Docu Rough Cut
Boutique @
Sarajevo Film Festival 2015
celebrates its 5th anniversary
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, seeking 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 market 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, 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 some 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 producers can find all assistance needed for making their films more successful internationally.
enabling them to do anything, anywhere. 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 Purica, administrator of the Dacia Panoramic cinema in Piatra Neamt, and his two employees, Cornelia and Lorena, who are struggling to save "their" cinema.

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

KORDA
Austria
Director: Simon Vidovic
Producer: Anah T. Rokh, Kerim C. Berger
Production Company: Golden Silk Filmproduktion & Filmarbys GmbH
Kordia follows three protagonists on their journey through the world of Bosnian bullfights, the Koridas. In an exciting manner Kordia 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: Teylan Wintaq
Producer: Erdal Mintaş
Production Company: Wintaq Film

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DION’S MUSEUM
Macedonia
Director: Atanas Georgiev, Elka Chevtska
Producer: Atanas Georgiev
Production Company: Trica Films

A story about Dyonis Pushibrina, 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 Böhme
Production Company: T-Studia

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.

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