



WOMEN IN CROATIAN FILM

2015/2016



Croatian
Audiovisual
Centre
Hrvatski audiovizualni centar

XX FACTOR CROATIA

On 17 May 2014 I took a part in a panel of experts, somewhat playfully entitled "Girls just wanna have film", organised by the European Audiovisual Observatory (EAO) and held in the fully packed Salon des ambassadeurs in the Palais des festivals during the Cannes Film Festival. The occasion? A presentation of the study carried out by the EAO which looked into the statistics about gender equality in the European film sector, focusing exclusively on women directors of European films in the ten-year period from 2002 – 2012.

The main findings of this study and the starting point for discussion? The rather depressing statistic that only 16.3% of all European films shown in European cinemas in the ten-year period covered by the EAO's study were directed by women.

You do not need to be a maths wizard, as most of those present on that occasion were not, to put two and two together and ask yourself the following question: if women represent over 50% of Europe's population, how come that we almost tacitly condone such a huge disparity when it comes to the film sector?

We all agree that film is a powerful medium, and that therefore the lack of an equal number of women in creative roles directly affects European society. The audiovisual sector is more than a workplace or an industry; creative products have a cultural as well as an economic

impact, and film and broadcasting play a critical role in achieving social cohesion. The content produced by the audiovisual sector should therefore serve to both reflect society and foster the fundamental principles of equality and freedom of expression.

In an industry that is rapidly changing, if the existing gender imbalance persists, it will also affect the future of European competitiveness. The digital shift in production and distribution models has increased the necessity of reaching new audiences. Women directors tell stories that have not been heard before and thus attract new audiences. And as a recent report by the British Film Institute on scriptwriters and directors in the UK has shown: films written and directed by women can be, and are on average, more profitable than those written by men.

Despite Europe's commitment to equality and diversity of cultural expression it can be said that so far no coherent European strategy has existed for monitoring gender equality or for carrying out evidence-based research in the audiovisual sector at pan-European level. Several countries are tackling the challenge of monitoring at national level and a few have successfully implemented gender policies, including Sweden and Norway. However, strategies for dealing with the issue at political level are rare, even in the richer European states, and there is little consensus on approach. The European Women's Audiovisual

Network (EWA Network), a professional members' association, is one body addressing the issue. EWA has adopted a multi-faceted approach to tackling the problem of gender inequality in the film industry and this includes offering training, carrying out research and political advocacy and providing opportunities to connect professionals concerned with the issue. The Croatian Audiovisual Centre is a key partner with EWA, both on facilitating networking opportunities at major European festivals and also as one of 7 partner organisations preparing a landmark study: "Where are the female directors in European films?", which will be released in two stages – at the Venice Film Festival in September 2015 and at the Berlinale in February 2016. Last, but not the least, work is carried out by the Eurimages Gender Equality Study Group. This study group was given a mandate by the Board of Management of Eurimages to: collect, monitor and analyse the current situation in respect of gender equality relative to applications to the Fund; ensure that gender equality is implemented in the working procedures of the Fund and down the line to propose a framework for the Eurimages gender equality strategy.

In Croatia, we have come a long way since 2008 when a round table entitled "Visibility of Women in Croatian Cinema", organised by the Office for Gender Equality of the Government of Republic of Croatia was held in the run-up to the Croatian national film festival in Pula. The

numbers pertaining to gender equality in the film sector that were presented on that occasion came as a shock to all those present, as well as to the wider public when reported back by the media. Raising awareness among the public and decision-makers of the blatant gender imbalance in terms of the allocation of public funding led to a proactive gender policy by the newly founded Croatian Audiovisual Centre, the main national film agency, which ensured that gender balance became the aim not only in terms of allocation of public funding, but also in terms of representation in the Centre's decision-making bodies.

Seven years have passed since then, and today we are extremely proud of the results achieved in that period. This booklet is here to testify to the positive results of the gradual shift towards greater gender equality in our system of public funding, as the public domain has always been, is and should remain the very place where change for the better starts. Though proud of the results so far, we are at the same time fully aware that this is just the beginning of our work in ensuring sustainable and ongoing gender parity in the Croatian audiovisual sector.

We think globally and act locally.

