together with the need to present Bulgaria in the world.

A national strategy on digital broadcasting of radio and TV programmes in Bulgaria is about to be adopted. We expect it to create prospects for opening one more frequency for national coverage for BNT, because this is perhaps the only public television in Europe, having one channel of national coverage only. BNT boasts one of the longest-standing festival in Bulgaria. The GOLDEN CHEST International Television Festival, organized by the International Relations Department of BNT, was founded in 1968 and 2008 marked its fortieth anniversary and 33rd edition. In these years it has always been one of the few events in Eastern Europe where creators from all over the world have the opportunity to meet and exchange ideas and experiences. Participation of television stations from Europe, USA, Australia, Japan, China, etc. has turned the festival into a unique and thought-provoking meeting point for many television professionals from all over the world. During the past several years BNT programs won prestigious awards at Prix Danube Festival (Slovakia), the Golden Vityaz (Russia), Prix Nike (Portugal), Prix Jeunesse (Germany), Prix CIRCOM,

Golden Albena (Bulgaria), Bar (Montenegro), Golden Cairo Film Festival (Egypt), Golden Rose (Switzerland), etc. BNT also regularly participates with own programs in numerous international festivals such as Japan Prize, Monte Carlo International TV Festival, Thessaloniki International Festival for TV Documentaries, International TV Festival for short-feature films in Oberheim (Germany), the International Documentary TV Festival in Cracow (Poland), the FIAT International Festival for archive materials, The Golden Prague International Festival, PRIX Italia, etc.

BNT is an active member of the European Broadcasting Union, CIRCOM Regional, EGTA, FIAT and others.

► BULGARIAN FILM CENTER (BULGARIA)

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Attending:
**Alexander Donev
(former executive director)**



The Executive Agency National Film Center (EA NFC) is an administration implementing the Cinema Industry Law. The main functions of the Agency are to finance film production, film managing, distribution and exhibition of films, to support the promotion of Bulgarian films in the country and abroad, to keep the register under CIL, to stimulate the development of the film culture.

EA NFC administers producer's rights of Bulgarian films, when granted such rights under an act or a contract.

EA NFC represents Bulgaria at the Board of management of Eurimages Fund of the Council of Europe. NFC is the coordinator for Bulgaria of the European Audiovisual Observatory and of the MEDIA Plus Program of the EU. The national MEDIA Desk Bulgaria is operating with the NFC.

For the creation, the distribution and the preservation of Bulgarian films NFC collaborates closely with the Bulgarian National TV, the Bulgarian National Film Archives, the Union of Bulgarian Filmmakers.

The EA NFC is the organizer of the Festival of Bulgarian feature film Golden Rose /Varna and the Festival of Bulgarian documentary and animation film Golden Rhyton /Plovdiv. Under its initiative and with the efforts of its team since 1996 the International Film Festival of European Co-productions EURO FILM FEST is held in Sofia.

Prominent recent films include:
Eastern Plays (by Kamen Kalev)
Dzift (by Yavor Gyrdev)
The World Is Big and Salvation Lurks around the Corner (by Stefan Komandarev), Bulgarian entry for foreign language Oscar

The Bulgarian National Film Centre is an EFP member since May 2005.

Quote?

EFP ist the perfect tool to make the new Bulgarian Cinema visible not only in Berlin or Cannes, but from Pussan to Toronto.

Alexander Donev

CINELINK (BOSNIA AND HERZEGOVINA)

www.sff.ba

Attending:

Jovan Marjanović



CineLink project, the backbone of the Sarajevo Film Festival's Industry Section, is a development and financing platform for carefully selected feature projects in development and post-production.

With average conversion rate of its selected projects from development to production of over 60% in the past 7 years, and 80% international release rate of the films presented as works in progress, CineLink grew into one of the most successful development and financing platforms in Europe. Films developed through CineLink are now a part of prestigious festivals selections and distribution catalogues around the world. Next to ADRIENN PAL by Agnes Kocsis and TUESDAY, AFTER CHRISTMAS by Radu Muntean being selected for Un Certain Regard in Cannes last year, we are especially proud that HONEY by Semih Kaplanoglu and Florin Serban's IF I WANT TO WHISTLE, I WHISTLE scooped both Golden and Silver Bears at the 60th Berlinale.

Selection and diversification in development are central to this success, while focus on local productions with international potential, emerging talent and modern cinematic language proved essential to the program's raising profile in the film industry.

Next to offering consulting at its CineLink Project Development Workshops, CineLink boosts a 200 000 EUR worth pool of cash and in-kind awards for the selected participating projects.

2011 dates:

Application deadlines:

CineLink and CineLink + (development) – March 1st

Work in Progress (post-production) – June 15th

Events:

CineLink Co-production Market – July 27th – 30th

CineLink Work in Progress – 28th – 29th

To apply with a project, participate at the market or find more information about CineLink, please visit our web site www.sff.ba or contact us at cinelink@sff.ba or wip@sff.ba

Jovan Marjanović Bio

Jovan Marjanović (LLb, MSc), has been involved in Sarajevo Film Festival since 1999, as a technician and a program coordinator, from 2003 till 2007 he was the Executive Manager of CineLink co-production market and is now on the festivals Board as the Head of Industry, overseeing projects such as the Sarajevo Talent Campus, Sarajevo City of Film, CineLink and the Regional Forum.

He has produced a number of award winning documentaries and short films and is serving as the National Representative of Bosnia and Herzegovina to Eurimages since 2006, as well as being a Member of the Advisory Board of the Torino Film Lab and Board of Management member of the newly established Film Centre Sarajevo.

In 2008 he earned his MSc at the Film Business Academy at Cass Business School in London, UK. He teaches at the Academy of Performing Arts in Sarajevo.

CNC (FRANCE)

Centre National Du
Cinema Et De L'image
Animee

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F: +33.(0)1.44.34.36.59

www.cnc.fr

Attending:

Elsa Comby



Created in 1946, the Centre national du cinéma et de l'image animée (CNC) is a French public administrative organization. It comes under the authority of the ministry of culture and communication and Eric Garandeau is its President.

