

BULGARIAN CINEMA 2014

FACTS / FIGURES / TRENDS

EDITORIAL

This special edition, prepared by the Bulgarian National Film Centre in conjunction with CREATIVE EUROPE MEDIA desk – Bulgaria, and with the help of the Observatory of Cultural Economics – Bulgaria, presents the current state of affairs in Bulgaria’s audiovisual industry.

We did our best to offer more information both about the training in the field of cinema studies and the financing opportunities in this country, as well as about gaining support outside Bulgaria, the recent Bulgarian productions and their success, about the TV environment and the legislation. This year, we offer an exclusive analytical study (Chapter XII), conducted by the Observatory of Cultural Economics, which we deem to be important, as it considers the Bulgarian film industry to be a driving force of economic growth. We believe that the booklet could expand on the idea of the processes taking place in Bulgarian film industry.

We also believe that the reference information, providing addresses and contact details of producers, festivals, distributors and institutions, could prove helpful to our readers to establish contact and enter into dialogue with their Bulgarian colleagues more easily.

I LEGISLATION

The institutional and legal environment for the development of Bulgarian film industry, set over the years of transition, contains legislation, secondary legislation and institutional bodies established under these.

Bulgarian film industry functions under three legal frameworks:

- National legal framework;
- The *acquis communautaire*;
- International legal framework.

National legal framework

Two major periods of creating the legal and institutional environment at a national level are discernable:

- The 1990s, when the legal framework of the sector has been amended on more than one occasion, partially though: for example automatic subsidizing of coproductions was introduced at the time (1994) and
- The period following 1997, related to the preparation for this country's EU accession and the developing of an integral specialized regulatory framework. Over the decade, Bulgarian culture obtained its own sector law, *The Law on*

Protection and Development of Culture (1999), while in 2003 a special law on Bulgarian cinema was passed: the *Film Industry Act*.

The audiovisual sector and in particular, the audiovisual goods and services have dual cultural and economic nature and their regulation is a projection of the entire economic infrastructure. So, in view of the considerable number of legal instruments intended for the sector, the legislation at national level should be divided into direct and indirect pertaining to its impact.

The direct legislative instruments, providing the main structures of organization, management and financing are as follows:

- The *Law on Protection and Development of Culture* (1999), where for the first time ever the term “producership in culture” has been introduced and possible forms of funding have been provided, as well as the equality of public and private subjects in regard to state support.
- The *Film Industry Act* (2003), which provides for a stable environment of development of the national film industry through direct and indirect

measures, facilitating the overall process of making a film production, from the idea to the exhibition to the promotion. The financial stability is guaranteed by the mechanism set out in Article 17, under which the amount of the annual subsidy shall not be less than the total of the previous-year average budgets of 7 feature films, 14 full-length documentaries and 160 minutes of animation respectively. In percentage terms, state aid is divided as follows: no less than 80% for film production; no less than 10% for distribution and exhibition, up to 5% for promotion and up to 5% for support to Bulgarian films related to national events and celebrations of historic figures and events. Under the Film Industry Act the Bulgarian National Film Center was transformed into an Executive Agency with an information office under the MEDIA program as well as seven public registers.

- The *Radio and Television Law* (1998) regulates the functioning of public and commercial radio and TV broadcasters. As regards the national audiovisual policy, the law introduced the EU standards for the share of European works and those made by independent producers. An obligation was provided for the public broadcaster, the Bulgarian National Television (BNT) to support the making and exhibition of national audiovisual production with no less than 10% of the subsidy for the BNT slated for making of Bulgarian TV films. The law has been amended on more than one occasion in conformity with the dynamism of the *acquis communautaire* (Audiovisual Media Services Directive, AVMSD) and the development of new media services in the digital era. The Radio and Television Law is applied by a media regulator: the Council for Electronic Media.
- The *Electronic Communications Act* (2007) provides for some aspects of digital television in Bulgaria. The law is being applied by a national telecommunications regulator, the Communications Regulation Commission. In compliance with the amendments to the Electronic Communications Act of 2011, Bulgaria switched to digital television as of 30 September 2013. Analogue signals were turned off across the country.
- The *Copyright and Neighbouring Rights Act* (1993) sets the framework for the market of intellectual products and the related to these non-property and property rights. Film industry is a chain of authors, creating value on a number of differentiated, though related markets and this Act protects and unites the creators also through the opportunity to establish collective bodies of managing the rights, both copyright and neighbouring rights (Filmautor, Artistautor, ProPhon, etc.). A natural and important extension of this Act is
- The *Act on Administrative Regulation of the Manufacture and Trade in Optical Disks, Stampers and Other Storage Media Loaded with Subject Matter of Copyright and Neighbouring Rights* (2005), which sets the reproducing, distribution, import and export of disks, stampers and other

storage, loaded with subject matter of copyright and neighboring rights. The Act establishes a certificate regime pertaining to the commissioning of production of stampers with recordings and reproducing on optical or other storage loaded with subject matter of copyright and neighbouring rights, as well as to the deals in acquiring rights to reproduce and/or distribute, all of these being activities relating to the distribution channels of audiovisual media products and accounting for the modern technological changes in the distribution of audiovisual services. The **indirect** regulatory framework of Bulgaria's film industry is related to:

- The *Commerce Act* (1991), under which the legal entities, engaged in the producing, distribution, exhibition, promotion of film production are registered;
- The *Protection of Competition Act* (1998), which is of growing importance in the context of the European single market, moreover, because of the specifics of film products, which are a „cultural exception”, but equally are part of a liberal economic environment;
- The *State Aid Act* (2007), which regulates the conditions, terms and procedures for granting state aid.

Indirectly regulatory are also the laws related to social security and the payment of those working in the sector.

The EU Acquis

Bulgaria joined the EU on 1 January 2007.

The EU primary law regulates the policies in the field of culture as policies under the cognisance of each of the EU Members States. The Charter of Fundamental Rights of the European Union provides for both freedom of information and pluralism of the media and freedom of the arts and freedom to conduct a business. These four freedoms underlying the single domestic market are relevant to audiovision too.

As the audiovisual sector has both economic and cultural dimensions to it, the EU acquis deals also with economic issues, including competition and state aid standards.

Bulgaria introduces on time the directives significant to the sector.

The audiovision is in fact a reflection of the entire economic infrastructure (it falls within the scope of the liberalization of the exchange of goods and services within the single European market) and this is where the EU law is best developed on uniting the market and the fisc, encouraging new technologies, but at the same time preserving the cultural specifics of the product.

International Legal Framework

Bulgaria is a party to a number of international legal acts, vital to film industry. Within the Council of Europe, Bulgaria is a party to the *European Convention of Cinematographic*

In 2013, two more documents issued by the European Commission set important trends in the development of Bulgarian film industry: The EC's Notification of the state aid scheme SA.30569 (NN33/2010) and the Communication from the Commission on State aid for films and other audiovisual works (2013/C 332/01).

The EC's Notification of the state aid scheme for Bulgarian film industry gives estimated maximum amounts on a yearly basis until 2017, as follows:

Year	Notified amounts in BGN
2013	17 200 000
2014	18 920 000
2015	20 812 000
2016	22 893 000
2017	25 183 000

The republican budget has set aside BGN 12 700 000 for 2014. In fact, Bulgarian film industry will have by BGN 4.8m less this year in defiance of Article 17 of the Film Industry Act and the EC's Notification of the state aid scheme.

MINISTRY OF CULTURE

The basic functions and tasks of the Ministry of Culture are to develop, coordinate and conduct the state policy for protection and development of culture.

Viewed from history, after the Liberation of Bulgaria from Ottoman domination, in 1879 the Ministry of People's Enlightenment was established. MPE became the backbone of state's cultural politics. MPE prepared and carried out politics, practically including all spheres of cultural development. The first Law of People's Enlightenment was passed in 1891. It placed under the supervision of the MPE not only the educational affairs of the state, but also the development of cultural institutes. The Law of Scientific and Literary Enterprises, which gave legal basis for subsidizing the search of ancient and archaeological monuments and archive documents, as well as for the documentation of folk heritage was developed in 1890. The state started financing the publishing of the detailed "Collection of folklore, science and literature". The sums granted by this law from the MPE were increased twice between the years 1889 and 1894. The granting of subventions for the Drama Theatrical Company in the capital also began in 1889. In 1891 The National museum was separated from the National library in Sofia and an Archeographical Commission of MPE was found. These were the basic cultural institutions which shaped the face of Bulgarian culture during the period until the end of the 19th century.

During the years of 20th century the structure of the Ministry has been changed many times, depending on state policy in the culture sphere.

In modern history, after 1989 the Ministry of culture makes consecutive and persistent efforts for decentralization of the state cultural policy. With the help of different forms of the sprouting civil society new subjects of cultural policies emerged – the private cultural institutes, the alternative and professional associations, the foundations, the religious societies, etc. Alternative forms of financing for culture have also emerged – many projects are being subsidized by local and international foundations, by private sources, by municipal budgets, by international cultural communities.

International Cooperation is carried out according to the policy of Bulgarian state in the field of international relations, the priorities for development of Bulgarian culture, as well as in virtue of the existing legal-normative basis. International Cooperation includes activities such as recognition of Bulgarian presence and the position of Bulgarian culture; building of positive image of Bulgaria as a stable partner in international cultural policy and international

relations and planning, coordinating and supervising the work of Bulgarian cultural institutes abroad.

BULGARIAN NATIONAL FILM CENTER

The Bulgarian National Film Center is an Executive Agency of the Bulgarian Ministry of Culture that administrates the implementation of the Film Industry Act (FIA). The main functions of the Agency are to finance film production, distribution and exhibition of films, to support the promotion of Bulgarian films in the country and abroad, to keep the register under FIA, to stimulate the development of the film culture.

The Bulgarian National Film Center administers producer's rights of Bulgarian films, when granted such rights under an act or a contract. It represents Bulgaria at the Board of management of *Eurimages* Fund of the Council of Europe; it is the coordinator for Bulgaria of the European Audiovisual Observatory and host the MEDIA office of the Creative Europe Program of the EU. The Bulgarian National Film Centre is a European Film Promotion member since 2005.

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

The Bulgarian National Film Center is the organizer of the *Golden Rose* Festival of Bulgarian Feature Films (Varna), and the *Golden Rhyton* Documentary and Animation Film Festival (Plovdiv).

The most popular recently made films supported by BNFC:

- THE COLOR OF THE CHAMELEON, directed by Emil Hristov, 2013 (the Bulgarian entry for Foreign language Oscar'13)
- PRIDE, directed by Pavel Vesnakov, short, 2013
- SNEAKERS, directed by Ivan Vladimirov, Valeri Yordanov, 2012 (the Bulgarian entry for Foreign language Oscar'12)
- AVE, directed by Konstantin Bojanov, 2012
- SOFIA'S LAST AMBULANCE, directed by Ilian Metev, doc, 2012
- FATHER, directed by Ivan Bogdanov, anim, 2012
- TILT, directed by Viktor Chouchkov Jr., 2011 (the Bulgarian entry for Foreign language Oscar'11)

BULGARIAN NATIONAL TELEVISION

Bulgarian National Television was founded in 1959. Its official launch was on December 26 of the same year. Presently BNT operates on the basis of the Law for Radio and Television from 1998.

Bulgarian National Television is a national public broadcasting station. It has four regional centers situated in the cities of Blagoevgrad, Varna, Plovdiv and Russe. In 1999 BNT started broadcasting the “BNT World” Satellite Channel. Since 2001 BNT has been a licensed nationwide communication operator and TV broadcaster. Since 2010 BNT continued fulfilling its obligations as a public media through the 24-hour program schedule of Channel 1, a new-found channel BNT 2 united with the regional stations’ programs – “Pirin” (Blagoevgrad), “Sea” (Varna), “Plovdiv” and “Nord” (Russe) as well as BNT World Satellite Channel.