Sanja Ravlić
CROATIA'S REPRESENTATIVE TO EURIMAGES;
PRESIDENT, EURIMAGES STUDY GROUP ON
GENDER EQUALITY



LOVE CROATIAN FEATURES

Tiha K. Gudac produced animated, documentary and fiction shorts before she decided to take the camera in her own hands and point it towards her family. The result was *Naked Island* (2014), her debut feature in which she explores one of the most controversial parts of Croatia's socialist history. Produced by Factum, it starts as a story about the director's grandfather who spent several years on the eponymous island – a notorious prison camp for political and ideological adversaries of the communist regime. As her investigation progresses, the film develops into an analysis of a family whose members are still haunted by this traumatic event.

Since the subject it tackles still hasn't been properly dealt with among the local historians and politicians, *Naked Island* sparked a huge interest in Croatian media, as well as vigorous debates after the screenings and during the Q&As. At the same time, the urgency of its subject was recognised by selection committees and juries of various festivals: in 2014, it was awarded with the Heart of Sarajevo for Best Film and the Special Mention of the Jury at the Zagreb Film Festival.



— Tiha K. Gudac, director

**I TRIED TO BUILD
AN ON-SCREEN
TESTIMONIAL TO ALL
THE PEOPLE WHOSE
VOICES WERE SILENCED
THROUGH HISTORY.**



— Ivona Juka, director

**I'M ATTRACTED TO
STORIES IN WHICH
WE TRAVEL TO
PRIVATE PLACES,
AND WITNESS
INTIMATE MOMENTS
THAT WE CAN
IDENTIFY WITH.**

Although the bond between parents and their children has been extensively explored in literature, theater and film, the daughter-father axis has always been somehow relegated to the background. That is not the case, however, in Ivona Juka's feature fiction debut. *You Carry Me* (2015) is an ambitious ensemble piece that tracks the lives of several women who are in one way or another connected with the set of a high-budget TV soap opera. The backbone of every story is an issue each of them has with their father: the person who, not so long ago, carried them through their lives, but now it is up to the daughters to be strong enough to carry both in return. With meticulously thought-out details, from cinematography and editing to superb work with actors, *You Carry Me* marks an emotionally powerful start of an undoubtedly talented filmmaker, whose skills were recognized by the selection committees of Karlovy Vary East of the West and Sarajevo In Focus programmes.

Hana Jušić has already made a name for herself as a director who likes to push her characters into the whirlpool of their unrequited desires and neurotic impulses, leaving them to learn how to swim among sharks. She has successfully done so in several short films, the last of which is *No Wolf Has a House* (2015). Selected for the Signals section of the Rotterdam Film Festival, the film used the dreamy 16mm and uncanny *mise-en-scène* to emphasize its heroine's contrast between her view of herself and her surroundings.

Needless to say, we are anxious to see her debut feature *Quit Starring at My Plate*. Produced by Kinorama and scheduled for shooting in September 2015, this Croatian-Danish co-production is a coming of age story set in the Mediterranean town of Šibenik. The family is again presented as a confining cage – but whether its bars are enforced or self-imposed stays open for interpretation. With an eye for the visual, proved skill in character development and kinky sense of humour, it is no wonder that Hana's feature debut is one of our most eagerly awaited titles.

— Hana Jušić, director

**WITHIN THEIR FAMILIES
PEOPLE OFTEN BEHAVE
IN UNREFINED, RAW
AND EVEN CRUEL
WAY, AND THAT IS
WHAT MAKES THEM
INTERESTING AS ON-
SCREEN CHARACTERS.**

Holiday season is the time of the year that we spend with our families and dearest friends. But it is also the season in which loneliness gets the most palpable outlines and suicide rate jumps sky high. Produced by Kinorama, Snježana Tribuson's new feature *All the Best* takes place around Christmas and revolves around several lonely people but its topic is far from grim. It does, however, involve cockroaches and food poisoning as a catalyst for romance.

Snježana Tribuson is the only female filmmaker who has continuously made feature films for the last three decades. During the '90s she directed several films made for TV, including *Recognition* (1996), a gloomy psychological thriller about a woman who has to face a man who raped her during the war. Her made-for-cinema films *The Three Men of Melita Žganjer* (1998) and *God Forbid a Worse Thing Should Happen* (2002) were lighter in tone, relying on humour and nostalgia. She has also directed a popular sitcom *Take a Rest, You Deserve It* (2006 – 2013) for Croatian National Television. *All the Best* continues down the similar humour-paved path, and will be served as a main dish for the holiday season 2015. Bon appétit!

