



Docu Rough Cut

Boutique @

Sarajevo Film

Festival 2015

celebrates its

5th anniversary



TOTO AND HIS SISTERS call UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE and invite them to go IN THE DARK for some DANCING WITH CLOSED EYES. Because then you see SOFIA'S LAST AMBULANCE and realize what's worth it is THE OTHER SIDE OF EVERYTHING. And you want to tell the whole world I AM LOOKING FOR A BRIDE in this TWO-WAY MIRROR of life. Whether you are MAMA EUROPE or have a HUNGARIAN MUSTACHE, FAMILY MEALS are the best and you better enjoy them. Because sooner or later everyone ends up at CARGO, LOST AND FOUND.*
Sounds like a fairytale, no? Well, it is indeed.

*A play on the titles of the films that participated in previous editions of Docu Rough Cut Boutique.

Five years ago Docu Rough Cut Boutique started with a dream – to create a special space for documentary films in their most exciting and yet vulnerable phase: the rough-cut. That special time when anything is possible and yet so many questions wait for answers. The time when a director has to creatively sort through the confusion before eventually letting the film go and start living its own life. The balance is delicate, the emotions strong and the need for professional advice is acute.

Docu Rough Cut Boutique emerged from the wish to make a difference – to provide high-quality training in a safe environment, to create one-on-one relationships with top professionals and to sustain intensive networks that last. By taking only five projects per year, we give each selected team the attention necessary to consume time together slowly and deliciously and fully enjoy the magic of documentary cinema! Now it's time to celebrate – not only our 5th birthday, but the great successes our alumni have achieved and the fantastic films that are about to be discovered!

With 20 projects behind us already and a success rate of 90% finished projects, which only in the last year won more than 25 awards at leading international festivals, the Sarajevo Film Festival/Balkan Documentary Center's Docu Rough Cut Boutique has inspired filmmakers and provided them the needed kick for their docs to go big!

What is our recipe?

High-profile mentors, tough selection criteria, intensive group sessions, numerous individual one-on-one meetings and in-depth story editing sessions! Even the best creative minds get tired. Let us be your support squad and first audience! Docu RCB helps to pinpoint and troubleshoot problems – both on the level of structure and subject matter. We are ready to brainstorm with you and craft solutions to your film's weak areas.

What else do we offer? A number of awards, of course:

IDFA award – invitation to IDFA and presentation of the project to experts in Amsterdam / Cine Link Work-in-Progress presentation and 20 000 EUR in-kind postproduction from Digital Cube Romania / HBO Adria – 2000 EUR / Cat and Docs France – 2000 EUR / Croatian Radio Television – 2000 EUR

Who are we thankful to? Our supporters throughout the years:

US Embassy in Bosnia and Herzegovina, State Institute of Culture at the Ministry of Foreign Affairs in Bulgaria, European Cultural Foundation, The Royal Netherlands Embassy in Sarajevo, British Council in Sarajevo, Danish Film Institute, Macedonian Film Agency, IDFA Amsterdam, HBO Europe and FIFDH Genève.

Any further questions?

www.bdcwebsite.com
www.sff.ba/en/page/docu-rough-cut-boutique
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Become our friend on Facebook and do not miss any updates about Docu Rough Cut Boutique: www.facebook.com/DOCURCB

Former Participants and Mentors Share:

"If you imagine film as a road trip, then the driver is the author, the road is the plot line, the passengers are the characters and the vehicle is the form of the film. What is happening on the way is the content of the story and the final destination represents the message. The journey, in specific time and space, expresses the topic. Who is the story editor in that case? He is the GPS navigation helping the driver to find the shortest, fastest and most effective way to his destination, helping him fulfill all his goals in the best possible way. Filmmakers, especially documentary filmmakers, know that the real "creation of the film," as the result of a long process, is happening in the editing room. The selection, editing and structuring of the material creates the final form of the film and gives the audience the satisfaction of intellectual and emotional response. Helping and advising in that process in the editing room is the story editor's job." **Ivo Trajkov, story editor and mentor of Docu Rough Cut Boutique**

"After I participated in Rough Cut Boutique 2014 as an observer, I returned home with a great experience and a lot of information that greatly helped me make progress on my own documentary film, which was in the rough cut stage." **Judith Stalter, producer, Hungary**