BNT World is a unique television channel which broadcasts 100 % Bulgarian programs. It transmitted on EUTELSAT and covers the whole territory of Europe, most of Ukraine, the European parts of Russia, Western Asia, Northern Africa and Northern America. The application of TELETEXT technology will give additional opportunities for the Bulgarian Satellite Channel. Promoting Bulgaria on the satellite channel as an attractive place for tourism and recreation will undoubtedly contribute to the long-term interests of foreign investors towards our country.

BNT is an active member of the European Broadcasting Union. It is also a member of the following international organizations: EGTA, IMZ, CIRCUM Regional, FIAT and BBLF.

BULGARIAN NATIONAL FILM ARCHIVE

The National Film Archive for history of cinematography was founded in 1952 as a part of the Bulgarian cinematography. The duties of the National Film Archive were determined as: “collecting restoring and preserving films and film related national heritage, processing cinematographic information and culture and using it for distribution.” The Bulgarian NFA is a Member of the International Federation of Film Archives (FIAPF) since 1959. Today BNFA has a status of National Cultural Institution directly under the Ministry of Culture, it is a legal entity funded by government. It holds the national film archive, which consists of about 15 000 titles with more than 40 000 copies. There are 9528 Bulgarian films (including features, documentaries and animations) and 4348 foreign films from 54 countries.

The absolute priority of the Bulgarian National Film Archive is to preserve “the moving pictures” for the posterity. BNFA is in a process of transferring the flammable nitrate films of the home collection to inflammable and digital storage devices.

Significant part of the BNFA film collection is regularly shown at Odeon cinema theater in Sofia. Films are screened in the context of pre-prepared annual calendar with anniversaries, dates and events of Bulgarian and world cinema.

UNION OF BULGARIAN FILM MAKERS

The Union of Bulgarian Filmmakers is a creative professional organization with its own contribution to the development of film art and audiovision in Bulgaria as an active party in the process of devising of all concepts, legislation, models and decisions, which correspond to the problems of audiovisual culture.

The Union represents its structures and members in international organizations: FERA, FIPRESCI, ASIFA, CIFEJ, UNI-MEI (EURO-ME). With its activities the Union of Bulgarian Filmmakers contributes to the development and protection of Bulgarian cinema; to the development of the film theory and film history; to the aesthetic education of the cinemagoers; to applying of high art criteria.

FILMAUTHOR

Filmautor, established in 1993, is the Bulgarian society for collective management of copyrights and the neighboring rights in the audiovisual field. It is a member of CISAC.

Its members are Bulgarian directors, scriptwriters and cameramen that are copyright holders under the Bulgarian Copyright and Neighboring Rights Act. Members are also Bulgarian producers of the audiovisual works.

Filmautor has reciprocal representation agreements with 25 sister societies from across the world.

NATIONAL CULTURE FUND

The National Culture Fund was established within the framework of the Ministry of Culture and started functioning in November, 2000. Its main objective is to support the development of culture by raising, managing and spending

funds for the purpose of pursuing the national policy in the field of culture and in the Culture Protection and Development Act. The priorities in NCF activity are also in compliance with the criteria set forth in Chapter “Culture & Audio-visual Policy” of the EU Accession Treaty of Bulgaria.

Financial resources for the fund are raised by a subsidy as set forth in the State Budget for the respective year and other sources of funding as set forth in article 31 of the Culture Protection and Development Act. Funds are predominantly granted for artistic projects aiming at development of cultural sector. The artistic projects are funded after announcement of competitions under a program prepared and approved in advance by the Managing Board. Individual artists, private, municipal and state cultural organizations are equally eligible to participate in competitions.

INSTITUTE FOR CULTURE OF THE MINISTRY OF FOREIGN AFFAIRS

The institute supports and works towards priority delivery of national and international cultural projects and programs. It offers assistance to Bulgarian diplomatic missions abroad in their effort to expand the bilateral and multi-lateral cultural relations and cooperation. It preserves, makes acquisitions and promotes the artwork collection of the Ministry of Foreign Affairs of the Republic of Bulgaria. Along with the Diplomatic Institute it delivers training in the area of cultural diplomacy for young diplomats.

OBSERVATORY OF CULTURAL ECONOMICS

The Observatory of Cultural Economics, Sofia, was established in the early 2008 as an open research platform. Its major mission is to provide sustainable support for arts and culture through devising and disseminating economic and financial analyses and prognoses, facilitating the development of the cultural sector.

The goal of the Observatory of Cultural Economics is to develop and encourage the theory and practice of economic analyses in the cultural sector; to act as a mediator between the arts, society, politicians, researchers, i.e. to foster the efficient inclusion of the cultural institutions in the processes of building cultural policies and strategies. For this purpose the Observatory initiates discussions, develops cultural projects, encourages the establishing of networks and communities in the field of the economics of culture.

The focus of the Bulgarian National Film Center is on the support of making, distribution, promotion, and exhibition of national film productions. It is fully supported from the government. The principal of the Bulgarian National Film Center is the Ministry of Culture of the Republic of Bulgaria.

Following genres are eligible for funding by the Bulgarian National Film Center:

- Development and production of feature films (over 70 minutes), short features (between 15 and 30 minutes), short and feature length documentaries and animation;
- Minority coproductions;
- Local theatrical distribution of European movies (including Bulgarian supported minority coproductions);
- Festivals and other cinema events;
- International promotion of Bulgarian films (participation of films and filmmakers at international festivals and other major cinema events).

Only companies registered according the Bulgarian Trade Law and registered as producers, distributors or exhibitors at the Bulgarian National Film Center can apply for funding. The state support is allocated to film projects, selected by a National Commission of experts on a competitive basis.

For 2014 the secured amount of the state support for the Bulgarian film industry is aprox. EUR 6.5 million (BGN 12 700 000). According the law:

- at least 80 % (EUR 5.22 million for 2014) of the funding is for all type of film production (feature film, documentaries, animation + minority coproductions). Up to 20 % of this amount (aprox. EUR 1 million for 2014) is for support of minority coproductions
- at least 10 % (EUR 0.64 million for 2014) of the funding is for support Local theatrical distribution of Bulgarian movies (including supported minority coproductions);
- up to 5 % (EUR 0.32 million for 2014) of the funding is for support of festivals, other cinema events and international promotion of Bulgarian films
- up to 5 % (EUR 0.32 million for 2014) of the funding is for support of special film projects on subjects, proposed by Ministry of culture;

State subsidy for film Industry - amounts according to financial report of State budgets cash payments for relevant years (in BGN; 1 BGN = 0.511 EUR)

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Subsidy for film industry according to final Financial report	2 165 852	3 933 146	3 747 232	5 793 341	5 516 994	6 600 000	10 900 000	11 794 400	9 090 000	10 100 000	12 100 000	12 700 000	12 700 000
Ministry of Culture total budget expenditures	53 771 503	64 936 014	72 855 669	89 989 553	92 337 002	115 053 732	138 480 971	120 895 823	92 292 100	104 292 100	117 903 100	122 684 287	120 739 600
% of subsidy for film industry to the Ministry of Culture total budget	4.03%	6.06%	5.14%	6.44%	5.97%	5.74%	7.87%	9.76%	9.85%	9.68%	10.26%	10.35%	10.52%

Public funding for Bulgarian film industry (in BGN; 1 BGN = 0.511 EUR)

Film projects by category	2008	2009	2010	2011	2012	2013
Distribution & exhibition	229 142	312 620	444 050	319 500	691 480	323 520
Festivals & promotion	548 737	706 172	818 925	916 720	1 126 780	936 200
Film production	10 122 121	10 784 120	7 827 666	8 863 780	10 281 740	11 440 280
National film production	8 752 160	7 593 850	5 581 836	6 762 480	7 741 980	6 782 190
* Feature films	7 631 800	5 022 400	4 427 206	5 579 100	6 204 200	4 570 500
* Documentaries	907 800	1 741 280	621 500	812 280	862 590	948 090
* Animation	212 560	830 170	533 130	371 100	675 190	1 263 600
Minority coproductions	606 300	686 230	1 201 230	629 400	543 130	1 108 760
TV coproductions	272 511	221 480	125 000	70 000	18 160	0
Project development	148 950	544 560	278 000	217 500	422 100	333 200
First movies	342 200	1 738 000	641 600	1 184 400	1 556 370	3 216 130
TOTAL	10 900 000	11 802 912	9 090 641	10 100 000	12 100 000	12 700 000

According to Decision C(2012) 5572 on 02.08.2012 the European Commission has assessed the Bulgarian film support and decided to consider the aid contained therein as compatible with Article 107 (3) (d) of the Treaty on the Functioning of the European Union (TFEU). The Bulgarian film support scheme - State aid SA.30569 (NN33/2010) – Bulgaria is approved until 31 December 2017 on the basis that the Bulgarian authorities have undertaken to implement any changes to the scheme which may be required after the expiry of the Commission Communication on cinematographic and other audiovisual works. Cf.: http://ec.europa.eu/competition/state_aid/cases/237020/237020_1396743_67_2.pdf

The legitimate level for support of majority Bulgarian productions is:

- at least 30% of the average budget from previous year for the type of film production (feature film, documentary or animation);
- up to 50% of the budget of the film project, but for low budget productions the legitimate amount is up to 80% (The definition for low budget film production according to the Film Industry Act is “A Film with a budget up to 60 % of the average budget of an European movie for the previous year based on the database provided by the European Audiovisual Observatory.)

Average film budgets (in BGN; 1 BGN = 0.511 EUR)

	2005	2006	2007	2008	2009
Feature film	1 260 265	1 540 579	1 773 034	1 970 157	1 692 673
Documentary	115 948	140 998	147 958	151 246	131 230
Animation per minute	6 435	9 374	10 121	10 617	11 605

	2010	2011	2012	2013
Feature film	1 822 979	1 885 041	1 900 131	1 822 316
Documentary	136 902	144 786	147 722	139 702
Animation per minute	11 855	12 121	13 381	12 552

Every year the Bulgarian National Film Center has:

- two application deadlines per year for feature films, documentaries and animation;
- up to four deadlines per year for minority coproductions;
- one deadline per year for coproductions with TV broadcaster with national coverage.

For 2014 application deadlines for minority coproductions are:

- for 1st session in March - February 14, 2014 (Friday);
- for 2nd session in May - April 28, 2014 (Monday);
- for 3rd session in September - August 22, 2014 (Friday);
- for 4th session in November - October 27, 2014 (Monday).

With the Bulgarian National Film Center's financial support in 2013 were made 29 films, including co productions and there were financed the production of 68 upcoming films, including development projects. In 2013 there are completed 2 feature films financed independently.