— Snježana Tribuson, director

**STARTING A
ROMANCE WITH
COCKROACHES
AND POISONING?
WHY NOT!**



TATJANA BOŽIĆ

How desperate can we get in our search of true love? In order to save her present relationship, Tatjana Božić visits her ex partners in different European cities, analysing her own romantic expectations with equal doses of humour, irony and empathy. *Happily Ever After* premiered in Rotterdam's Hivos Tiger Awards competition, and has been screened at many festivals, including Sarajevo, where it was awarded the Special Jury Mention in the documentary section. Born in Croatia, Tatjana received her education in Moscow, making documentaries wherever she lived: Russia, England, Croatia and at her current address in The Netherlands. At the moment, she is working on her new documentary – *In Bed*. In it, she will continue to explore love and relationships, this time staying behind the camera.



DANA BUDISAVLJEVIĆ

Dana's autobiographical documentary *Family Meals* was one of the most popular Croatian titles in 2012 – among the audience, critics and festival programmers alike. Never before in Croatian cinema have the topics of coming out and growing up been dealt with in such a sincere and open manner. Her upcoming project *Diana's List* started out as a documentary, but eventually developed into an interesting blend of facts and fiction. Produced by Hulahop and awarded on several workshops, it is a film about an outstanding woman who launched a humanitarian operation on an unprecedented scale during World War II. Last year, Dana also directed an episode of a popular TV series *Food Markets – In the Belly of the City* (co-directed by Stefan Tealdi), which premiered on ARTE and Rai Uno.



VESNA ĆUDIĆ

Vesna Ćudić works across fiction and documentary. She studied Fiction Direction at the National Film and Television School in the UK and has won the Royal Television Society Award for her shorts, as well as several film festival awards. She has directed for the BBC and Sky One before taking time out to start a family. Vesna has just completed *School Time for Miss Roma* (2015), a documentary feature five years in the making, produced by Nukleus Film. It premiered at the Croatian Film Days and was chosen by the audience and the Human Rights and Ethics Jury as the best in the programme. Her next project is *Montenegro*, a psychological drama to be produced by the renowned UK company Sixteen Films.



KATARINA ZRINKA MATIJEVIĆ VELIČAN

Katarina Zrinka Matijević Veličan is the author of several creative documentaries, many of which had a successful festival run. Her short student doc *Duel* (1998) was screened at numerous national and international festivals, while *On Cows and Men* (2000) was selected for the IDFA official competition. At the moment she is working on two projects. Produced by Factum and developed through the Docu Rough Cut Boutique of Sarajevo Film Festival, *A Two Way Mirror* is a personal documentary set to be completed in 2016. The other project is her feature debut *The Trampoline*, in which she traces the stories of several characters whose lives intertwine in unexpected ways. Produced by Interfilm, the film is currently in production, and is scheduled to be finished in 2016.



SONJA TAROKIĆ

Sonja Tarokić has directed several short films praised for superb performances and meticulously constructed *mise-en-scène*, which she artfully employed to relate the unspoken nuances in the stories. *On Shaky Ground* (2013), screened at Rotterdam IFF, was a brilliant dissection of a Mediterranean family. It follows a mental and physical breakdown of the paterfamilias while the mother remains the centripetal force that keeps everybody together. Sonja's upcoming project is her feature debut – a story about an enthusiastic school counsellor who returns to work after two years of maternity leave only to face the rigid indifference of the school system. Produced by Kinorama, *The Staffroom* is being developed through Torino Script & Pitch Film Lab, and is set for shooting in autumn 2016.



BARBARA VEKARIĆ

When it comes to working with child actors, Barbara Vekarić is the one to call. She has directed several short films that explore dialectic forces which shape childhood: conforming to society's expectations vs. nourishing your own individuality. Thus her films are not "just for kids" – don't be surprised if you get pulled along by ebbs and flows of pre-adolescent anxieties that propel her stories before reaching its ultimately sweet and charming core. At the moment, Barbara is counting the weeks until the start of her feature debut. Produced by Studio dim and set against the lush Mediterranean backdrop, *Aleksi* is a coming-of-age comedy/drama that follows the (mis)adventures of a 20-something heroine in her quest for sexual and personal emancipation.