The main missions of the CNC are :

- To regulate the film and audiovisual sector
- To give support to the film, broadcast, video, multimedia and technical industries,
- To promote film and television for distribution to all audiences
- To preserve and develop the film heritage

COPRODUCTION OFFICE (FRANCE)

Paris Office

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T +331 5602 6000

F +331 5602 6001

M +336 7165 7669

Berlin Office

Mommensenstr. 27

10629 Berlin - Germany

T +4930 3277 7879

F +4930 3232 091

Coproduction Office

acquisitions@coproductionoffice.eu

www.coproductionoffice.eu

eu

About the company:

Founded by Philippe Bober in 1986, Coproduction Office is one of the most recognizable European sales and production companies dedicated to daring and engaging art-house films. Bober worked as a co-producer with Lars von Trier (EUROPA, THE KINGDOM, BREAKING THE WAVES), Dagur Kari (NOI ALBINOI), Carlos Reygadas (JAPON and BATTLE IN HEAVEN), Roy Andersson (SONGS FROM THE SECOND FLOOR and YOU THE LIVING), Jessica Hausner (LOVELY RITA, HOTEL and LOURDES), Kornél Mundruczó (PLEASANT DAYS, DELTA), and Ulrich Seidl (DOG DAYS, IMPORT EXPORT).

The international sales slate also includes Takashi Miike's AUDITION, or the two multi-award-winning Romanian pictures: Cristi Puiu's THE DEATH OF MR. LAZARESCU (Prix Un Certain Regard 2005) and Corneliu Porumboiu's 12:08 EAST OF BUCHAREST (Camera D'Or 2006).

In 2009, the company has launched four new titles: A TOWN CALLED PANIC by Stéphane Aubier and Vincent Patar (premiered in Cannes, Official Selection, out of competition), while Venice com-

Attending:
Vanja Kaludercic



petition featured LOURDES by Jessica Hausner, TETSUO by Shyina Tsukamoto and WOMEN WITHOUT MEN by Iranian artist Shirin Neshat (Silver Lion for the best direction).

In the 2010, Coproduction Office has presented three new titles in Cannes: TENDER SON – THE FRANKENSTEIN PROJECT by Kornél Mundruczó (Official Competition), AURORA by Christi Puiu (Un Certain Regard) and LE QUATTRO VOLTE by Michelangelo Frammartino (Director's Fortnight).

▶ CROATIAN AUDIOVISUAL CENTRE (CROATIA)

HAVC
Nova Ves 18
10000 Zagreb, Croatia
Tel: + 385 1 6041 080
Fax: + 385 1 4667 819
E-mail: info@havc.hr

Attending:
Hrvoje Hribar

The Croatian Audiovisual Centre is the Government -backed strategic agency for the audiovisual sector in Croatia. It aims to stimulate a successful, vibrant audiovisual industry as well as to promote the widest possible enjoyment and understanding of audiovisual works throughout Croatia.

It was founded in 2008 as a result of the new Law on Audiovisual Activities unanimously passed by the Croatian Parliament in July 2007. It is funded by the grant-in-aid from the Government and through contributions of all those using audiovisual works, such as broadcasters, digital, cable and satellite operators, Internet providers, telecoms, etc.

▶ CUS STRASBOURG (FRANCE)

Attending:
Aurélie Reveillaud



The Urban Community of Strasbourg provides several measures towards the cinema and audiovisual industry: a funding, an european program MEDIA antenna and financial support for active associations on its territory. The Strasbourg-based MEDIA Antenna offers information specifically aimed towards film, TV, and new media professionals based in France and in Bade-Wurtemberg (Germany). It works in partnership with the "Medien und Filmgesellschaft -MFG-" based in Stuttgart for the organization of the "Rhénane" Coproduction Meeting, which takes place once a year in Strasbourg.

▶ CZECH TELEVISION (CZECH REPUBLIC)

Centrum Publicistiky A
Dokumentu Televizní
Studio Ostrava Dvořáková
18 72820 Ostrava
T: 596201439

Attending:
Lenka Poláková



Czech Television broadcasts television channels CT1, CT2, CT24 and CT4, including the regional broadcasting programs, for a total of 35,883 hours of programming, i.e. a daily average of 98 hours. Czech Television broadcasts cover the whole area of the Czech Republic, whereas portions of Television studio Brno and Ostrava broadcast on the national broadcasting circuit must be a minimum of 20% of the total broadcasting time in a month and the number of minutes of news broadcast from TS Brno and TS Ostrava on regional circles must be 25 minutes per day.

Under its public remit Czech Television provides a broad range of programming to the wide public, minorities and all different sections of the population.

Departement: Czech Television, TV Studio Ostrava. Center for Journalism and Documents

Recent titles: "Catyn Crime", "Ghetto of Baluty", "My grandfather was a soldier, he served on the Piave", "We Rule, Do Not Disturb", "Ivane, go home", "Czechia Fascism", "I served in the Wehrmacht", "My friend assassin", "Hidden execution", "Water, which hurts" etc.

Subjects areas:

- 1/ Documentary series with critical reflection on the past and present
- 2/ Documentary with targeting to the controversial historical issues in modern history, revealing the unknown gaps of history based on specific stories, critical reflection on the present day, showing the establishment after totalitarian phenomenon – concentrating on the territory of Central and Eastern Europe
- 3/ Cultural – biographical documentary – prominent figures of the territories in the context of European culture

Preferred length: 26 min. / 52 min. / HD when shot in HD

Average amount: 15 – 20.000 Eur

Financing for: production, co production, post production

Other platforms: Festival of documentaries, cinema distributors, dvd etc.

EASTWEST DISTRIBUTION (AUSTRIA)

Schottenfeldgasse 14
1070 Wien, Austria/
Europe
M: +43 664 510 41 66
T: +43 1 5249310 34
olivier@eastwest-distribu-
tion.com
www.eastwest-distribu-
tion.com

Attending:
Olivier Van Bockstael



EastWest Filmdistribution is a feature film sales company which specializes in the promotion and sale of quality European and Independent feature films. EastWest was founded in November 2004 by Sasha Wieser and Steve Walsh who each have over thirty years experience across all aspects of international film production and distribution. With a strong global network of experienced film professionals, EastWest has a passion for world cinema and a firm belief that the films we represent deserve and will find a worldwide audience.