Projects supported by Bulgarian National Film Center in 2013

	Productions, incl.		Coproductions, incl.		Development	Projects
Features	9	1 short	9	1 short, minority	13	31
Documentary	14	4 full length	2	minority	9	25
Animation	12	short	0	minority	-	12
	35		11		22	68

Films supported by Bulgarian National Film Center completed in 2013

	Productions, incl.		Coproductions, incl.		Films
Features	4	full length	1	short, minority	5
Documentary	13	6 full length	2	minority	15
Animation	9	short	-	minority	9
	26		3		29

Films supported by National Film Center Completed 2013 up to April 2014 (in BGN; 1 BGN = 0.511 EUR)

FEATURES					
Title	Director	Production	Details	Support	Completed
THE JUDGEMENT	Stephan Komandarev	Argo Film - Stephan Komandarev, Neue Mediapolis Filmproduction, Sektor Film, Propeler Film	Bulgaria/ Germany/ Macedonia/ Croatia, 110 min	1 150 000	2013
THE PETROV FILE	Gueorgui Balabanov	Camera - Dimitar Gochev, Ostlicht Filmproduktion - Marcel Lenz, Guido Schwab	Bulgaria/ Germany, 100 min	1 150 000	2013
PRIDE	Pavel Vesnakov	Director's Darling - Sebastian Weyland, Portokal - Vanya Raynova	Germany/ Bulgaria, 30 min	22 000	2013
RAT POISON	Konstantin Burov	Bulfilm - Nina Altaparmakova	Bulgaria, 89 min	1 100 000	2013
VIKTORIA	Maya Vitkova	Viktoria Films - Maya Vitkova, Mandragora - Anca Puiu	Bulgaria/ Romania, 155 min	1 100 000	2013

DOCUMENTARIES					
Title	Director	Production	Details	Support	Completed
A RAINY DAY	Andrey Chertov	A.M. Studio - Andrey Chertov	Bulgaria, 54 min	80 000	2013
BREAD AND CIRCUSES (PANEM AT CIRCENSES)	Georgy Stoev-Jacky	Kugan - Georgy Stoev-Jacky	Bulgaria, 54 min	85 300	2013
BRIDGELESS RIVERS	Kristina Grozeva, Peter Valchanov	Incoms Project - Plamen Yordanov, Bulgarian National Television	Bulgaria, 75 min	90 000	2013
BULGARIA IS A BIG MISTAKE TOO	Stoyan Radev	Front Film - Nadezhda Koseva, Svetla Tsotsorkova	Bulgaria, 87 min	94 000	2013
EDIFYINGLY STORY OF PROSHEK BROTHERS LIFE	Lyubomir Halachev	Kadiak Film - Lyubomir Halachev	Bulgaria, 55 min	70 000	2014
EDUARD ZAHARIEV: LIVING 24 FRAMES PER SECOND	Pavel Pavlov	Audiovideo Orpheus - Alexander Donev	Bulgaria, 52 min	74 200	2013
FIVE STORIES ABOUT AN EXECUTION	Kostadin Bonev	Trivium Films - Kostadin Bonev	Bulgaria, 70 min	107 000	2013
FLY, O MY FRIEND. ODESSA IN THE BULGARIAN SPIRITUAL REVIVAL	Yuri Datchev	Audiovideo Orpheus - Alexander Donev	Bulgaria, 51 min	98 000	2013
THE LAST BLACK SEA PIRATES	Svetoslav Stoyanov	Agitprop - Martichka Bozhilova	Bulgaria, 75 min	94 000	2013
LIFE ALMOST WONDERFUL	Svetoslav Draganov	Paul Pawels, Cineaste Maudit - Svetoslav Draganov	Belgium/Bulgaria, 80 min	50 130	2013
LIFE IN THREE BULGARIAS	Stanislava Kalcheva	Korund X - Hristo Hristov	Bulgaria, 54 min	100 000	2013
THE LONG WAY HOME	Boriana Pouncheva	Cinemascope - Ivan Nichev	Bulgaria, 70 min	98 000	2013
ROMA QUIXOTE	Petya Nakova, Nina Pehlivanova	ARS Digital Studio - Ivan Tonev, Blagomir Alexiev	Bulgaria, 61 min	79 000	2013
SEARCHING FOR SPISAREVSKI	Adela Peeva	Adelamedia - Adela Peeva	Bulgaria, 60 min	110 000	2013
THE TRANSITION OR WHAT HAPPENED TO US	Atanas Kiryakov	ARS Digital Studio - Ivan Tonev, Blagomir Alexiev	Bulgaria, 129 min	105 000	2013
THE WRITER GEORGI MARKOV & THE UMBRELLA MURDER	Klaus Dexel	Dexel TV Filmproduktion, Audiovideo Orpheus - Alexander Donev, Momoko Entertainment	Germany/Bulgaria, 100 min	52 000	2013

ANIMATIONS					
Title	Director	Production	Details	Support	Completed
DIFFERENSSIES	Kiril Ivanov	Spektar 92 - Vassil Marekov	Bulgaria, 5 min	35 000	2013
EXISTENTIA	Anna Haralampieva	BAV Tops - Verginia Ivanova	Bulgaria, 6 min	21 000	2013
HOMECOMING	Vitko Boyanov	Kugan - Georgy Stoev-Jackie	Bulgaria, 4 min	28 000	2013
JUNGLE OUTSIDE THE WINDOW	Ivan Veselinov	Atract DM - Rumens Barosov	Bulgaria, 12 min	56 000	2013
THE MAGIC CAKE OF AUNTIE BANTIE	Georgy Dimitrov, Svilen Dimitrov	Multifilm - Georgy Dimitrov	Bulgaria, 10 min	99 200	2013
THE NIGHT OF THE OWL	Plamen Nikolov	N Films Productions - Antonia Nikolova	Bulgaria, 5 min	28 000	2013
NON STOP	Andrei Tzvetkov	Andro Film - Andrey Tzvetkov	Bulgaria, 2 min	17 500	2013
OBSESSION	Stoyan Dukov	Triksy - Stoyan Dukov	Bulgaria, 5 min	35 000	2013
PUDDLE	Vera Doneva	Nagual - Nastimir Tzachev	Bulgaria, 6 min	25 000	2014
TRANSFIGURATION	Andrei Tzvetkov	TF&P Animation - Andrey Tzvetkov	Bulgaria, 8 min	97 000	2013

IV INTERNATIONAL FILM SUPPORT

CREATIVE EUROPE PROGRAM

European culture, cinema, television, music, literature, performing arts, heritage and related areas will benefit from increased support under the European Commission's new Creative Europe program. With a budget of EUR 1.46 billion over the next seven years – 9% more than previous levels – the program will provide a boost for the cultural and creative sectors, which are a major source of jobs and growth. Creative Europe will provide funding for at least 250 000 artists and cultural professionals, 2 000 cinemas, 800 films and 4 500 book translations. It will also launch a new financial guarantee facility enabling small cultural and creative businesses to access up to EUR 750 million in bank loans.

Creative Europe builds on the experience and success of the Culture and MEDIA programs, which have supported the cultural and audiovisual sectors for more than 20 years. The new program includes a Culture sub-program, supporting performing and visual arts, heritage and other areas, and a MEDIA sub-program, which will provide funding for the cinema and audiovisual sector. A new cross-sectoral strand will support policy cooperation, transversal measures and the new financial guarantee facility, which will be operational from 2016.

The European Capitals of Culture, European Heritage Label, European Heritage Days and the five European prizes (EU Prize for Cultural Heritage/Europa Nostra Awards, EU Prize for Contemporary Architecture, EU Prize for Literature, European Border Breakers Awards, and EU Prix MEDIA) will also receive support from Creative Europe.

The program will allocate at least 56% of its budget for the MEDIA sub-program and at least 31% for the Culture sub-program. This broadly reflects the share of funding that the two areas currently receive. A maximum of 13% of the budget will be allocated to the cross-sectoral strand, which includes support for 'Creative Europe Desks' in each participating country, providing advice to potential beneficiaries. Around EUR 60 million is earmarked for policy cooperation and for fostering innovative approaches to audience building and new business models.

The European cultural and creative sectors represent up to 4.5% of EU GDP and employ more than 8 million people. Creative Europe will help them to contribute even more to the European economy by seizing the opportunities created by globalisation and the digital shift. It will also enable them to overcome challenges such as market fragmentation and difficulties in accessing financing, as well as contributing to better policy-making by making it easier to share know-how and experience.

Frequently Asked Questions

What is the Creative Europe program?

Creative Europe is the new EU program to support European cinema and the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. With a budget of EUR 1.46 billion for 2014-2020, it will support tens of thousands of artists, cultural and audiovisual professionals and organisations in the performing arts, fine arts, publishing, film, TV, music, interdisciplinary arts, heritage, and the video games industry. The funding will allow them to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. By helping European cultural works to reach audiences in other countries, the program will also contribute to safeguarding cultural and linguistic diversity.

Why does Europe need a Creative Europe program?

Culture plays a major role in the EU economy. Studies show that the cultural and creative sectors account for up to 4.5% of EU GDP and nearly 4% of employment (8.5 million jobs and many more if account is taken of their impact on other sectors). Europe is the world leader in exports of creative industry products. To retain this position, it needs to invest in the sectors' capacity to operate across borders.

Creative Europe responds to this need and will target investment where the impact will be greatest.

The new program takes account of the challenges created by globalisation and digital technologies, which are changing the ways cultural works are made, distributed and accessed, as well as transforming business models and revenue streams. These developments also create opportunities for the cultural and creative sectors. The program seeks to help them seize these opportunities, so that they benefit from the digital shift and create more jobs and international careers.

Which countries can apply for funding from Creative Europe?

Creative Europe will be open to the 28 Member States, and, so long as they fulfil specific conditions, to the European Free Trade Association countries (Iceland, Liechtenstein, Norway and Switzerland), to EU candidate and potential candidate countries (Montenegro, Serbia, the former Yugoslav Republic of Macedonia, Turkey, Albania, Bosnia and Herzegovina, Kosovo) and to neighbourhood countries (Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine, Algeria, Egypt, Morocco, Tunisia, Jordan, Lebanon, Libya, Palestine, Syria and Israel). Non-EU countries have to pay an 'entry ticket' to participate in the program. The cost is based on the size of their GDP (Gross Domestic Product) in relation to the budget of the program.

Can individuals apply for funding?

Creative Europe will not be open to applications from individuals, but around 250 000 individual artists and cultural and audiovisual professionals will receive funding through projects submitted by cultural organisations. This is a much more cost-effective way to achieve results and a lasting impact. The Commission estimates that millions of people will be reached directly or indirectly through the projects supported by Creative Europe.

How will Creative Europe differ from the Culture, MEDIA and MEDIA Mundus programs? Will these names disappear?

Creative Europe will combine the separate support mechanisms for the culture and audiovisual sectors in Europe in a one-stop shop open to all the cultural and creative sectors. However, it will continue to address the particular needs of the audiovisual industry and the other cultural and creative sectors through its specific Culture and MEDIA sub-programs. These will build on the success of the current Culture and MEDIA programs and will be adapted to future challenges. MEDIA Mundus, which supports cooperation between European and international professionals and the international distribution of European films, will be integrated into the MEDIA sub-program.

A single framework program will maximise synergies between the different sectors and increase efficiency gains.

Creative Europe will include a cross-sectoral strand. What does this involve?

This strand will consist of two parts: the Financial Guarantee Facility, managed by the European Investment Fund and operational as of 2016, will make it easier for small operators to access bank loans. The cross-sectoral strand will also provide support for studies, analysis and better data collection to improve the evidence-base for policy-making, funding for experimental projects to encourage cooperation between the audiovisual and other cultural and creative sectors, and funding for the Creative Europe Desks which provide assistance to applicants.

How will Creative Europe be managed?

Creative Europe will be a simpler, easily recognisable and accessible gateway for European cultural and creative professionals, regardless of their artistic discipline and it will offer support for international activities within and outside the EU. The current system of management, through the Education, Culture and Audiovisual Executive Agency, will continue.