**LOVE
CROATIAN
SHORTS**

Croatian cinema has recently witnessed the rise of intriguing autobiographical documentaries that have generated a good response from both local and international audience. Dana Budisavljević, Tatjana Božić, Tiha K. Gudac, Damir Čučić and Mišel Skorić have used this format to explore the forces that have shaped them into the people they are today, but which also form the DNA structure of our society. Eva Kraljević's debut wasn't originally conceived as an entry into the genre, but as soon as she realised that her film was as much about herself, as it was about her sister, everything fell into place.

In *I Like That Super Most the Best* (2015) Kraljević makes a portrait of her sister – a smart, bright and joyful girl, who sometimes likes to manipulate people to get what she wants. The only thing that makes her different is an extra chromosome she carries in her genes – an anomaly that will always make her the younger sister. The result is a charmingly disarming portrait of sisterly love, their family and the director herself: a story about accepting yourself and finding the space – and people – that make you feel protected, safe and confident in your own skin. Produced by Hulahop, Eva's film is selected for the competition at Sarajevo FF.



— Eva Kraljević,
director

I MANAGED TO GET
EVERYTHING I
WANTED OUT OF
HER, BUT THERE
WAS SOMETHING
STILL WAITING
TO BE REVEALED.

Jasna Nanut is one of the most prolific Croatian short film directors. She is also one of the most intriguing. As a graduate of the Academy of Dramatic Art in Zagreb, she made three films in 2014: *Together*, a bittersweet story about the impulses that plunge us into extramarital affairs; *The Clean-Up*, a look at the power-relations taking place during after hours in a state-owned office; and *Hands*, a candid view at the unsuccessful mending of a broken heart. At the moment she is editing *The Return*, her new short produced by Kinematograf.

What these films have in common is their director's interest in uncanny forces that shape seemingly normal human relations. Why do we employ the wrong means to find love and continue to do so in the wrong places? And is that darn desk clerk a less-metrosexual version of Patrick Bateman or just another soul, stuck behind the desk, in search of love? "Human relationships are intangible, unpredictable and complicated but ultimately unavoidable", said Nanut. "But no matter how disappointed we get, we still want more."



— Jasna Nanut, director

ONE DAY WE ARE
GOING TO TAKE
A STRAND OF SO-
MEONE'S HAIR,
ANALYSE IT AND
FIND OUT RIGHT
AWAY IF WE ARE
COMPATIBLE.

WE ARE OFTEN TOO QUICK TO JUDGE PEOPLE BASED ON THE THINGS WE THINK WE SEE AND KNOW ABOUT THEM.

Every now and then we find ourselves in waiting-rooms, places where we spend a considerable amount of time with people who are not part of our typical social habitat. This is the place where we meet the main character of Dubravka Turić's captivating debut *Belladonna* (2015): she is a well-dressed woman waiting for an eye examination in a classy eye clinic. When another woman enters the room, you can almost feel our protagonist looking down on her, even though her eyes are constantly closed.

Although the film's setting is minimalistic, Turić uses all kinds of contrasts to create friction between opposite elements: urban clashes with rural, contemporary with outmoded, classy with common. As these polarities rub against each other, there is a moment of unexpected warmth – a moment of shared emotion in which one woman recognizes herself in the silhouette of another. A moment so fragile that it vanishes as fast as it appeared, but powerful enough to bring everything she thought she knew about herself into question. Produced by Spiritus Movens Production, Dubravka's film is selected to compete in Orizzonti section of 72nd Venice FF.

— Dubravka Turić, director



Everything that is alive is hungry; seed is hungry for light, bird is hungry for flight, man is hungry for the touch of another. The seed of longing grows into what feeds us. This idea was the starting point for Petra Zlonoga's eponymous film, a marvelous animated short produced by Bonobostudio that was screened at 40 international film festivals, including the Animafest Zagreb, Hiroshima and Ottawa. Petra Zlonoga holds an MA in Graphic Design from the School of Design and an MA in Animated Film and New Media from the Academy of Fine Arts in Zagreb. Since 2009 she has worked as a freelance graphic designer and illustrator. In her short films she explores different animation techniques – e.g. her award-winning graduation film *Daniil Ivanovič, You Are Free* (2011) was made with stop-motion animation and pixilation.