EAVE - EUROPEAN AUDIOVISUAL ENTREPRENEURS (LUXEMBOURG)

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eave@eave.org

Attending:
Alan Fountain



EAVE was one of the first training organisations supported by MEDIA in its original form in 1988. Over the following few years we developed a methodology of training through working on real projects which has been widely adopted by many national and international training programmes ever since.

By now EAVE has built a network of producers across Europe which forms a significant part of the European audiovisual industry. The EAVE network can be said to include not only producers but also national and regional bodies who have partnered our workshops and many decision makers (e.g. sales agents, commissioning editors, representatives of film funds and distributors) who are also intensively involved.

Producers who have attended EAVE regularly achieve considerable success at festivals, in distributing their films and in television broadcasts. 'For instance, in the last few years EAVE graduates were responsible for producing or co-producing films which won Oscars, major prizes at Cannes, Berlin, Locarno and many other festivals and for cinema releases and television broadcasts in most European countries.

EAVE prides itself on being firmly located within the audiovisual industry and has partnerships with the leading co-production markets in Europe. The pedagogical team is composed of leading European producers and specialised experts all of whom are actively involved in the contemporary industry.

The success of the EAVE Workshops can be measured in a variety of ways: the quality of the individual experience, how many graduates benefit from the 'networking effect' and continue to collaborate and co-produce after graduation, the number of projects developed through EAVE which are produced. The feedback from participants tends to be remarkably and consistently very good. Typically many graduates use EAVE as the basis for developing long term networks of collaboration - the monthly newsletter offers excellent evidence of this. In a recent survey of our graduates from 2001 to the present we discovered that 35-40% of projects had been produced.

The EAVE Programme is supported by the MEDIA Programme of the European Union, Film Fund Luxembourg, the Robert Bosch Stiftung, Filmfonds Wien, Mitteldeutsche Medienförderung, MFG-Filmförderung Baden-Württemberg, Berlinale Co-production Market and the partners who have hosted the workshops since 1988.

EURIMAGES

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F : +33 (0) 3 88 41 27 60
www.coe.int/eurimages

Attending:
Iris Cadoux



Eurimages is the Council of Europe fund for the co-production, distribution and exhibition of European cinematographic works. Set up in 1988 as a Partial Agreement it currently has 34 Member States.

Eurimages aims to promote the European film industry by encouraging the production and distribution of films and fostering co-operation between professionals.

Four programmes to fulfil two objectives
Eurimages' first objective is cultural, in that it endeavours to support works which reflect the multiple facets of a European society whose common roots are evidence of a single culture. The second one is economic, in that the Fund invests in an industry which, while concerned with commercial success, is interested in demonstrating that cinema is one of the arts and should be treated as such.

Bearing this in mind, Eurimages has developed four funding programmes:

- Assistance for co-production;
- Assistance for distribution;
- Assistance to cinemas;
- Assistance to digitisation for Eurimages funded projects

The majority (almost 90%) of the Fund's resources – which originate from member States' contributions – goes to supporting co-production. Since it was set up in 1989, Eurimages has supported the co-production of about 1300 full-length feature films and documentaries. A number of these have received prestigious awards (Oscars, Palme d'Or, Golden Lion...). The rules and conditions under which assistance is awarded are revised each year in order to reflect developments in film-making in the member States and to respond better to the needs of those working in the industry.

The sum committed to assistance for distribution amounts to more than 800,000€ a year.

Finally, Eurimages, in partnership with Europa Cinemas, supports approximately 40 cinemas in four different countries. An amount of about 1,000,000€ is awarded each year for assistance to cinemas.

This site provides comprehensive information on the four programmes, together with their funding history (co-production, distribution, exhibitions) and the application procedures (coproduction, distribution, exhibitions and digitisation) to be followed.

FILM CENTER SERBIA (SERBIA)

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F: +381 11 2634 253
www.fcs.rs

Film Center Serbia (FCS) is an institution based on the achievements of the highly respected Film Institute (1963-2004). FCS was established in 2004 under the Ministry of Culture, with the aim of strategic development and reconstruction of the Serbian film industry.

FCS was established:

to creatively stimulate and administer financial support to Serbian cinema on behalf of the Ministry of Culture of Serbia, through annual competitions for screenplay and project development, film production and postproduction.

to create a legal and administrative framework for the development of film industry and therefore facilitate the necessary transformation of film industry and culture while upholding the standards of the European Union.

to allow for the distribution and copyright enforcement of the cinematic cultural heritage.

Attending:
Andjelija Andric
Una Domazetoski



to create better conditions for the professional advancement of all structures that make up the Serbian film industry FCS represents Serbian films and film industry at all major festivals and markets – including Cannes, Berlin, Venice, Toronto, Rotterdam, Karlovy Vary, Locarno, Pusan etc.

FILM EUROPE (CZECH REPUBLIC)

Film Europe
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lamperova@filmeurope.eu

Attending:
Marta Lamperova



Film Europe is a totally independent international sales, production and distribution company based in Central Europe. We specialize in finding, promoting, financially supporting and distributing films created by talented directors from all over the Eastern Europe.

Our mission is to broaden the synergy between filmmakers, producers and audience, to exploit our long experience in film markets and distribution and offer a qualified service.

Our catalogue of films is diverse and consists of all genres from documentary, feature films, children films to animation programmes.

Services

Film Europe specializes on sales, marketing a promotion of Eastern European filmmakers abroad.

For producers and filmmakers we offer:

- promotion of their films abroad through film festivals and markets
- preparation and execution of a film festival strategy
- worldwide sales to all kinds of film distribution around the world.