**CREATIVE EUROPE Desk Bulgaria has two offices:
MEDIA and Culture.**

The official website of the desk is: www.creativeeurope.bg

MEDIA AND BULGARIA

Bulgaria was part of MEDIA family since 2002. The MEDIA's information desk in Bulgaria is opened since 2003.

Some of the most successful films, supported by MEDIA, are:

- THE BOY WHO WAS A KING (feature), produced by AGITPROP Ltd., directed by Andrey Paounov
- SNEAKERS (feature), produced by Gala Film Ltd., directed by Valeri Iordanov and Ivan Vladimirov
- TILT (feature), produced by CHOUCHKOV BROTHERS Ltd., directed by Viktor Chouchkov Jr.
- DIVORCE ALBANIAN STYLE (documentary), produced by ADELA MEDIA, directed by Adela Peeva
- A FAREWELL TO HEMINGWAY (feature), produced by PROFILM Ltd., directed by Svetoslav Ovcharov
- THE MOSQUITO PROBLEM AND OTHER STORIES (documentary), produced by AGITPROP Ltd., directed by Andrey Paounov
- CORRIDOR N 8 (documentary), produced by AGITPROP Ltd., directed by Boris Despodov
- THE LAST BLACK SEA PIRATES (documentary), produced by AGITPROP Ltd., directed by Svetoslav Stoyanov

MEDIA support for Bulgarian projects (2007-2013) in EUR

Activities	2007	2008	2009	2010	2011	2012	2013
Training	80 000	90 000	90 000	90 000	---	25 000	25 000
Development	---	---	132 802	182 751	143 025	176 092	179 608
Distribution	276 363	247 923	327 423	282 689	262 485	149 271	160 181
Festivals	35 000	50 000	57 000	84 663	65 000	65 000	75 000
Promotion	55 000	75 000	75 000	75 000	75 000	75 000	75 000
MEDIA International	n/a	n/a	100 000	n/a	n/a	n/a	n/a
MEDIA Mundus	n/a	n/a	100 000	---	---	---	---
Digitisation of Cinemas	n/a	n/a	n/a	n/a	n/a	20 000	60 000
TOTAL	446 363	462 923	782 225	715 703	545 510	510 363	574 789

EURIMAGES

Eurimages is a cultural support fund established in 1989 within the framework of the Council of Europe with 36 member states.

Eurimages promotes the European audiovisual industry by providing financial support to European cinematographic works. In doing so, it encourages cooperation between professionals established in different European countries.

The Board of Management defines the policy of the Fund and makes the decisions on support. It includes representatives of all member states and meets four times a year. Eurimages has four support schemes: coproduction, theatrical distribution, exhibition, theatre digitisation.

A main condition for obtaining Eurimages support is the project to be an international coproduction between at least two member states. Every coproducer has to have at least 50% of the financing in place.

The official site of Eurimages is available at www.coe.int/eurimages

Eurimages and Bulgaria

Bulgaria has been a member of Eurimages since 1993. The state has signed the European Convention of Cinematographic Coproduction in 2003 and has bilateral coproduction agreements with France, Italy, Canada, Russia and Israel.

Recently supported by the Fund:

The supported by Eurimages coproduction *The Judgement*, Bulgaria/Germany/Macedonia, directed by Stefan Komandarev, opener at Sofia Film Fest in March 2014, received the Best Bulgarian Feature Film award.

Recently supported by Eurimages was the new film by Cannes' regular (*Get the Rabbit Back*, *Rabbit Troubles*, *Eastern Plays*, *The Island*) Kamen Kalev, *Face Down* (*Taite Baisse*), in coproduction with France and Belgium.

Nobody Wants the Night by famous Spanish director Isabel Coixet, in coproduction with Spain, France and Bulgaria is already in production.

Two Romanian majority coproductions financed by the Bulgarian National Film Center were supported by Eurimages on its session in March 2014: *Aferim* by Răzvan Măgulescu (Romania/Bulgaria/France) and *Cristian* by Tudor Giurgiu (Romania/Bulgaria/Hungary).

Assuming that cinema attendance is a reflection of a kind of the economic situation in the society, then Bulgarian yearly box office receipts would suggest that the crisis here is definitely over. The information of Bulgarian film distributors shows that in 2013 both admissions and film distribution receipts have witnessed an increase by almost 20 percent compared with those the previous year. It is a local film market climbing a record high across Europe, where a general slump has been recorded, while the drop in gross receipts across the continent has seen a second lowest level since 2000. Frame of reference also matters, of course, for in Bulgaria, 2012 was the first year following 2005, seeing a drop both in terms of attendance and revenue. At the same time, the increase in Bulgaria's market in 2013 is remarkable for the fact that the amount of receipts rose by BGN 3.5m from the record high of 36.5m from 2011. Besides, the admissions in 2013 went up by over 160 000 compared with the record-breaking 4.63 million in 2011. Consequently, average attendance per capita is getting very close to 0.7, or twice as many compared with the mid-2000s. In fact, cinema attendance in this country has been ever growing over the recent decade with the receipts increasing three times and admissions doubling.

The rates of attendance and the total number of cinemagoers are, of course, directly related to the development of the cinema networks across the countries. Though new cinema halls are opening doors on a regular basis, Bulgaria is among the European countries with relatively fewest cinemas per capita. According to statistical data of Media Sales, since 2010 there has been one screen per 54 000 nationals in Bulgaria and worse is the situation only in Russia (58 500), Serbia (66 400) and Romania (110 600). Since then, however, the number of screens went up by 30 percent, totalling 170 across the country, which is, generally, why attendance and receipts saw such a significant growth in 2013. In 2012 no cinema hall opened doors in this country, but in 2013 more than 20 were unveiled in Sofia alone.

Prospects in this regard are even better in 2014 with a new significant exhibitor, Indian Cinegrand stepping on the market. The company is set to add other 20 cinema halls to this country's cinema network to increase the number to 100 in a 5-year time. Bulgaria's market was dominated until now by two companies each of which has distribution firms and cinema halls: Alexandra Group and Forum Films, which together receive 83 percent at the box office and through their affiliated multiplexes Arena and Cinema

City garner almost 95 percent at the box office. The third player on Bulgarian film market was expected with great interest by all the stakeholders in the local film business. Hopefully, conditions for fairer competition and for inciting greater activity for more participants in the distribution market would be created. Importantly, the Indian exhibitor wanted to apply a more flexible pricing policy to attract additional audiences. The first results were achieved and within Q1 Bulgarian box office saw a new rise of over 25 percent compared with the same period in 2013.

In this context, a new player worth mentioning established itself in the field of film exhibition, bTV Studios, owned by Bulgarian bTV Media Group, part of the family of Central European Media Enterprises, part of Time Warner companies. Their share of almost 7 percent of the annual revenues for 2013 ranked bTV Studios third, which is really a good result for a debutant distributing only films by independent companies. The next major distributor of indie films, Tandem Films with a market share of about 6 percent doubled its results compared with those of the previous year, keeping the number of the titles distributed across the cinemas on a yearly basis at 10 or so. Against such a backdrop, A+ film distribution group's attracts attention with ceding its position and together with its two labels reporting in 2013 about a 4 percent market share against 10 percent for 2012.

Worth mentioning is yet another reason for the increase both in admissions and receipts last year: sustained levels of average ticket prices. Following the rise by almost 70 percent in the period 2007/10 mostly due to screening films in 3D, over the recent couple of years average ticket prices stood at a bit over BGN 8.30. In fact, it is even possible to assume that there was a slight decrease in ticket prices as last year movies in 3D exhibited here were on the rise with their ticket prices being much higher. Last year 28 films in 3D screened in Bulgaria made it to the top 50 at box office as against 21 in 2012.

Prevalence of productions in 3D is markedly impressive in Bulgaria's top 20, of which 14 are in 3D. Sequels are also highest-grossing: of these 15 hit the top 20. As a whole, trust in models that have proved successful, just to be on the safe side, is among the main elements of the business strategies of Hollywood major production companies, of whose production Bulgaria's film market depends. For the second year in a row, family films (mostly Hollywood animated movies) are hitting the top 20 with 5 titles. The specifics of this country's market are well presented through the unexpected success of some of the foreign productions that failed to enjoy such results across the world. *47 Ronin*, for instance, a medieval samurai

epic starring Keanu Reeves garnered in Bulgaria over \$1m, ranking fourth among the top-earning films in 2013. *The Family* by Luc Besson was the same story here. Unsuccessful on a number of film markets, with its \$ 300 000 at box office it was the most successful European production in Bulgaria last year.

Against this backdrop of intensified interest on the part of cinemagoers, Bulgarian feature films are notably losing ground with local audiences. In 2010 and 2011 the rate of viewers of local productions reached up to 10–15 percent of all the cinemagoers, while over the recent couple of years these figures slumped drastically. In 2013, of a total of 135 national premieres, just 6 were Bulgarian attracting together about 35 000 viewers, which is less than 0.7 of all the tickets sold, a 5-year record low in terms of the Bulgarian film popularity.

Yet, in end- 2013 and in the early 2014, the first indications that not all credibility has been lost to Bulgarian film were recorded. In end-December 2013, the first ever low-budget mystery thriller, *Roseville* was released to garner in four weeks alone by 30 percent more in revenues than the previous year publicly supported and most successful *The Color of the Chameleon*, to be followed shortly after – in end-January and mid-February – by two new film productions privately financed outside the system of public support granted by the Bulgarian National Film Center: *The Foreigner* (56 651 viewers) by directors/producers Nicky Iliev and Stanislav Donchev and *Rapid Response Corpse* (44 200 viewers) thus creating a successful business model of financing and marketing of such movies. A direct evidence of the sustainability of this process is the fact that their latest productions, *Rapid Response Corpse 2* and *Living Legends* (by Donchev and Iliev respectively) were much acclaimed on the market and the latter with its receipts of over \$ 400 000 was among the three most frequently attended in cinemas across the country. Limited and specific as it is, Bulgaria's film market is apparently able to encourage and ensure returns on such risky in terms of finances projects given that the latter are audience-oriented.