"I was so excited to be a tutor during Docu Rough Cut Boutique. I worked with filmmakers whose passion and dedication to their projects was overwhelmingly apparent and invigorating. The story arc and edit sessions were quite intense, and along with the expertise of my fellow tutors, the participating filmmakers gained greater insight into the stories they wanted to explore." **Rebecca Cammisia, two-time OSCAR nominee, Docu RCB 2013 mentor**

"It was very right and important to watch the rough footage in the given company of people – there was no feeling of too much exposure but only the opportunity to feel and hear what works and what does not. Thank you for the selection and great time at the Rough Cut Boutique, which was really helpful for me." **Alexander Nanau, director of Toto and His Sisters**



Looking back - and ahead

Rada Šešić and Martichka Bozhilova, Heads of Docu Rough Cut Boutique, reflect on the past five editions and what they hope for the years to come.

Which trends in documentary film defined the first 5 years of Docu Rough Cut Boutique, and what current developments do you see?

Rada Šešić: Documentary making in the region is much more than film making practice, it derives from an urge to discuss and deal with new identities, new realities, starting from the newly formed states, new established regimes, new faces of Europe, old truths that came out in new, more bold and confronting forms. In terms of artistic approaches, the most important thing one can notice is a raised awareness of among documentary makers, especially young ones, that creative documentary is not a reportage or TV program but a challenging, exciting expression of an author. It is also great to notice that they don't rush anymore towards fiction but comfortably and happily settle within the documentary practice.

Martichka Bozhilova: On the one hand our region is so rich in themes and characters - the transition to liberal capitalism, searching for identity and overcoming the trauma of the war in former Yugoslavia and of the Communist regime. On the other hand, there is so much talent that builds on the strong tradition of high cinematographic observational documentary filmmaking. Documentary filmmaking in the region is seeking for its rightful place on the film market, an integral part of which is already Docu RCB – an event with increasingly high production value which is followed and appreciated both locally and worldwide.

How do you assess the audience for creative documentaries in the region today? Which are the trends in distribution and exhibition?

RS: There is a tremendous thirst for high quality documentaries. Documentary competition screenings at our festival are mostly sold out and the audience gladly stays for even long Q&A sessions after the films, participating actively. Distribution of documentaries here in the region is making baby steps and I am positive that if there would be a small documentary cinema in every big city, people would eagerly go to see good films that are dealing with topics that matter to all of us.

MB: In the region there is a chronic shortage of cinemas, but also a hunger for strong independent author's documentary cinema. Besides the strong festival life, a number of local TV channels, both public and private, have begun to buy and show such films. Specialized distribution and educational platforms, such as the Balkan Documentary Center, of which I am director and Head of studies, emerged, and they actively operate in the region and exploit successfully the most diverse distribution channels.

How do you see the role of Docu Rough Cut Boutique in the next 5 years?

MB: My vision is for Docu RCB to be an established market and promotional platform on the European documentary market, and a determining factor in the successful fate of each of the selected titles in our program.

RS: When I look back to 5 years ago, I remember our strong motivation to start Docu Rough Cut Boutique. Every year, I watched some 250 films from the region as a selector of our documentary competition and it was noticeable that there were so many talented film makers and so many wonderful, relevant stories, yet these films didn't travel abroad often. I felt that some platform was needed to give a hand to those who were almost reaching the goal. And I think these five editions of Docu Rough Cut Boutique prove that things are going in the right direction. 90% of our projects are finished films and at least 70 % are quite successfully being screened worldwide, around 30 % have an amazing success, they premiered at top festivals, got main prizes, are commissioned and presented by top broadcasters etc.

I think what we provide, besides help to the particular project - is an understanding of the professional documentary scene of Europe that they are entering, participants also learn how to get in touch with the right consultants for a specific story or structure, how to make a festival strategy. Our goal is to be a place where regional productions can find all assistance needed for making their films more successful internationally.



Docu Rough Cut Boutique Projects 2015



CINEMA, MON AMOUR
Romania, Czech Republic
Director: Alexandru Belc
Producer: Tudor Giurgiu
Production Company: Libra Film Productions
Co-producer: PINK Productions, HBO Europe

Once the pride of a nation, Romania's cinemas have now been forgotten. Yet these places are still filled with life, love, and passion for the cinema. Cinema, Mon Amour follows the story of Victor Purice, administrator of the Dacia Panoramic cinema in Piatra Neamt, and his two employees, Cornelia and Lorena, who are struggling to save "their" cinema.