FIP (ITALY)

Film Investimenti
Piemonte s.r.l.
Via Cagliari, 42
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M: +39 392 43 83 323
www.fip2010.it

Attending:
Camilla Ravina
Paolo Tenna



FIP (film investimenti Piemonte) is a revolving fund for the purpose of investing in projects that can ensure an economic profit and an original editorial structure, whose benefits fall on Piedmont territory and resources. FIP takes part in Italian production or co-production.

FRANCE TÉLÉVISIONS (FRANCE)

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Attending:
Carlos Pinsky



Documentaries have reinvented themselves, both in terms of authorship and in terms of the themes they deal with, and as a result they are reaching more and more viewers, and touching them more deeply—they are addressing the issues that concern people most directly. In a fragmented society beset by doubt and affected by the economic downturn, documentaries are a way to step outside the frenzied pace of the world for a moment and to offer precious information: perspective, emotion, connection, reflection. Through inventive narrative forms, documentaries show as much as they tell, addressing the heart as well as the mind. They have thus become a structural element for our society, an indispensable tool for understanding today's world.

France Télévisions has brought documentaries to the fore as an essential aspect of its programming. Our excellent audience numbers are frontline testimony that we are touching our public, and day after day our documentaries' ratings in qualitative surveys bear this out. Viewers feel respected, valued, and engaged

by what they see, by what we show them. They vastly prefer these "reflective" mirrors to the one-way glass too often associated with television.

France Télévisions has also been upping investments in documentaries, with the goal of reaching a €90 million budget by 2012. And above all, through this agreement, the documentary unit has committed to "ensuring diversity in authorship and talents." That is indeed the heart of the documentary, and it must be constantly respected and encouraged: diversity in point of view, outlook, and expression.

From Apocalypse (by Daniel Costelle and Isabelle Clarke) to The Death of Work (by Jean-Robert Viallet), to Green (by Patrick Rouxel) to the A Fork and a Backpack Collection, to the series Africa(s): Another 20th Century Story (by Alain Ferrari) to David Korn-Brzoza's series on the French Secret Services, to Infected Wound (by David André) to Dutch (by Rithy Panh), these are just a few examples of France Télévisions' concerted effort to offer viewers every possible form of documentary. Our goal is to bestow all of our stations with the variety of views offered by directors like Patrick Rotman, Jean-Michel Carré, Patrick Jeudy, Serge Moati, Jacques Malaterre, Christophe Nick, and Joël Calmettes, as well as new talent such as Jean-Robert Viallet, Michäel Prazan, Malek Bensmail, Emmanuel Hamon, Hugues Nancy, Virginie Linhart, and Sophie Bredier.

New programming add to this diversity: France 5 showcases one collection dedicated to international society, one on science, and one, presented by Yann Arthus-Bertrand, that encompasses several atypical works that show man's relationship to the planet. On France 3, a weekly late-night programming slot offers a more intimate view titled Undress Me, and is developing a prime-time feature, "Hors-Série" (Special Feature), a series of investigative films and documentaries that cover major moments and figures in our history.

We are well aware that our editorial policy choices exert a major influence on the field of documentary production. We are currently opening up avenues for reflection to support new media consumption patterns. The arrival of 3D extends new possibilities for artistically ambitious projects. The proliferation of different types of interface (internet, mobile phones, etc.) is an opportunity to think about documentaries as a meeting place where experiences can be shared, and to encourage new forms of authorship and expression. In February 2010 france5.fr unveiled a new "Documentaries" web portal that will pave the way to the partner relationship now necessary between television and the Web. France Télévisions' entire documentary offering available to viewers through his new portal : PLUZZ

We have already uploaded—and have new ones under development—a series of “webdocs” specifically designed for internet viewing. At the same time we are bringing documentaries into schools by organizing master classes and discussions. In this way, we ensure that our programming extends beyond television broadcasting to participate evermore in the construction of our shared society and lifestyle.

And beyond these highly modern developments France Télévisions continues to pursue the constant and necessary work of creating new ways to write documentaries. Our role here is to provide editorial lines that are both clear to our partners and meaningful to our audiences, to both perfect the balance between our documentary offering and the desires expressed by our public, without sacrificing any of our work’s unique character.

Today, the relationship France Télévisions has built with our audiences is the key to the future of this genre.

▶ GEORGIAN NATIONAL FILM CENTER (GEORGIA)

**Str. Z. Gamsakhurdia
Sanapiro 4
Tbilisi, Georgia 0105
00 995 32 900 200
www.gnfc.ge**

Attending:
Tamara Tatishvili



The Georgian National Film Center (GNFC) is a legal entity of public law under the Ministry of Culture and Monuments Protection of Georgia. It was established on the basis of the Georgian law on “State Support to National Cinema”, adopted on December 5, 2000.

The mission of GNFC is to secure and coordinate state support for the development of Georgian cinema. GNFC sets a state policy in the Cinema.

The main objectives of the Georgian National Film Center are:

- Financial support for national film production
- Facilitating the development of film education
- Developing international business links
- Supporting projects aimed at protecting Georgia’s film heritage
- Supporting film festivals and other events
- Developing film export at the local and international levels

▶ GEORGIAN PUBLIC BROADCASTER (GEORGIA)

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www.gpb.ge**

Attending:
Giorgi Gachechiladze



▶ HRT (CROATIA)

Attending:
Hrvoje Juvancic



Croatian Radiotelevision or Hrvatska radiotelevizija (HRT) is a Croatian public broadcasting company. It operates several radio and television channels, over a domestic transmitter network as well as satellite. 60% of HRT’s funding comes from television licence fees, with the remainder being made up from advertising and additional sources of income as defined by the HRT Charter (including programme and format sales).

Croatian Radiotelevision has three organizational units, three sister companies – the Croatian Radio (Hrvatski radio), the Croatian Television (Hrvatska televizija) and Music Production (Glazbena proizvodnja).

Croatian Television is currently broadcasting on two national terrestrial channels (HRT1 and HRT2) and a satellite channel HRT Plus. HRT has been a full active member of the European Broadcasting Union since January 1993.