Hunger is an animated short brought to life with pencil and ink on paper. It features some of Petra's recurring motives (wood, plants, forest animals). Its image and sound are clad with organic textures, its narrative structure is associative and poetic, and the force that keeps all its elements together is a subtle, and yet omnipresent tendency to return to our green roots.

— Petra Zlonoga, animation director



NATURE IS THE SOURCE OF OUR BEING: WHATEVER WE DO, WE INEVITABLY RETURN TO IT.



IVANA BOŠNJAK

Ivana Bošnjak is the puppet master of Croatian cinema. Born in Karlovac and educated in Zagreb, Volda and Tallinn, she worked as a puppet film professional on several award-winning titles. Her credits include *In the Beginning of Time* (2012) by Božidar Trkulja, *Amnesiac on a Beach* (2013) by Dalibor Barić, as well as two upcoming projects: Božidar Trkulja's *Last Challenge* and *The Hedgehog's House* by Eva Cvijanović. Last year Ivana made *Simulacra*, a visually impressive and atmospheric meditation on identity, inspired by mythology and pop-culture. Produced by Bonobostudio and co-directed by her husband Thomas Johnson, this short animated puppet film was screened at more than 40 festivals and won accolades on eight, thus becoming one of the most successful Croatian titles of 2014.



LANA KOSOVAC

The student scene is a vibrant heart of Croatian film; it is an engine that pumps its veins with fresh ideas, topics and aesthetic approaches. One of the authors to look out for is Lana Kosovac, a director of several short films in which she deals with complexities of female identity. *I Hate You* (2013) was a playful examination of the mechanics that stir a mother-daughter relationship, while *Alone* (2014) delved into the sexual frustrations of its heroine. Lana's stories are often presented from a personal point of view of her protagonists. Observing her characters with a tint of subtle irony, she creates a humorous distance from which we can identify with their desires and flaws.



CHINTIS LUNDGREN

Chintis Lundgren is an award-winning Estonian animation director who married into Croatian cinema. She started out as an independent author in 2008, and since 2011 has run her own animation studio called Chintis Lundgreni Animatsioonistuudio. With her husband Draško Ivezić she co-founded Adriatic Animation, a new animation studio situated on the Croatian coast, which co-produced her latest animated short *Life with Herman H. Rott* (2015) – a story about a punk rat who marries a bourgeois cat. Their bumpy relationship offers a witty metaphor of romantic entanglements in general and has caught the eyes and hearts of selection committees at festivals such as Annecy, Animafest Zagreb and Ottawa.



JELENA OROZ

Jelena Oroz is one of the most talented graduates of the Academy of Fine Arts in Zagreb. She is also a horror film buff. The idea that horror represents a perfect medium for exploring the paradoxes of human nature is clearly visible in her graduation short *Wolf Games* (2015), selected to compete in Annecy and Animafest Zagreb. The film focuses on three wolf cubs who spend the evening teasing each other and playing games. Like a candy that hides an acrid core, *Wolf Games* offers a chilling glimpse at the teeth and claws hidden behind the childhood innocence. Jelena's style draws its power from the contrast between simple, almost childlike visuals and grotesque imagery they express, a technique which was also employed in the music video "Uvijek ili nikad?" by Fakofbolan, screened at 17 film festivals.



SANDRA STERLE

Sandra Sterle is one of the leading Croatian performance artists, who became known for her sometimes controversial work (*Nausea*, 2008). She was educated in Zagreb and Düsseldorf, lived and worked in Amsterdam, took part of many artists' residencies and retrospectives. At the moment, she is the head of the Film and Video Department at Split Art Academy (UMAS). Her latest work is *The Fortress of Utopia*, an avant-garde short film set in the former military bases of the island of Vis. The remains of its impressive architecture serve as a stage for several performances through which the artist explores the nostalgia of our socialist past and its future perspectives.