Top 20 theatrical releases in Bulgaria 2013 (in BGN; 1 BGN = 0.511 EUR)

Film	Distributor	Studio	Released	Admissions	Box Office
THE HOBBIT: THE DESOLATION OF SMAUG 3D	FORUM FILM BULGARIA	IND	13 Dec 2013	182 157	1 811 303
FAST & FURIOUS 6	FORUM FILM BULGARIA	UNI	24 May 2013	229 713	1 771 535
FROZEN 2D&3D	FORUM FILM BULGARIA	DIS	29 Nov 2013	184 686	1 640 106
HANSEL AND GRETEL: WITCH HUNTERS 3D	FORUM FILM BULGARIA	PAR	25 Jan 2013	135 815	1 280 060
THOR: THE DARK WORLD 3D	FORUM FILM BULGARIA	DIS	1 Nov 2013	130 715	1 278 478
DESPICABLE ME 2 2D&3D	FORUM FILM BULGARIA	UNI	5 July 2013	126 163	1 062 656
IRON MAN 3 3D	FORUM FILM BULGARIA	DIS	26 Apr 2013	103 551	978 180
HUNGER GAMES: CATCHING FIRE	FORUM FILM BULGARIA	IND	22 Nov 2013	119 304	927 825
G.I. JOE: RETALIATION 3D	FORUM FILM BULGARIA	PAR	29 Mar 2013	95 487	889 843
THE SMURFS 2 - 2D&3D	ALEXANDRA FILMS	SONY	16 Aug 2013	98 538	829 919
OZ THE GREAT AND POWERFUL 3D	FORUM FILM BULGARIA	DIS	08 Mar 2013	86 486	822 076
WORLD WAR Z 3D	FORUM FILM BULGARIA	PAR	28 Jun 2013	83 650	809 167
LAST VEGAS	bTV Studios	IND	15 Nov 2013	101 674	761 393
A GOOD DAY TO DIE HARD	ALEXANDRA FILMS	FOX	15 Feb 2013	98 788	750 035
MONSTERS UNIVERSITY 2D&3D	FORUM FILM BULGARIA	DIS	21 Jun 2013	85 471	720 083
47 RONIN 3D	FORUM FILM BULGARIA	UNI	27 Dec 2013	71 490	712 931
NOW YOU SEE ME	FORUM FILM BULGARIA	IND	14 Jun 2013	90 770	678 172
THE CROODS 3D	ALEXANDRA FILMS	FOX	29 Mar 2013	73 942	673 869
THE WOLVERINE 3D	ALEXANDRA FILMS	FOX	26 Jul 2013	60 214	557 436
THE GREAT GATSBY 3D	ALEXANDRA FILMS	WB	17 May 2013	55 771	542 338

Theatrical industry trend – 2002–2013 (in BGN; 1 BGN = 0.511 EUR)

Year	Releases	Admissions	Box office	+/- %	Average ticket price
2002	98	2 015 735	8 717 074	+2.7	4.32
2003	117	3 045 451	12 005 343	+37.7	3.94
2004	118	3 120 088	12 592 151	+4.7	4.04
2005	125	2 421 871	11 661 250	-7.4	4.81
2006	157	2 362 149	11 956 716	+2.5	5.06
2007	137	2 398 193	14 020 755	+17.3	5.85
2008	137	2 434 530	17 120 941	+22.1	7.03
2009	143	2 986 611	24 350 153	+42.2	8.15
2010	113	3 993 709	33 879 494	+39.1	8.48
2011	123	4 631 629	36 497 110	+7.7	7.88
2012	174	4 041 364	33 624 302	-9.2	8.32
2013	167	4 794 391	40 021 829	+19.0	8.35

2013 Bulgarian theatrical distribution shares (in BGN; 1 BGN = 0.511 EUR)

Distributor	Releases (New)	Admissions	Box office	Releases share (%)	Admission share (%)	Box office share (%)	Admission per release	Box office per release
Forum Films	63 (44)	2 481 691	21 486 467	37.7	51.7	53.7	39 392	341 055
Alexandra	44 (37)	1 411 919	11 712 364	26.3	29.4	29.3	32 089	266 190
bTV Studios	9 (9)	362 895	2 723 586	5.4	7.6	6.7	40 322	302 620
Tandem	9 (9)	290 192	2 268 984	5.4	6.0	5.7	32 244	252 109
A+ Cinema	19 (14)	172 196	1 248 028	11.4	3.7	3.1	9 063	65 686
Pro Films	4 (4)	33 502	279 833	2.4	0.7	0.7	8 376	69 958
A+ Films	6 (6)	28 772	222 078	3.6	0.6	0.6	4 795	37 013
Art Fest	11 (10)	11 567	68 131	6.6	0.2	0.2	1 051	6 194
Major Trade	1 (1)	1 371	10 182	0.6	0.02	0.03	1 371	10 182
Miramar	1 (1)	286	2 176	0.6	0.006	0.006	286	2 176
All BG releases	7 (6)	39 319	229 500	4.2	0.8	0.6	5 617	32 786

Bulgarian releases 2013/2014 by 6th April 2014 (in BGN; 1 BGN = 0.511 EUR)

Film	Distributor	Genre	Released	Admissions	Box Office
LIVING LEGENDS	bTV Studios	Romantic comedy	14 Feb 2014	85 801	630 191
RAPID REACTION CORPS 2	PRO FILMS	Action comedy	17 Jan 2014	32 915	234 845
VILLA ROSE	A+ CINEMA	Mystery thriller	20 Dec 2013	14 547	104 030
THE COLOR OF THE CHAMELEON	A+ CINEMA	Drama	5 Apr 2013	11 210	72 688
FAITH, LOVE AND WHISKEY	A+ CINEMA	Drama	1 Nov 2013	6430	42 085
JULY	A+ CINEMA	Drama	10 May 2013	6273	30 381
SUNNY SIDE	A+ CINEMA	Drama	31 May 2013	2895	11 359
THE SIXTH DAY	MAJOR TRADE	Romantic thriller	15 Nov 2013	1371	10 182
STOICHKOV	A+ CINEMA	Documentary	2 Nov 2012	3488	8072

Top 25 theatrical releases in Bulgaria by admissions – 1998–2014
(in BGN; 1 BGN = 0.511 EUR)

Film	Distributor	Studio	Released	Admissions	Box office
AVATAR	ALEXANDRA	FOX	18 Dec 09	473 118	5 346 851
TITANIC	DUGA	FOX	27 Mar 98	431 219	1 865 269
MISSION LONDON	A+ FILMS	BG	16 Apr 10	375 754	2 624 689
TROY	ALEXANDRA	WB	14 May 04	289 708	1 172 371
ICE AGE 4 3D	ALEXANDRA	FOX	4 Jul 09	280 326	2 686 365
ICE AGE 3	ALEXANDRA	FOX	3 Jul 12	237 591	2 551 166
FAST & FURIOUS 6	FORUM FILM BULGARIA	UNI	24 May 13	229 713	1 771 535

THE LORD OF THE RINGS: THE RETURN OF THE KING	ALEXANDRA	IND	09 Jan 04	223 622	951 151
FROZEN 2D&3D	FORUM FILM BULGARIA	DIS	29 Nov 13	223 981	1 983 765
STAR WARS: EPISODE 1	DUGA	FOX	17 Sep 99	222 208	913 352
PIRATES OF THE CARIBBEAN: ON STRANGER TIDES	FORUM FILM BULGARIA	DIS	20 May 11	220 596	2 069 311
THE HOBBIT: AN UNEXPECTED JOURNEY 3D	FORUM FILM BULGARIA	IND	14 Dec 12	221 298	2 138 802
ARMAGEDDON	SUNNY	BVI	28 Aug 98	215 886	842 807
MATRIX RELOADED	ALEXANDRA	WB	23 May 03	212 909	836 652
THE HOBBIT: THE DESOLATION OF SMAUG 3D	FORUM FILM BULGARIA	IND	13 Dec 13	207 204	2 058 176
LOVE.NET	ALEXANDRA	BG	01 Apr 11	206 793	1 374 997
THE MATRIX	ALEXANDRA	WB	03 Sept 99	197 963	830 467
GLADIATOR	SUNNY	BVI	04 Aug 00	182 402	727 263
OPERATION SHMENTI CAPELLI	GOLD CHAIN	BG	07 Oct 11	181 461	1 208 704
PRINCE OF PERSIA	FORUM FILM	BVI	21 May 10	172 171	1 336 419
2012	ALEXANDRA	SONY	13 Nov 09	160 547	1 180 339
47 RONIN 3D	FORUM FILM BULGARIA	UNI	27 Dec 13	158 585	1 554 896
SKYFALL BOND 23	FORUM FILM BULGARIA	IND	26 Oct 12	158 653	1 219 060
FAST AND FURIOUS 5:	FORUM FILM BULGARIA	UNI	06 May 11	150 677	1 083 240
STAR WARS: EPISODE 3	ALEXANDRA	FOX	19 May 05	150 298	777 152

Top 25 Bulgarian releases of local films by box office – 1998–2014
(in BGN; 1 BGN = 0.511 EUR)

Film	Distributor	Released	Admissions	Box office
MISSION LONDON	A+ FILMS	16 Apr 10	376 809	2 626 156
LOVE.NET	ALEXANDRA	1 Apr 11	207 122	1 376 397
OPERATION SHMENTI CAPELLI	GOLD CHAIN	7 Oct 11	181 461	1 208 704
TILT	A+ FILMS	11 Feb 11	142 799	933 617
LIVING LEGENDS	bTV Studios	14 Feb 14	32 915	234 845
THE FOREIGNER	A+ CINEMA	16 Mar 12	56 651	384 421
FOOTSTEPS IN THE SAND	PRO FILMS	28 Jan 11	54 674	342 003
RAPID REACTION CORPS	PRO FILMS	2 Mar 12	44 200	310 144
SNEAKERS	A+ FILMS	28 Oct 11	41 380	263 989
DZIFT	ALEXANDRA	28 Sept 08	35 166	255 896
RAPID REACTION CORPS 2	PRO FILMS	17 Jan 14	32 915	234 845
THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER	ALEXANDRA / ART FEST	10 Oct 08	36 400	181 763
JIGSAW PUZZLE	ILS FILMS	4 Oct 12	17 037	119 612
EASTERN PLAYS	MVM INTERNATIONAL	16 Oct 09	19 567	113 298
STOICHKOV	A+ CINEMA	2 Nov 12	18 820	111 074
THE ISLAND	WATERFRONT FILM	14 Oct 11	17 078	109 547
LORA FROM MORNING TILL EVENING	SPOTLIGHT	3 Jun 11	17 426	109 346
HDSP	A+ FILMS	17 Sep 10	16 609	106 282
VILLA ROSE	A+ CINEMA	20 Dec 13	14 547	104 030
FORECAST	ALEXANDRA	17 Apr 09	12 425	88 722
FLY WITH ROSSINANT	ALEXANDRA	10 Nov 07	13 668	84 983
MILA FROM MARS	ALEXANDRA	28 Jan 05	20 563	83 295
THE COLOR OF THE CHAMELEON	A+ CINEMA	5 Apr 13	11 210	72 688
SEAMSTRESSES	BDK	12 Oct 07	9 506	52 645
ONE MORE DREAM	SAMSARA	19 Oct 12	6 309	44 806

VI CINEMAS

Over the recent five years, the trend of a decrease in the number of small theaters persists, while, the number of multiplexes, built in newly constructed trade centres has doubled.

The number of cinema theaters in Bulgaria in the early 2014, excluding these in the multiplexes, has gone down to 14 cinemas with 7027 seats, situated in 10 towns.

Between 2008 and 2014 the number of multiplexes went up by over 50%, from 6 to 14, and the number of seats in them in 2014 totalled 24 737, compared with 12 356 in 2008. Now there are only 8 single-screen cinemas left (a total of 1067 seats).

By the beginning of 2000, 90% of the cinema theaters in Bulgaria were state-run. With a new market mechanism imposed in film distribution, a total privatisation starts and most of the state-run cinema theaters were acquired by private companies or owners. Among the reasons for the slump over the following years, the number of cinema theaters being declared insolvent and unleashing a snowballing closure of cinema theaters in a number of smaller towns for economic reasons. In 2004, the number of cinema theaters reached a historical low of 56 screens and 19 076 seats.

Nevertheless, in the second half of the decade, starting from 2005 with 104 screens and 21 350 seats, a relative increase in the number of cinema theaters was witnessed. It is not due to the fact that new cinema theaters have opened doors, rather because the closed old single-screen cinemas have been replaced by modern multiplexes, built in newly constructed malls. It was in 2005, the second multiplex of the *Arena Cinemas* chain, owned by the Bulgarian Alexandra Group, opened doors – Arena Mladost in Sofia and in the following years – between 2008 and 2010, the *Arena Cinemas* chain expanded with 4 other multiplexes. The last one – *Arena Deluxe Bulgaria Mall* opened doors in Sofia on 17 January 2013. A couple of months later yet another screen opened doors - 5D (12 seats), in Smolian a new cinema theater was unveiled - *Kino Arena Smolian* (72 seats), this way the seats of the *Arena Cinemas* chain totalled 12 351.