▶ REGION ILE DE FRANCE (FRANCE)

**Region Ile de France
Service Cinema et Audio-
visuel
115 rue du Bac
F - 75 007 Paris, France
T: +33 + 1 53 85 72 78
www.iledefrance.fr/
cinema**

Short company profile

The Region Ile-de-France is a regional council. The Region Ile-de-France region covers 2% of France, the Paris basin and includes Paris and the 7 departments around: Hauts-de-Seine, Seine-Saint-Denis, Val-de-Marne, Seine-et-Marne, Yvelines, Essonne, Val d’Oise and Paris. The support Fund of the Region Ile-de-France for cinema is the first in France, with 14 million Euro of grants for cinema and TV projects to support the cinema’s industries and shootings. French and international productions using Ile-de-France’s technical industries, in compliance with specific conditions, can apply to

Attending:
Sophie Haguet



our selective grant. The amount of the grant depends on the duration of the shooting in Ile-de-France (min. 20 days and 50% of the whole shooting) and the number of technical services assigned to Ile-de-France's companies; it goes from 128.000 Euro up to 560.000 Euro (for fiction) and from 25 000€ to 90 000€ for documentaries.

Possibilities for funding co-productions

The Support Fund for Cinema & TV is eligible for: - English-spoken or any other foreign language feature films; - international co-productions (with a foreign producer lead); - feature film without CNC agreement (considered as "foreign feature films" by the CNC). The allocation of the grant is selective and depends on the strict observance of all technical criteria of eligibility.

What projects are you looking for?

Technical criteria of eligibility: 1) Duration and location of shooting: min. of 50% of shooting time in Ile-de-France, with a minimum of 20 days of shooting in Ile-de-France; 2) Technical services: at least two technical services assigned to Ile-de-France's companies among the following: a) set & costumes, b) technical equipment, c) editing & sound engineering, d) laboratory & post-production. A technical service is entered when at least 80% of the corresponding costs are located in Ile-de-France.

The production must submit its project to the Region Ile-de-France services before the starting date of shooting by the France-based executive producer of the film. The France-based executive producer shall be able to provide the Region Ile-de-France the paid invoices of technical services suppliers, along with the employment contracts of the technical and artistic intermittent workers, and the relevant training convention agreements. The producer has to be able to provide all the rights' contracts. The producer is likely to be able to provide financial agreements, in order to guarantee the financial strength of the project. The allocation of the grant depends on the favorable assessment from the cinema reading committee, consisting in 6 regional councilors and 6 professionals from the film industry and the favorable vote of the Regional Council's "permanent commission". Only the projects which have had a favorable assessment from the cinema reading committee are entitled to be submitted to the permanent commission's vote. About 20% of the projects receive a favorable assessment from the cinema reading committee.

Stage of project at which you prefer to get involved

The project must be submitted before the starting date of shooting and during one of the four application sessions every year.

INSOMNIA WORLD SALES (FRANCE)

50 bis, rue de la Mare
75020 Paris
FRANCE
T : +33 (0)1 43 58 08 04
F : +33 (0)1 43 58 09 32
www.insomnia-sales.com

INSOMNIA World Sales handles worldwide distribution rights for independent international feature films. Since 2004, INSOMNIA World Sales has established a global network of international distributors and buyers, and has become the sales agent for producers from around the world. INSOMNIA World Sales represents high quality feature films and TV programmes.

Attending:
Luc Ntonga



MACEDONIAN FILM FUND (MACEDONIA)

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Skopje, Macedonia
T : + 389 2 3224 100
F : + 389 2 3224 111
M : + 389 75 24 00 70
www.filmfund.gov.mk

The Macedonian Film Fund was established in 2006 in order to provide comprehensive funding for the Macedonian film industry in its cultural and economic aspects as well as to further develop the traditions of Macedonian cinematography. Formed by the Government, the Macedonian Film Fund exists as a legal entity under The Law for the Film Fund, while officially began working in 2008.

Attending:
Darko Basheski



The main goals of the fund are supporting, development, production and distribution of Macedonian films, encouraging Macedonian film makers to engage into International co-production and the fund has a strong determination to attract foreign producers to use Macedonia as a filming destination as well. According to the Law, our fund is obliged to announce two competitions for projects for film production per year (May for minority co-production/September national projects).

The year budget of our fund is 1.8 million euro. Maximum amount for feature film is 500.000 euro.

Until now we have announced six programs which included: 27 feature films, 20 short films, 25 documentaries and 7 animated.

MEDIA DESKS

European website:
ec.europa.eu/media
Italian website:
www.media-italia.eu
French website:
www.mediafrance.eu
Slovenian website:
www.mediadeskslovenia.eu
Hungarian website:
www.mediadeskhungary.eu

Attending:
Silvia Sandrone
Roberto Liggeri
Sabina Briski
Eniko Kiss



MEDIA 2007 – A programme of the European Union

MEDIA is a support programme of the European Union to strengthen the competitiveness of the European film, TV and new media industries and to increase the international circulation of European audiovisual product.

The MEDIA Programme was initiated by the European Union in 1991 and for 20 years has gone through several rounds: 1991-1995 MEDIA I; 1996-2000 MEDIA II; 2001-2006 MEDIA Plus

On the 15th of November 2006 the European Parliament and Council adopted a new programme to support the European audiovisual sector: MEDIA 2007. The Programme entered into force on 1 January 2007. Like its forerunners, MEDIA 2007 focuses on activities before and after production offering support for training, project development, distribution and promotion. The Programme also puts in place measures to accompany the changes that digitalisation is producing in the audiovisual sector at all stages of the production and distribution chain, including in terms of new skills for professionals in the sector.

The budget is €755 million over seven years (2007-13). MEDIA 2007 is divided into five action lines:

- training of professionals
- development of production projects and companies
- distribution of cinematographic works and audiovisual programmes
- promotion of cinematographic works and audiovisual programmes, including the support for film festivals
- horizontal actions/pilot projects

The overall objectives of MEDIA 2007 are:

- to preserve and enhance European cultural diversity and its cinematographic and audiovisual heritage, guarantee accessibility to this for Europeans and promote intercultural dialogue
- to increase the circulation of European audiovisual works inside and outside the European Union
- to strengthen the competitiveness of the European audiovisual sector in the framework of an open and competitive market.