VIŠNJA VUKAŠINOVIĆ

Film clubs in Croatia are still a perfect hub for nurturing a different breed of filmmakers, who gain knowledge outside of the formal education system. They provide a platform for the voices of authors like Višnja Vukašinić, an essay-writer and critic who co-ordinated film programmes at Kinoklub Zagreb, until she decided to make a film of her own. The result was *Poets in Person – Srećko Kramp* (2014), a mockumentary through which she parodied artists' bio-hagiographies in education and media. She has recently finished her second film, hilarious *Roza – a Theological Road Move* (2015), and is currently working on *8 Ways to Stop Feeling Lonely*, another addition to her existential slapstick opus that is steadily developing into a curiously amusing body of work.

**LOVE
CROATIAN
PRODUCERS**



— Vanja Andrijević, producer

In 2008, Vanja Andrijević founded Bonobostudio, a production and distribution company that has become one of the most successful platforms for promoting avant-garde films and animation. This year she has several aces up her sleeve: an animation-documentary hybrid *Here, There* by Alexander Stewart, animated *Astronaut of Featherweight* by Dalibor Barić

and experimental *Testfilm #1* by the Telcosystems team. Vanja is also active in international co-productions, which often result in fruitful creative partnerships. This year, she has two animated shorts on the way: *Train* by Olivier Chaballier (France) and *Traveling Country* by Ivan Bogdanov and Vessela Dantcheva (Bulgaria).

**AVANT-GARDE CINEMA
REFLECTS THE EXPERIENCE
OF LIFE IN NEW
AND EXCITING WAYS.**

In Croatian, Fade In is an abbreviation for a "fabulous institution", which in this case is not an overstatement. Founded in 1999, Fade In has become synonymous with socially engaged filmmaking, producing several mind-blowing reportages, TV films and feature documentaries that observe society through a different lens. Since 2010, its head producer and creative director has been Morana Komljenović, under whose aegis the company delivered some of its most acclaimed titles. Fade In's most recent

success is a feature doc *Sick* by Hrvoje Mabić, while one of its upcoming projects is *Four Passports* – an intriguing co-production with Serbia and Germany directed by Mihajlo Jevtić. Morana is also a director and screenwriter herself. In 2011, she helmed a feature documentary *Bosanoga, an Entirely Accidental Death* set in Rijeka, her hometown. Last year, she continued to explore its cultural scene and history in *The Last 100*, and she will continue to do so in *Shipwreck*, a feature documentary she is co-directing with Iva Kraljević.

**DOCUMENTARY
FILMMAKING CAN BE
A VOYEURISTIC ACT
THAT CAN INSPIRE
YOU TO MANY
THINGS IN LIFE.**

— Morana Komljenović, producer



Zdenka Gold started Spiritus Movens Production in 2006. Considering the fact that she often works with filmmakers and artists who are not film directors by profession, her name couldn't be more on the mark. Her biggest international accomplishment was *A Stranger* (2013) helmed by an esteemed theatre director Bobo Jelčić, which premiered in the Forum section of the 63rd Berlinale. Her stream of success has continued in 2015: a debut short *Belladonna* by an editor Dubravka Turić will premiere in Orizzonti section of the 72nd Venice Film Festival, while a Croatian minority co-production *Our Everyday Life* by Ines Tanović was selected for Sarajevo FF's competition. Zdenka is also developing a feature film *All Alone* by Bobo Jelčić and finishing *Sierra Nevada* by Cristi Puiu.

This year, Zdenka's company has also successfully restructured and revitalised our national film festival the Croatian Film Days.

— Zdenka Gold,
producer

**I AM
INTRIGUED BY
FILMMAKERS
WHO SEE
FILM AS THE
PERFECT
MEDIUM FOR
EXPRESSING
THEIR DEEPEST
FEARS AND
OBSESSIONS.**



Since it was co-founded by Ankica Jurić Tilić in 2003, Kinorama has delivered both art-house and popular titles, often opening its doors to first time directors. Ankica's most recent achievement is *The High Sun* (2015) by Dalibor Matanić. It was awarded the Jury Prize in Un Certain Regard programme of the 68th Cannes Film Festival, and selected to compete in Sarajevo and for the Lux Prize. Ankica has been zealously shaping the company's profile as a reliable partner in co-productions and service productions. She has collaborated on various projects, ranging from the award-winning *Nobody's Child* (2014) by Vuk Ršumović (Serbia) to a popular Swedish family TV series *Christmas in the Sun*. She has recently received her second MEDIA slate funding, which means that we can soon expect more goodies from Kinorama's creative hub.