Though almost no public investments have been made in the opening of new cinemas in the lasts 20 years, a growing number of new multiplexes opened doors. In 2006 the first IMAX screen was opened in the Mall of Sofia as part of the Israeli's *Cinema City International* chain. Over the next years, the number of cinemas in Bulgaria has started increasing gradually. A few new cinemas started functioning in the country, in cities without any

cinemas for years now: Botevgrad, Mezdra, Targovishte. In 2009, with the opening of a second Cinema City in Mall of Plovdiv, yet another cinema theaters chain established its presence within the territory of Bulgaria. The following 3 years other 3 multiplexes opened doors as part of the Cinema City chain. The last one – Cinema City Paradise opened doors on 28 March 2013. It is the second one owned by the chain in Sofia and it has state-of-the-art equipment, projectors Christie and 7 channel digital surround sound. The cinema has at its disposal 14 modern 3D screens with 2166 seats and eventually; this way the seats of the Cinema City chain across the country totalled 11 599.

Unfortunately, in 2013 the negative trends in regard to the small cinemas were further witnessed in the wake of the economic situation across Europe, which had an impact on this country as well. Over the recent couple of years, new or renovated cinemas opened doors that could not make it on the film market. In a number of cities, the resources needed to maintain a cinema theater have slumped drastically with the shortage of funds (including for re-equipment and advertising) resulting in a decreasing number of viewers and revenues. By the end of 2010 renovated cinemas opened doors in Silistra, Russe and Biala (a total of 789 seats), which, however, closed up in just a few months. In 2011 the cinema theater in Shumen (750 seats) shut and the city was left without any cinema theater at all. In 2012 Trakia cinema, Burgass (293 seats) stopped functioning. First and foremost, small theaters, where arthouse films could be screened are reporting ever decreasing revenues from ticket sales. They can't compete with the multiplexes, which leads to a mass closure. In 2013, four more cities were left without a cinema theater in Burgas at all: Mezdra (70 seats), Targovishte (52 seats), Dimitrovgrad (49 seats) and Haskovo (400 seats). Paradoxically, in 2013 even the cinema in Haskovo, which had opened doors earlier the same year, stopped functioning in just a few months. These cinema theaters are supposed to close up for want of funds for re-equipment. However, almost all screens worldwide were expected to go digital by the end of 2015.

Fortunately, the disturbing fact that the 6-screen Cineplex in the Sofia City shopping Centre closed doors in 2011 following 5 years of functioning is history now. Since early 2014 the competitors in film distribution in Bulgaria has gained a new rival: Indian Inspire Multiplex Pvt. Ltd. (IMPL) steps in the Balkans, first in Bulgaria to further expand into Romania and Greece. The company makes a debut in Bulgaria with *Cine Grand* chain (the new brand of MyCinemas chain) and is the new owner of the multiplex in the Sofia City shopping Centre. The Indian company will be the third largest player on these markets in the Balkans, where Alexandra Group and Cinema City are already competing. There will be a total of 30 screens in Pleven, Burgas and Sofia. The first multiplex is in Mall Pleven; though already completed,

the opening ceremony was postponed. The second one is in the first Mall Strand in Burgas. The third one, in Sofia Ring Mall is presently under construction. In a 3 to 5 years time, IMPL is supposed to have a total of 150 to 200 screens in Bulgaria, Romania and Greece with investment between EUR 25 and 35 millions in projects developed in the three Balkan countries. In Bulgaria alone, there will be 70 or 80 screens in smaller towns with smaller theaters as well estimated at EUR 10 to 15 millions.

The opening ceremony of the first multiplex of Cine Grand chain in the capital city of Bulgaria was held on 10 January 2014. The unique and luxurious cinema (1301 seats) offers viewing experience guaranteed by the best in class service brought by Cine Grand. Besides, the multiplex boast a VIP seating screen owned by the exclusive and premium cinema brand TSAR that Cine Grand bring to Europe for the first time, which is intended for those who would readily pay more money for more comfort.

World film screen goes digital. The new (r)evolution in film industry is a profound and essential change in entire film practices. DVD technology made a great deal of difference in distribution too. The problem with digital transition, however, lies in the expensive equipment requiring investments in digital state-of-the-art projectors. On the other hand, there are European programmes supporting cinemas for exhibition. There is an option the cinemas to absorb the funds slated for digitalisation to establish places for next-generation cinema exhibition. All the more so, by the end of 2015 the digital cinema age advents and film reels will become history; film distribution will also see a new era. In 2013, MEDIA programme of the EU has provided Exhibition support for digitalisation of Bulgarian cinemas worth EUR 60 000 as follows: for Euro Cinema, Sofia and Festival Complex, Varna, both part of the Europa Cinemas chain. In 2013, two cinema theaters in Sofia obtained digital equipment. The Cinema House opened doors as a digital cinema theater on 22 February 2013. With the support of MEDIA programme a silver screen that gives excellent performance with 3D applications using polarised light system RealD was obtained. On 25 October, 2013 the first digital screening took place at the emblematic Odeon Theater, working closely with the Bulgarian National Film Archive. The funds for its digitalisation and new equipment were also granted under European programmes, this way the number of Digital screens in Bulgaria is on the rise, reaching 160 in the early 2014.

Thus, the cinema theaters in Bulgaria in the early 2014 reached a total of 28 cinemas with 164 screens (31 764 seats).

In 2013, Bulgarian multiplexes were visited by 4 062 619 viewers, which is 85% of all admissions, who paid admission fees BGN 34 950 064 (= EUR 17 869 683). This amount represents 87% of the GBO in all cinemas. The

most successful multiplex according to attendance in 2013 is Cinema City, Mall of Sofia with 628 315 viewers.

In 2013, the admissions in cinema theaters in Bulgaria totalled 4 794 391 with BGN 40 021 829 (EUR 20 451 155) in revenues.

There are only 4 Bulgarian cinemas that are members of the Europa Cinemas network, three in Sofia (Cinema Lumiere, Cinema House and Euro Cinema) and one in Varna (Hall Europe, located in the Festival Complex). The seats of Europa Cinemas network in Bulgaria total 967.

CINEMAS IN BULGARIA 2014

SOURCE - Bulgarian National Film Center, up to April 2014

CINEMAS, 2014

Cinemas with	Number of cinemas	Number of screens	Seats
1 screen	8	8	1067
2 screens	4	8	5274
3-5 screens	2	7	686
6-7 screens	3	19	3570
8-11 screens	6	55	8280
12-15 screens	5	67	12 887
	28	164	31 764

SCREENS, 2002–2014

Year	Number of screens	Number of digital screens	Seats
2002	202	0	71 373
2003	194	0	74 393
2004	56	0	19 076
2005	104	2	21 350
2006	112	2	24 923
2007	114	2	25 301
2008	95	12	21 425
2009	104	22	22 657
2010	122	40	25 345
2011	141	52	29 021
2012	131	74	26 065
2013	161	107	31 056
2014	164	160	31 764

MULTIPLEXES, 2008–2014

Year	Number of multiplexes	Number of screens	Seats
2008	6	63	12 356
2009	7	74	14 042
2010	9	92	16 730
2011	11	109	19 907
2012	10	103	18 540
2013	13	134	23 424
2014	14	141	24 737

CINEMAS, excluding multiplexes, 2014

Town	Cinemas	Screens	Seats
Sofia	4	6	4585
Plovdiv	2	6	526
Veliko Tarnovo	1	3	309
Varna	1	2	980
Blagoevgrad	1	1	234
Pleven	1	1	133
Yambol	1	1	78
Smolian	1	1	72
Botevgrad	1	1	61
Sevlievo	1	1	49
10	14	23	7027

Europa Cinemas network, 2014

Town	Site	Screens	Seats
Sofia	Cinema Lumiere	1	352
Sofia	Cinema House	1	284
Varna	Hall Europe, Festival Complex	1	230
Sofia	Euro Cinema	2	101
2	4	5	967

MULTIPLEXES with 6 and more screens, 2014

Town	Site	Screens	Seats	Opening date
Sofia	Cinema Arena Zapad	15	3048	4.04.2003
Sofia	Cinema Arena Mladost	15	2980	19.05.2005
Sofia	Cinema City, Paradise Mall	14	2166	28.03.2013
Sofia	Cinema City, Mall of Sofia	13	2874	13.07.2006
Plovdiv	Cinema City, Mall of Plovdiv	11	1686	19.03.2009
Ruse	Cinema City, Mall of Ruse	10	1886	28.12.2010
Sofia	Cinema Arena, The Mall	10	1819	21.04.2010
Burgas	Cinema City, Mall Galleria	10	1664	15.05.2012
Varna	Cinema Arena, Mall of Varna	8	1177	12.06.2008
Sofia	Arena Deluxe, Bulgaria Mall	8	970	17.01.2013
Varna	Cinema Arena, Grand Mall	8	897	15.04.2010
Stara Zagora	Cinema City, Mall Galleria	7	1323	18.11.2010
Sofia	Cine Grand, Sofia City Center	6	1301	10.01.2014
Stara Zagora	Cinema Arena, Park Mall	6	946	1.11.2008
6	14	141	24 737	

5 most successful cinemas according to attendance in 2014

Town	Multiplex	Screens	Admissions
Sofia	Cinema City, Mall of Sofia	13 screens	628 315
Sofia	Cinema Arena, The Mall	10 screens	469 454
Plovdiv	Cinema City, Mall of Plovdiv	11 screens	426 867
Sofia	Cinema Arena Zapad	15 screens	386 677
Sofia	Cinema City, Paradise Mall	14 screens	364 774
		ADM	2 276 087
		GBO (in BGN)	19 839 930

VII VIDEO ON DEMAND

The VoD services are a relatively new form of film distribution verging on the line between cinema, telecommunications and mass media, that have been developed in Bulgaria over the recent years. At this stage, films here coexist with a wide range of content (TV series, music videos and programmes, reality shows, live sport events, etc.). Still, this distribution channel seems to be in fact the sole promising business model that could fill the niche now empty both in Bulgaria and East Europe and the Balkans in the wake of the disaster with the video & DVD distribution.

In this first study of the new market, 7 companies filled out questionnaire devised by the Bulgarian National Film Center providing information about their activities. Interestingly, among the owners of these platforms there is a TV group, bTV Media Group; four telecommunications companies, Vestitel BG, Vivacom, Mtel and Neterra; a film producer, Miramar; and an advertising & publishing company, In Dreams. In fact half of the platforms are still undergoing a test period of a kind, which in the case of some of these has been lasting for years now. Vivacom.tv is the sole one with over 1000 titles in its catalogue, but it is unclear how many of these are movies. The rest offer just hundreds or tens of titles. Three of the platforms, Netcinema, Gledai sega and Neterra are specialized exclusively in Bulgarian films (features, documentaries, cartoons, etc.) with two of them being set up with the support of the Bulgarian National Film Center. Voyo is the one that gives a more or less considerable number of consumers, 7000 by March 2013. The rest announce just a few hundreds. Interestingly, as far as the business model is concerned, choices are divided between subscriptions (with an option to choose various rental periods) and paying one movie at a time.

The mapping of cultural and creative industries in Bulgaria conducted in 2013 shows sustainability of the media business in times of crisis, especially of that particular part thereof opting for new business models. In television business the penetration of multi-platform media enterprises, digitization, provision of new media services and access windows, have proven to be those important steps ahead.