KORIDA
Austria
Director: Sinisa Vidovic
Producer: Arash T. Riahi, Karin C. Berger
Production Company: Golden Girls Filmproduktion & Filmservices GmbH

Korida follows three protagonists on their journey through the world of Bosnian bullfights, the Koridas. In an exciting manner Korida offers a new perspective on a universe that we hardly know. It tells us of still vital archaic remnants within modern societies, of the relationship between man and nature and of the unifying power of bullfights.



BROTHERS OF SILENCE

Turkey
Director: Taylan Mintaş
Producer: Erol Mintaş
Production Company: Mintaş Film

My cousins, Toso and Çao, are two popular and successful brothers living in a small village. Both are happily married to wonderful women. Toso and Çao are also both deaf and mute. They have created their own sign language and have become vibrant leaders in their village as they communicate flawlessly with confidence, enabling them to do anything, anywhere.



DIONI'S MUSEUM

Macedonia
Director: Atanas Georgiev, Ilija Cvetkovski
Producer: Atanas Georgiev
Production Company: Trice Films

A story about Dionis Pashlakov, teacher and passionate collector of vintage cars, and his wife. While he daydreams to open a museum of vintage cars, his wife makes cakes to support the family and his dream. Set in a small Macedonian province, the story illustrates the position of the ordinary man in a specific community and the world.



LITTLE BERLIN WALL

Georgia, Germany
Director: Toma Chagelishvili
Producer: Toma Chagelishvili, Carsten Böhnke
Production Company: T-Studio
Co-producer: Kloos & Co. Medien GmbH

Through the village of Churvaleti, Russian patrols started putting up barbed wire fences. Families and communities got divided. Every other hour border patrols pass by and put anyone who comes close to the fence in captivity. In spite of this, the villagers find ways to stay in touch. Life goes on, even for our protagonists Malchas and Gocha.

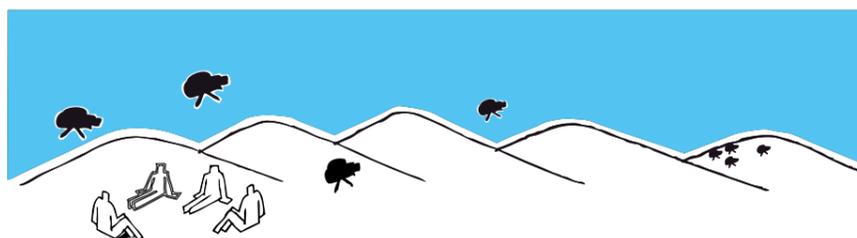
MENTORS

Thomas Ernst (Hungary), freelance film editor and author / Ivo Trajkov (Macedonia/ Czech Republic), director, scriptwriter and film editor / Catherine le Clef (France), sales agent, Cat&Docs / Hanka Kastelicová (Czech Republic), Executive Producer of Documentaries for HBO Europe / Irena Taskovski (UK, Germany, Bosnia and Herzegovina), founder & CEO of Taskovski Films Ltd / Kirsten Johnson (USA), cinematographer and director

All sessions are moderated by the heads of Docu Rough Cut Boutique - Rada Šešić (The Netherlands/ Bosnia and Herzegovina), filmmaker, critic, lecturer and curator, and Martichka Bozhilova (Bulgaria), producer at AGITPROP and founder and director of the Balkan Documentary Center.

AWARDS

Work in Progress & Digital Cube Award - in kind post production services worth 20 000 EUR from Digital Cube, and presentation in the CineLink Work in Progress section, where the film will compete for the Post Republic Award (50 000 EUR) and Restart Award (20 000 EUR) / IDFA Award - The winner will be fully invited to IDFA 2015, with sneak preview at Docs for Sale / Cat&Docs Award - 2000 Euro / HBO Adria Award - 2000 Euro / Croatian Radio and Television (HRT) Award - 2000 Euro



**BALKAN
DOCUMENTARY
CENTER**



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FROM THE BALKANS,
OR YOU WANT TO WORK
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WITH YOUR PROJECT IN
DEVELOPMENT TO
**BDC DISCOVERIES 2016
TRAINING PROGRAM!**

submissions deadline:
MARCH 7, 2016

**institute of
documentary
film**

East Silver Market 2015
Jihlava IDFF, Czech Republic
October 27 - November 1, 2015

Ex Oriente Film 2016
Submission deadline:
June 1, 2016

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