The MEDIA Programme is administered by the MEDIA Unit at the Directorate of Information Society and Media of the European Commission. The Unit is responsible for the political, institutional, budgetary and communication aspects of the programme as well as its overall evaluation. A separate body, the Education, Audiovisual and Culture Executive Agency, manages operational delivery of the Programme. All around Europe professionals can ask more information to their National MEDIA offices called MEDIA Desks and Antennas.

MOTION PICTURE FOUNDATION (HUNGARY)

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Attending:
Csaba Bereczki



The Motion Picture Public Foundation of Hungary The renewed Advisory Board of the Motion Picture Public Foundation of Hungary has been established on a whole new basis with reforms coming into existence on 28 April 2010.

Among its essential plans are the modernisation of the Foundation's organisation as well as its decision-making system starting with a total check-through at all three levels (organisational, economical and legal). MPPFH's new operational strategy is aiming at public transparency in the decision-making from both a financial and professional point of view.

The Department of International Relations was established by the Motion Picture Public Foundation of Hungary with the aim to help support the improvement of the Hungarian film production and the collaboration between the Hungarian and foreign film experts.

The Department's additional goal is to help the collaboration within the European Union, and to help establish future co-production contracts within the EU. All kind of European film collaboration is increasingly important for both the Department and the Foundation because in 2011 Hungary will provide the president of the European Union.

The Department provides the representation of Hungary in EURIMAGES.

PIEMONTE DOC FILM FUND (ITALY)

Via Cagliari 42
10153 Torino
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Attending:
Paolo Manera



Piemonte Doc Film Fund is the first Film Fund in Italy exclusively dedicated to supporting documentaries. Active since 2007, it evolved from the initiatives taken by Regione Piemonte starting in 1996 aimed at supporting and promoting film and video production; work continued with the birth in 2000 of the Film Commission Torino Piemonte Foundation.

Piemonte Doc Film Fund is:

aimed at supporting documentaries produced by companies and film-makers based in Piemonte.

open to Italian and foreign productions, for projects on subjects related to the local area and for projects involving local companies and professionals in the post-production stage, if they find a company based in Piemonte as a partner/co-producer (you can contact Film Commission Torino Piemonte for lists and contacts).

In both cases, the Fund is aimed at encouraging co-production ventures between local and national or international companies, pursuing the growth of documentary-making in Piemonte, both from an artistic and an industrial point of view, as well as acting as an incentive for new filmmakers and trends, and develop the documentary visibility currently expanding through different channels (screenings, TV channels, DVD, Internet...)

Piemonte Doc Film Fund offers support to one of the following stages:

Project development (research, writing, teaser or promo production, fund-raising, search of co-productions and advance sales);
Production (shooting in Piemonte / Post-production at local studios)

Applications may be submitted three times a year (deadlines on 30th April, 15th September, 31st December). A reply is guaranteed within 45 days.

International applicants require a Piemonte-based company as a partner/co-producer. Application form is only in Italian version (see the Italian page of Piemonte Doc Film Fund).

▶ POLISH FILM INSTITUTE (POLAND)

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Attending:
Kinga Galuszka
Malgorzata Janczak



The Polish Film Institute (PISF) is the newest film institute in Europe, established in 2005 in accordance with a new cinematography law passed by the Polish Parliament. It is set up similar to the mechanisms of support for the film industries in many other countries of Europe.

A declaration by the Council of Film Institutes, adopted in London in 2003, also determines the tasks of the Polish Film Institute: "State Film Institutes in Europe exist to support national and European film cultures and industries. Their role is to intervene in those countries in which the production and distribution of European films requires support."

Poland has a long tradition of quality filmmaking, marked by names such as Andrzej Wajda, Krzysztof Zanussi and Krzysztof Kieslowski; directors working abroad and contributing to the achievements of the world cinema such as Roman Polanski and Agnieszka Holland; and cinematographers such as Janusz Kaminski and Slawomir Idziak, whose work is recognized and sought after the world over. Their accomplishments set standards of excellence that are being followed by the new generation of Polish filmmakers. The Polish Film Institute exists to help them gain international recognition for their films, and to help Polish cinema restore and maintain its traditional position in the world.

The Institute's principal task is to provide the Polish film industry with a modern mechanism of support – from the development of film projects, through production, to promotion, distribution and circulation of Polish and European films. We support films from concept to screening, with particular emphasis on international co-productions.

The Polish Film Institute wants to draw Polish viewers back into theatres to watch Polish films and, at the same time, to make them worthwhile to watch and accessible to international audiences, particularly in Europe.

The Institute's tasks, specified in the Act on Cinematography, are:
To create conditions for the development of Polish film production and international co-production;
To inspire and support the development of all types of Polish film creativity, in particular artistic films, including the development of film projects and the production and distribution of such films;
To support activities aimed at creating conditions for common access to the heritage of Polish, European and world film art;
To support film debuts and the artistic development of young filmmakers;
To promote Polish film internationally;
To subsidise enterprises in developing film projects, film production, distribution and dissemination of films, and in providing assistance and expert services to organs of public administration;
To support the upkeep of film archives;
To support the development of independent Polish filmmaking and production, in particular small and medium sized enterprises operating in the cinematographic sector.

▶ POLISH TELEVISION (POLAND)

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Attending:
Anna Kowalewska
Onaszkievicz



Polish Television is the biggest broadcaster in Poland, with mixed financing system: public fee and advertisement, consisting of several channels. 2 of them: Program 1 and Program 2 are general character channels. There are also TVP Info, TVP Culture, TV Polonia, TVP Sport, TVP History, TVP Series and Belsat – established for supporting democracy and freedom of speech in Belarus.

Channel 1 which I'm working for as a commissioning editor, is the biggest channel in Poland with about 22% of market share. Documentary Forms Department is focused on author-driven documentaries, contemporary social issues, history, lifestyle. We have about 500 hours a year, we prefer 52' slots. Co-productions and license commissioning is about 50%, the remaining programming is the internal production.