— Ankica Jurić Tilić,
producer



**EVERY
SINGLE NEW
AUTHOR
IS A NEW
WORLD:
THEIR
ENERGY
MAKES
EVERY
PROJECT
ENJOYABLE
AND CHAL-
LENGING.**



VANJA JAMBROVIĆ

Vanja Jambrović works as an independent producer and manager for Restart, a production company covering all areas of documentary filmmaking, from production and distribution to education. Her latest success is a feature documentary *Gangster of Love* (Nebojša Slijepčević, 2013), a brilliant and humorous dissection of patriarchal mentality that won the hearts of audience and critics alike. At the moment, she is developing several intriguing projects, one of which is *Srbenka* – a provocative blend of film, theatre and psychodrama that uses several stories about bullying among children to explore xenophobic social undercurrents in Croatia.



ANITA JUKA

Anita Juka is a successful producer and co-producer of several films, both fiction and documentaries. In 2003, she founded 4film, a production company that specializes in documentaries, features, animation and advertising. Anita has several successful projects under her belt. She produced the award-winning creative documentary feature *Facing the Day* (Ivona Juka, 2006), co-produced Damjan Kozole's *Slovenian Girl* (2009) and Metod Pevec's *Goodnight, Missy* (2011), and was the associate producer of Zrinko Ogresta's *Here* (2004), which was awarded at Karlovy Vary. Her most recent work is *You Carry Me* (2015), a debut fiction feature directed by her sister Ivona, which was selected for Karlovy Vary's East of the West competition, as well as for the Sarajevo Film Festival In Focus programme.



ERIKA MILUTIN DILLER

In recent years, Croatia became a host to several top-notch foreign film and TV projects. This trend was started by Erika Milutin Diller's Embassy Films, a service production company whose credits include a variety of projects, from BBC's *Casanova*, *Doctor Who* and CBS' reality show *Amazing Race* to big budget commercials for Audi, Pepsi, Nikon and many more. One of Erika's biggest achievements is convincing HBO producers to take the plunge and shoot *Game of Thrones*, season 2 in Dubrovnik. The following year *GoT* third season became one of the first projects to apply for the audiovisual production incentive measures – a programme that, over the course of four years, helped to increase Croatian competitiveness on the international market of production locations.



DIJANA MLAĐENOVIĆ

Through her company Kinematograf, Dijana Mladenović has produced several creative documentaries, most of which explore the space where the personal collides with the political. Recently she finished an Italian-Croatian feature documentary *A Thin Line* (2015) by Paola Sangiovanni and Nina Mimica, and is developing several animated, documentary and TV projects. These include Jasna Nanut's short *The Return*, as well as *Murder in the Cathedral*, a pilot of an animated TV series *The Adventures of Gloria Scott*, based on cult feminist short stories written by Mima Simić. Dijana recently became a director herself. Her politically charged debut short *Thresholds* (2013) was screened at many international film festivals, and just recently she shot her second short *Scarlet*, scheduled for completion in early 2016.



VERA ROBIĆ-ŠKARICA

Vera Robić-Škarica is a legendary secretary of the Croatian Film Association (HFS). After working for the HFS for the last 42 years, she decided it was time to retire. And, she did it in style: last year HFS produced several feature-length and short documentaries, from layered character studies such as Mladen Matičević's *My Craft* (2014) and Neven Orhel's *Red Lorry, Yellow Lorry* (2015) to Damir Čučić's *The Spirits Diary* (2015) and Boris Poljak's *They Are Just Coming and Leaving* (in post-production), two intriguing documentary and experimental hybrids that push Croatian cinema into yet unexplored aesthetic territories.



IRENA ŠKORIĆ

Irena Škorić is one of the most prolific Croatian filmmakers; she directed over 20 award-winning short and middle-length documentary and fiction films, as well as two features. In 2011, she wrote and directed *7 seX 7*, a feature omnibus of seven short stories and an ode to life and erotica. In 2014, she made *Dear Lastan!*, a feature documentary about one of the most popular characters of Croatian pop-culture from the socialist period. Irena is also the head producer of Artizana; last year she completed *The Bridge at the End of the World* (2014), a moody blend of mystery and psychological drama directed by Branko Ištvančić, which uses its post-war setting to explore broader social issues and was selected for the 38th Montreal World Film Festival.

Impressum

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