In 2013 the most significant event on Bulgarian TV market was the analogue terrestrial television switch-off on 30 September. After that date the analogue terrestrial television programs in Bulgaria are received digitally only. The digitally broadcast programs include: BNT1, BNT2, BNT1 HD (public multiplex, with over 96.2% coverage of the population in Bulgaria), bTV, Nova TV, News 7, TV 7, Ring.bg+1, bTV Lady+1, Diema Family+1 (second commercial multiplex, with over 96.2% coverage of the population in Bulgaria), Bulgaria on Air (first commercial multiplex, with over 85% coverage of the population in Bulgaria). As, according to the report of the Council for Electronic Media (CEM) for 2013, 22 media service providers hold licenses for creation of 30 television programs intended for distribution via digital broadcasting networks.

Television operators, programs and hours, regional distribution¹

- On the market of audiovisual media services in 2013 there are 119 registered (for distribution via cable and satellite) Bulgarian providers. They create 148 television programs.
- The television program measured in hours registers almost double increase for the period 2000-2012, but the pre-crisis peak of 2008 has not yet been surpassed (Table 1)

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Table 1. Licensed and registered television operators for the period 2000–2012.

Year	2000	2003	2006	2007	2008	2009	2010	2012
Television operators - number	86	98	102	110	119	113	100	114
Programs - hours	395 369	498 091	599 135	661 872	747 036	694 778	660 775	732 731

Source: National Statistical Institute, 2013

¹ As per data of CEM and the National Statistical Institute

- The uneven distribution of television operators, and respectively, of the hours of television programs per regions, continues. The trend of increasing convergence of operators in the Southwestern region remains, as over 50% of television production are concentrated therein - 422 521 hours. A new feature is the ever more clearly emerging regional North – South disproportion, as the ratio of operators is 20 to 74 (Table 2)

Table 2. Television operators per statistical regions for the period 2007-2012

Statistical regions	2007		2008		2009		2012	
	TV operators - number	TV programs - hours	TV operators - number	TV programs - hours	TV operators - number	TV programs - hours	TV operators - number	TV programs - hours
Total for the country	110	661 872	119	747036	113	694 778	114	732 731
North and Southeastern Bulgaria								
Northwestern	9	44 301	9	42 667	6	30 660	7	33 820
North central	10	69 900	8	55 422	8	51 154	8	36 777
Northeastern	13	71 928	13	75 648	9	48 560	5	22 641
Southeastern	14	72 335	16	91 590	18	88 902	15	100 626
Southwestern and South Central Bulgaria								
Southwestern	47	335 995	55	398 927	54	407 980	55	422 521
South central	14	67 413	18	82 782	18	67 522	24	116 316

Source: National Statistical Institute, Statistical Yearbook 2013

Audiovisual Media Services Directive – presence of European works and production of independent producers

- According to the requirement of the Directive encouraging the broadcast of European works almost all television operators mark a growth in recent years (according to data of CEM and the Ministry of Culture submitted by television operators). Not all however, fulfill the required share of minimum 50% European works of the total program time (Article 19a of the Radio and Television Act), probably due to the advisory nature of the text “when practically possible”. According to the same data as well (which do not cover only eight of the TV operators) the program time share designated for European programs created by independent producers fluctuates between 0% and 55%. According to the CEM’s report² “more than half of the programs fulfill the program time quota for European works, as well as the quota for independent productions. In addition, the report presents data about Bulgarian works, as the share of the total program time - information that is presented differentially for the first time.”

² Report of CEM for the period 01.07.2013 – 31.12.2013. [PDF]

Table 3. TV operators presented according to their audience share, presence of European works, Bulgarian productions and productions of independent producers

Statistical data – year 2012									
Operator	Channel	Audience share	EW % BPT	Ind. P. % BPT	NW % Ind. P.	NW % BPT	BP % BPT	BP % created. 1y. ago	BP % not older than 5y.
BLIZOO MEDIA AND BROADBAND EAD	Infocanal Cabletel	15%	0%	0%	0%	8%	0%	0%	0%
<i>BTV Media Group EAD</i>	<i>BTV</i>	<i>36.28%</i>	<i>69.70%</i>	<i>24.80%</i>	<i>100%</i>	<i>24.80%</i>	<i>46.50%</i>	<i>44.70%</i>	<i>46.40%</i>
BTV Media Group EAD	BTV Cinema	1%	15%	2.50%	78.50%	2%	4.40%	4.30%	3.10%
BTV Media Group EAD	BTV Comedy	1.90%	37.70%	16.40%	60.20%	17.40%	15.30%	46.90%	77.50%
BTV Media Group EAD	BTV Action	1.36%	14.30%	6.60%	61.10%	4.10%	6.40%	83.70%	86.70%
BTV Media Group EAD	BTV Lady	0.32%	42.80%	20.50%	84.10%	17.30%	6.70%	100%	39.10%
BTV Media Group EAD	Ring BG	0.23%	EFP	EFP	EFP	EFP	EFP	EFP	EFP
Bulgaria Cable TV OOD	BGTV	18%	74%	3%	3%	4%	18%	5%	5%
<i>Bulgarian National Television</i>	<i>BNT 1</i>	<i>8.20%</i>	<i>79.50%</i>	<i>19.50%</i>	<i>13.20%</i>	<i>7.21%</i>	<i>55.80%</i>	<i>1.90%</i>	<i>78.30%</i>
Bulgarian National Television	BNT World	NDA	99.32%	5.78%	2.70%	23.40%	97.52%	1.20%	1.80%
Bulgarian National Television	BNT 2	NDA	88.90%	14.27%	6.30%	29.40%	81.96%	1.30%	1.30%
Bulgaria on air OOD	Bulgaria on air	0.20%	31.70%	15.20%	6.80%	5.40%	24.30%	15.20%	15.20%
Global Communication Net AD	GCN	12%	45%	18%	7%	9%	2%	2%	3%
<i>Nova Broadcasting Group AD</i>	<i>Nova</i>	<i>14.90%</i>	<i>65.83%</i>	<i>23.92%</i>	<i>99.88%</i>	<i>61.50%</i>	<i>56.74%</i>	<i>23.73%</i>	<i>23.89%</i>
Nova Broadcasting Group AD	Diema	2.60%	26.70%	3.91%	100%	13.22%	6.41%	3.87%	3.91%

Nova Broadcasting Group AD	Kino nova	1.60%	29.15%	0.81%	100%	9.16%	1.04%	0.78%	0.81%
Nova Broadcasting Group AD	Diema Family	4%	36.10%	9.40%	100%	24.12%	17.85%	9.40%	11.15%
ESTATE TV EOOD	TV 1	3.50%	72.58%	29.80%	12.06%	9.52%	68.85%	12.06%	7.56%
Evrokom Bulgaria EOOD	NBT	4.30%	72.40%	9.70%	33%	20%	76%	67%	84%
Evrokom National Cable Television	Evrokom NCTV	0.32%	49.20%	20.70%	43.20%	27.50%	8.90%	4.20%	4.20%
SKAT OOD	SKAT	25%	100%	1%	3%	84%	100%	3%	5%
SKAT OOD	SKAT PLUS	10%	100%	4%	2%	75%	98%	2%	2%
Statis AD	TV Stara Zagora	14.10%	77.30%	20.30%	28%	21.60%	32.30%	15.20%	17.10%
PAYNER MEDIA OOD	Planeta Folk TV	6%	100%	11.30%	10%	45%	100%	10%	No
PAYNER MEDIA OOD	Planeta TV	9.40%	100%	12%	10%	50%	100%	10%	No
PAYNER MEDIA OOD	Planeta HD	5%	100%	11.50%	10%	55%	100%	10%	No
TV Sedem EAD	TV 7	4%	73.60%	35.92%	85%	62%	63.49%	35.92%	35.92%
TV Sedem EAD	Super 7	4.49%	20%	0%	80%	80%	0%	0%	0%
Folklore TV EOOD	Folklore TV	3%	100%	40%	33%	60%	100%	100%	100%

Legend:

EW – European works; Ind. P. – independent producers; BPT – base program time;

BP – Bulgarian productions; NW – new works; NDA – no data available;

DNO - does not operate; EFP – exempt from performance.

Source: www.cem.bg/cat.php?id=110, data of CEM and MoC.

Table 4. Encouragement and establishment of access to European works at non-linear service providers in 2012

Provider	Service	Consumption of European works (%)	Financial contribution	European works	Homepage	Defined origin	Demand	Instruments	Sections	Advertisements of next films	Promotions	Compliance
BTV Media Group EAD [VOYO]	VOD	64%	70%	62%	65%	100%	No	No	No	90%	90%	Yes
Vestitel BG AD	VOD	100%	100%	100%	100%	100%	No	No	Yes	0%	0%	Yes
Global Communication Net AD	VOD and PPV	30%	25%	34%	NDA	100%	Yes	Yes	Yes	60%	NDA	Yes
Skat TV OOD	PPV	79%	65%	82%	75%	100%	No	No	-	75%	NDA	Yes
Tyankov OOD	PPV	100%	n/d	100%	n/d	100%	No	No	No	-	-	Yes
Mobilitel EAD	VOD	23%	23 %	33%	20%	100%	No	No	No	-	33%	Yes

Number of identified providers of non-linear media services: 10; providers who have not submitted data to CEM: 4; Source: as per data from the Report of CEM for the period from 01.07.2013 to 31.12.2013 and the Ministry of Culture

The Bulgarian National Television and Bulgarian television film works³

- Pursuant to Art.71(2) of the Radio and Television Act, the Bulgarian National Television supports the creation and implementation of national audiovisual production by allotting to the creation of new Bulgarian television film works not less than 10 per cent of the subsidy granted to the television under the state budget.
- Table 5 presents the degree of fulfillment of these obligations, showing: the amount of the approved state subsidy under the budget of BNT, used as a basis for formation of the funds under Art. 71, i.2 of the Radio and Television Act, the amount of the utilized sum as per the statements for the cash fulfillment of BNT's budget as well as the funds for co-productions, including pre-sale for joint film projects with the National Film Centre.

³ The information in this section is kindly provided by BNT on the grounds of Application for access to information No. 462/18.03.2014

Table 5. Funds for film production as per the budget of BNT, for the period 2012-2013 (in BGN)

Year	Funds for film production validated under the budget of BNT pursuant to Art. 71, i.2 of RTA	Cash fulfillment of the budget under the item Film Production, i.e., funds spent by BNT	Distribution of the cash fulfillment of BNT's budget under the film production item ⁴			Funds provided by BNT for film co-productions with NFC, including pre-sales
			External production, i.e. production of TV films, co-productions and pre-sale	Inhouse film production	Other expenses	
1	2	3 = 3a+3b+3c	3a	3b	3c	3a(a)
2012	5 901 400	5 989 715	5 725 839	181 322	82 554	526 360
2013	6 202 800	6 441 969	5 914 151	343 058	184 760	320 995

Source: Table created by the Observatory of Cultural Economics according to data of the Bulgarian National Television

- The funds for co-productions and presale for joint film projects with the National Film Center are below ten per cent of the funds for film production under Art.71, i.2 of RTA - Column 3a(a). They even fall by several times below the budget parameters of BNT for participation in co-productions, including pre-sales, regulated by the Rules on the Order and Conditions for Organization and Financing the Creation of Bulgarian Television Films in BNT, Art.12. And for the year 2012 they are up to BGN 1 180 280 and for 2013 – up to BGN 1 240 560.
- BNT participated in the following productions with NFC completed in 2012-2013 (Tables 6 and 7)

⁴ On the grounds of the Rules on the Order and Conditions for Organization and Financing the Creation of Bulgaria Television Films in BNT, Art.12

Table 6. Participation of BNT in financially closed film projects of the National Film Center in 2012 (in BGN)