RAI 3 (ITALY)

Attending:
Lorenzo Hendel



Doc3, inside RAI3, is a 50' slot entirely dedicated to broadcast documentaries. It was created in 2003, and since then about 50 documentaries were broadcasted.

Every year we broadcast 13 documentaries.

The time of broadcasting is "round midnight", approximately starting from 11.30/11.45 pm up to 00.20/00.30 am.

The share average in the last year, in terms of audience, is about 6 - 7%, with peaks of 10%.

Every documentary, which is integrally broadcasted, is introduced by a "host", who speaks in a virtual studio.

From a productive point of view, the documentaries are produced by external societies, and directed by important and known directors. Some of them (about 30%) are bought, other ones (about 70%) are "presales", which are considered as co-productions.

As for editorial criteria, there are requested features either from a thematic point of view, either from a stylistic one.

From a thematic point of view doc3 tries to narrate the contemporary human condition, through individual stories on a relevant social background. A specific interest is dedicated to the situations where contradictions, conflicts and transformations are involved, so that a critical approach to the contemporary society can be encouraged.

From a stylistic point of view we believe in the classical documentary's resources, based on a mix of real life shooting and interviews, keeping afar either from the journalistic patterns of the reportage, either from the contaminations with the fiction patterns, such as docu fiction and staged scenes.

Author of DOC3 and Commissioning Editor is Lorenzo Hendel, executive producer is Monica Pacini, Aldo Ciccolella is a redactor, Luca Franco is editorial consultant, Elena Alboni is production assistant.

REGION PACA (FRANCE)

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Attending:
Solenn Guegueniat



The cinema and audiovisual office of the regional council of Provence Alps Côte d'azur is a 15 member crew working in support of the film industry for funds, vocational training, screenplay-writing, producing, distributing and network stimulation.

The Provence Alps Côte d'Azur council has a 3 million € fund for research, screen-play writing, development, and production. It supports TV films, short and feature films, documentaries and serials. 5 professional reading boards meet and shortlist the applications.

Two yearly application submission dates:

The 31st of October and the
31st of March

The regional film commission promotes the locations and regional resources. It coordinates 10 local commissions and provides the following services to the whole range of shootings:

- location scouting
- hosting and assisting producers
- recruitment support for actors, technicians and service providers

Antenne Media Grand Sud, located in Marseille, is an information office for the European program in support of the audiovisual professions MEDIA 2007-2013 in the south of France.

Its assignment is to inform the professional branch and assist applicants.

ROMA LAZIO FILM COMMISSION (ITALY)

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Attending:
Tina Bianchi



Tina Bianchi is in charge of marketing and coproduction development at Roma Lazio Film Commission.

Rome Lazio Film Commission assists national and international productions in finding qualified professionals, offering productions the best shootings conditions regarding hotels, services, etc and innovative locations. It supports audiovisual productions by providing platforms for the development of coproduction. It offers guidance regarding the financial resources the Lazio region can make available for the film industry. RLFC promotes Roma and Lazio region's resources for cinema and audiovisual sector.

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Attending:
Alexandra Strelkova



The Slovak Film Institute (SFU) is the national film institution operating under the Slovak Ministry of Culture. SFU consists of the National Film Archive and the National Cinematographic Centre and is the seat of MEDIA Desk Slovakia. SFU:

- collects, preserves and protects Slovak audiovisual heritage and presents it to public, is a member of FIAF since 2001
- holds producer's rights to Slovak films made in 1895 – 1991 by national studios
- provides services to professional and general public, such as audiovisual information service, Cinemathèque, Book and Video Library, specialized book and DVD store,
- promotes Slovak films in Slovakia and abroad
- supports the presentation of alternative and art-house programs in Slovakia
- runs specialized web sites - Information Centre: www.aic.sk, Slovak Film Database: www.sfd.sfu.sk, monthly journal: www.filmsk.sk

The National Cinematographic Centre promotes Slovak films in Slovakia and abroad, organizes film showings, provides information services related to Slovak cinema, and runs a publishing house (journals, promotion materials, books, DVDs).

Alternative short description:

The Slovak Film Institute (Slovenský filmový ústav - SFU), established in 1963, member of FIAF and European Film Promotion, is the sole national institution in the field of cinematography. It consists of the National Film Archive and the National Cinematographic Centre. The National Film Archive collects, preserves, and protects national cinematographic heritage and makes it available for the public. At the same time, SFU handles producers rights to Slovak films produced by Slovak national studios in 1895 - 1991 and highly supports their international presentation. The National Cinematographic Centre serves as the national film promotion centre, providing complex information and documentation services related to Slovak cinema, organizing film events in Slovakia and abroad.

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Attending:
Igor Kadunc
Jelka Stergel



Slovenian Film Fund (SFF) was founded in 1994 and it represents the centre for planning and realization of film activities. Its founding coincides with the new wave of Slovenian film. In the fifteen years of its existence SFF has supported approximately 50 feature films. Slovenia participates in the EU Media Programme and Media Desk Slovenia operates under the auspices of the Slovenian Film Fund. Slovenia is also a member in the Euroimages Fund. Apart from film production, the Film Fund also co-finances the distribution and promotion of the national film programme. The Slovenian Film Fund is responsible for the cultural presentation and promotion of Slovenian films abroad. In 2005 the Slovenian Film Fund became member of the European Film Promotion (EFP). The international film festivals held in Slovenia – the Isola Cinema, Animatoka, The Gay and Lesbian Film Festival – are supported by the Slovenian Film Fund. The fund also supports Slovenia's main national film festival. From 2008-2011, the Slovenian Film Fund is also a partner of the Eurodoc training programme. In 2011 the Slovenian Film Fund is changing its name in the Slovenian Film Centre.

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Attending:
Miroslav Miša Mogorović



Sales company established in 2010 with the main intention to present, promote and widely distribute films and film talents coming from the region of East Europe, which bare great potential, but buy far did not get a chance on the film market.

SOUL FOOD is partly owned by MegaCom Film (MCF), one of the leading distribution companies, and by Art & Popcorn, one of the leading production companies in territory of Former Yugoslavia.

List of recently acquired films
MONTEVIDEO, GOD BLESS YOU!, by Dragan Bjelogrić
BESA, by Srdjan Karanović
THE BLACKS by Zvonimir Juric and Goran Devic
THE LIFE AND DEATH OF A PORNO GANG by Mladen Dordevic
THE TOUR by Goran Markovic
DEVIL'S TOWN, by Vladimir Paskaljevic
KINO LIKA by Dalibor Matanic

Films in post-production
PRACTICAL GUIDE TO BELGRADE WITH SINGING AND CRYING by Bojan Vuletic

TRAVELATOR, by Dušan Milic
HOW I WAS STOLEN BY THE GERMANS by Miloš Radivojevic
Films in production
THE CANNON WAS HOT by Slobodan Skerlic

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Attending:
Stefano Tealdi



Stefilm is one of the most prominent documentary film producers in Italy. Founded by Stefano Tealdi, Elena Filippini and Edoardo Fracchia its goal is to develop production in order to highlight Italian talent and themes, and to establish a solid documentary culture in Italy.

Stefilm is a member of the Steering Committee of Discovery Campus. Stefano was chairman of the European Documentary Network (EDN); he is currently the national coordinator of INPUT – Television in the PUBlic INterest and director of Documentary in Europe.

Stefilm's productions, mostly developed with support from the European Union's MEDIA Programme, are largely international co-productions. To date Stefilm has worked with more than 40 television networks across the globe, and with more than 50 partners, which include distributors, independent production companies and institutions.

Stefilm has recently expanded into the fields of training and distribution. Its three partners now share their professional know-how in close conjunction with several different training institutions in Italy and abroad.

In 2005 the company set up Stefilm Development Campus, a programme aimed at developing writing skills and documentary film development methods. Edoardo Fracchia is director of the Campus.

Elena Filippini is in charge of distribution. The company has a vast catalogue of work distributed by international companies and can provide more than 200 hours of documentary programmes. At the same time, Stefilm is constantly looking out for new Italian work to promote at an international level.

TVN (POLAND)

Attending:
Grazyna Buokowska



TVN S.A. Group is the leading privately owned media group in Poland currently owning 11 television channels, as well as a shopping channel, a leading internet portal, and a digital platform. TVN Group operates in three major business segments: television broadcasting and production, digital satellite pay television, and online.

Television broadcasting and production - TVN Group currently owns and operates ten television channels. Our channels maximize their operational efficiencies by sharing programming content, infrastructure and know-how:

- o TVN, the Group's principal free-to-air channel, is recognized in the Polish market as a leading television broadcaster of high quality entertainment and comprehensive independent news and current affairs programs.
- o TVN7 is an entertainment channel that complements TVN by broadcasting feature films, television series and game shows.
- o TVN24 is the first 24-hour news and current affairs television channel in Poland.
- o TVN Meteo is Poland's first dedicated weather channel.
- o TVN Turbo is a genre thematic channel aimed at male viewers.
- o ITVN is a television channel that targets viewers of Polish origin living abroad. This channel is available in Europe, North America and Australia.
- o TVN Style is a thematic channel focused on life styles, health and beauty, aimed at female viewers.
- o NTL Radomsko is a local television channel addressed to residents of Radomsko and the surrounding areas.
- o TVN CNBC is our business news channel, launched in cooperation with CNBC Europe.
- o TVN Warszawa is a local television channel focused on Warsaw and its inhabitants.

Digital satellite pay television - TVN Group owns the 'n' DTH platform, a new generation digital satellite platform launched in October 2006, which offers pay television services in Poland. Since October 2008, the 'n' DTH platform operates TNK and on May 17, 2010 ITI Neovision launched TNK HD, a pre-paid digital television service in high definition.

Online - TVN Group owns Grupa Onet, which operates Onet.pl, the largest and the most popular Internet portal in Poland, offering multiple thematic services: news, business, sport, music, e-mail and others, as well as launched in March 2007 tvn24.pl, the first news vortal in Poland, which combines text, voice and video services. Grupa Onet also operates a yellow pages service, Zumi.pl, Sympatia.pl, the largest dating portal in Poland, the largest blog-

ging service, blog.onet.pl, plejada.pl, an interactive multimedia site dedicated to show-business, and launched in February 2010, Onet VOD, new video-on-demand Internet service.

Other segments include Telezakupy Mango, which is the only all-day teleshopping channel in Poland, as well as content sales and technical services offered primarily to business entities within the TVN Group.

Grażyna Bukowska

2009 – today

Specialist for documentary content TVN SA

2006 – 2009

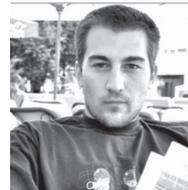
Executive Producer for Discovery Historia

Discovery Historia was a joint venture between Discovery Channel – one of the most innovative thematic TV Channels and TVN - the biggest and most influential private TV Station in Poland.

Discovery Historia aims to redefine history television in Poland by providing a younger target audience with a thought-provoking, dynamic and personal local offer. Due to co-operation of two strong brands, Discovery with its global experience, know-how and innovative approach combined with TVN's local knowledge and expertise, interesting and strong proposition is really compelling to Polish viewers.

Since July 2009 Discovery Historia is fully owned by Discovery Networks Europe, but TVN remains the first choice as a production company for Polish documentaries.

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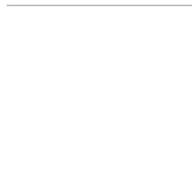


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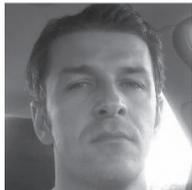


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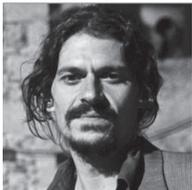
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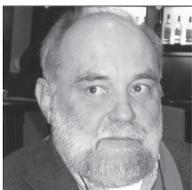
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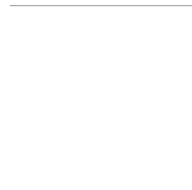
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