<p style="text-align: center;">Film title External production</p>	<p style="text-align: center;">Financial participation of BNT/incl. VAT/</p>
<p style="text-align: center;">1</p>	<p style="text-align: center;">2</p>
<p>THE MYSTERY VEDA SLOVENA - documentary, presale, scriptwriter: Boris Hristov, director: Anri Koulev, produced by Koulev Film Production OOD – Anri Koulev</p>	<p style="text-align: center;">17 952</p>
<p>SNEAKERS - feature, presale, scriptwriter: Valery Yordanov, director: Valery Yordanov, Ivan Vladimirov, produced by Gala Film OOD – Galina Toneva, Kiril Kirilov</p>	<p style="text-align: center;">37 234</p>
<p>MARCEL CELLIER – MUSIC BEYOND THE IRON CURTAIN - documentary, co-production, scriptwriter & director: Stefan Schweitert, delegated producer for the territory of Bulgaria – Agitprop OOD – Martichka Bozhilova</p>	<p style="text-align: center;">60 120</p>
<p>THE UNKNOWN WOMAN - feature, co-production, scriptwriter & director: Mihail Pandurski, prod. by Kamera OOD – Dimitar Gochev</p>	<p style="text-align: center;">135 000</p>
<p>THE ISLAND - feature, co-production, scriptwriter & director: Kamen Kalev, prod. by Waterfrontfilm OOD – Kamen Kalev</p>	<p style="text-align: center;">150 000</p>
<p>THE RULES OF BACHELOR'S LIFE - documentary, co-production, scriptwriter & director: Tonislav Hristov, produced by Agitprop OOD – Martichka Bozhilova</p>	<p style="text-align: center;">73 656</p>
<p>UNDER THE MONASTERY VINE - documentary, presale, scriptwriter: Hristo Iliev-Charlie, director: Georgi Stoev –Jeky, prod. by ET Kugan – Georgi Stoev</p>	<p style="text-align: center;">14 733</p>
<p>THE GLASS RIVER - feature, co-production, scriptwriter: Emil Andreev, Krasimir Krumov – Grets, director: Stanimir Trifonov, produced by Film studio Time EOOD – Stanimir Trifonov/ Zornitsa Popova /</p>	<p style="text-align: center;">252 000</p>
<p>TILT - feature, co-production, scriptwriter: Dimitar Kotsev – Shosho, Viktor Chuchkov, Jr., Borislav Chuchkov, director: Viktor Chuchkov, Jr., produced by Chuchkov Brothers OOD – Borislav Chuchkov</p>	<p style="text-align: center;">252 000</p>
<p>THE MAN AND THE PEOPLE - documentary, presale, scriptwriter & director: Svetoslav Ovcharov, produced by Omega Films OOD – Ani Yotova</p>	<p style="text-align: center;">12 532.49</p>
<p style="text-align: center;">Total:</p>	<p style="text-align: center;">1 005 227.49</p>

Table 7. Participation of BNT in financially closed film projects of the National Film Center in 2013 (in BGN)

Film title External production	Financial participation of BNT /incl. VAT/
1	2
AVE - feature, co-production, scriptwriter: Konstantin Bozhanov, Arnold Barkus, director: Konstantin Bozhanov, Dimitar Gochev, produced by Kamera OOD – Dimitar Gochev	31 600
I AM YOU... - feature, presale, scriptwriter: Vladimir Ganev, Stefan Kospartov, director: Petar Popzlatev, produced by ET Post Scriptum 2 – Petar Popzlatev	38 056
THE MONUMENT AND HIS BROTHER (THE MONUMENT'S BROTHER) - documentary, co-production, scriptwriter & director: Tamara Peshterska, produced by ET Magic Mound – Vasil Barkov	25 000
RIVERS WITHOUT BRIDGES (RUNAWAYS ON THE RIVER BANK) - documentary, co-production, scriptwriter: Marin Damyanov, Pencho Kovachev, director: Kristina Grozeva, Petar Valchanov, produced by Incomes Project EOOD – Plamen Yordanov	14 208
FAITH, LOVE AND WHISKEY - feature, co-production, scriptwriter & director: Kristina Nikolova, produced by Magic Shop EOOD – Georgi Nikolov	38 124
A LIFE OF SHOOTING EXECUTIONS - documentary, presale, scriptwriter & director: Maya Vapsarova, produced by the Society Bulgaria Film – Ivanka Stavrieva	13 120
IN SITU - documentary series, co-production, scriptwriter: Nevena Andonova, Valeria Fol, directed by Atanas Dimitrov, produced by Proventus EOOD – Atanas Dimitrov	236 078.40
AND BULGARIA IS A BIG MISTAKE, TOO - documentary, presale, scriptwriter: Georgi Lozanov, director: Stoyan Radev, produced by Front Film OOD – Nadezhda Koseva	16 672
IVAN RADOEV (PART I AND II) - documentary, produced by Geopoli OOD – Georgi Cholakov	10 524
THE BOY IN FRONT OF THE WINDOW - documentary, co-production, scriptwriter & director: Vladimir Angelov, produced by ET Vaik – Valeriy Kostov	22 500

THE SHORT HISTORY OF SOCIALIST REALISM - documentary, scriptwriter & director: Ivan Georgiev –Gets, produced by Cinemac OOD – Ivaylo Penchev	14 322
FIVE STORIES FOR ONE SHOT - documentary, co-production, scriptwriter: Ivayla Alexandrova, director: Kostadin Bonev, produced by Trivium Films EOOD	31 925.33
PETKO BOCHAROV – ONE LIFE IN THREE BULGARIAS - documentary, script by Valentin Izmerliev, directed by Stanislava Kalcheva, produced by Korund-X EOOD – Hristo Hristov ,	4 716
IN SEARCH FOR SPISAREVSKI (SPAICH) –documentary, co-production, scriptwriter & director: Adela Peeva, produced by Adela Media 99 EOOD – Adela Peeva	25 000
Puzzle - feature, scriptwriter & director:Ivo Staykov, produced by ILS Films EOOD _ Ivo Staykov	72 650
JULY (THREE) - feature, scriptwriter & director: Kiril Stankov, produced by Gala Film – Galina Toneva, Kiril Kirilov	40 810.80
HINDEMIT - feature, co-production, scriptwriter & director: Andrey Slabakov, produced by ET A.S. Film-Andrey Slabakov	56 155.50
THE COLOUR OF THE CHAMELEON (ZINCOGRAP) - feature, co-production, script by Vladislav Todorov, director: Emil Christov, Yavor Gurdev, prod. Peripetea OOD – Vladislav Todorov, through the proxy Vladimir Andreev	92 214
CITY OF DREAMS (CHAMPAGNE AND TEARS) -documentary, co-production, scriptwriter & director: Svetoslav Draganov, prod. „Isograph“ EOOD – Petko Gylchev	24 000
SILENCED: THE WRITER GEORGI MARKOV AND THE UMBRELLA MURDER - documentary, produced by Audiovideo Orphev – Alexander Donev	10 485
STOICHKOV - documentary, scriptwriter & director: Borislav Kolev and Dimitar Gochev, prod. „Kamera“OOD – Dimitar Gochev	27 582
Total:	845 743.03

- TRAVELING SUMMER CINEMA WITH BNT 1 is the vigorous initiative of BNT for formation and development of audience for Bulgarian cinema. The lack of cinema theaters in a huge part of Bulgarian towns turned SUMMER CINEMA WITH BNT 1 into the most successful television campaign for the year 2012, which gained unexpectedly vast popularity and involvement in the entire country. Film shows were held in 32 settlements in Bulgaria and gathered a total audience of over 25 000 individuals. The first season of the TRAVELING SUMMER CINEMA WITH BNT 1 debuted with shows of 4 Bulgarian films – FORECAST by Zornitsa – Sofia, SNEAKERS by Ivan Vladimirov and Valery Yordanov, LORA FROM MORNING TILL EVENING by Dimitar Kotsev-Shosho, THE ISLAND by Kamen Kalev.
- With its second season in 2013 the project of the Bulgarian National Television reasserted the social and cultural effect of the cause to defend and revive the spaces gathering local communities and to increase the possibility for access to Bulgarian cinema. In numbers this equals more than 20 000 new viewers in front of the white screen of the Traveling Summer Cinema with BNT 1; 7 municipalities enthusiastic to restore and build summer cinema theatres and open-air stages; 18 new invitations for the next summer and the record-breaking 150 000 visits to the website of BNT.
- A proof that the audience evolves is the rising average number of viewers per one broadcast of Bulgarian feature film, as for the year 2012 these are almost 125 000 individuals, as this number is doubled for particular films depending on the broadcast time.

GOLDEN ROSE

The *Golden Rose* Festival of Bulgarian Feature Films is held at the Festival and Congress Centre in the coastal city of Varna. This is the oldest film festival in Bulgaria, with its first edition held in 1961. The Festival is a competitive one for Bulgarian fiction films. The event is organized by the *Bulgarian National Film Center* and the Bulgarian National Television with the support of the Bulgarian Ministry of Culture and the Municipality of Varna.

Venue and date: Varna, October 10-19, 2014

Submission deadline: mid-August

GOLDEN RHYTON

The *Golden Rhyton* is a national film festival, hosted by the Novotel Plovdiv in the city of Plovdiv, in December. It is a competitive documentary and animation film festival, organized by the *Bulgarian National Film Center*, the Bulgarian National Television with the support of the Bulgarian Ministry of Culture and the Municipality of Plovdiv.

Venue and date: Plovdiv, December 15-23, 2014

Submission deadline: mid-September

Sofia International Film Festival

Sofia International Film Festival is the leading film event in Bulgaria and one of the most high-profile festivals in Central East Europe. It is accredited by FIAPF as competitive festival for first and second films. The SIFF familiarizes the local audiences with the best recent works of the world cinema and presents new Bulgarian and regional films to international audiences. Since 2004 significant part of the festival is the **Sofia Meetings** coproduction market (pitching for feature film projects and showcasing Bulgarian and regional films).

Venue and date: Sofia, March 6-16-30, 2014

Submission deadline: mid November

LOVE IS FOLLY International Film Festival

Love Is folly is a competitive international film festival. It is held on a yearly basis in the coastal city of Varna. In terms of its genre, the Festival is oriented towards dramas and comedies, melodramas and romances.

Venue and date: Varna, June 22-28, 2014

Submission deadline: March 21, 2014

The CINEMANIA World Film Panorama

Cinemanía is the oldest and most popular international film event in Bulgaria - it began back in 1987 (non competitive).

In latest years the main program accents are the best of new British, Italian, French Cinema, Music, Documentaries, Children Films, Classic Pleasures, Book Adaptations, Culinary Cinema.

Venue and date: Sofia, November

Submission deadline: late September

The 10th World Festival Of Animated Film (WFAF)

The Festival is organized by the World Festival of Animated Film Association and the Varna Festival Center with the support of the Bulgarian Ministry of Culture, Bulgarian National Film Center and the Municipality of Varna.

Any frame by frame or computer-assisted animated film, completed after the 1st of January 2011, which has not participated in a previous edition of the Festival, will be considered eligible for the Festival.

The films will compete in the following categories:

- Short films
- Feature films
- Children`s films
- TV series
- Student`s films

Venue and date: Varna, September 11 to 15, 2014

Submission deadline: June 10, 2014.

The International Animation Film Festival (IAFF) GOLDEN KUKER - Sofia

IAFF was run for the first time in October 2010 in Sofia. Named after Proyko Proykov (legendary Bulgarian animator) it is the first animation festival from the new century. The mission of the IAFF Golden Kuker-Sofia is to contribute to the development of Bulgarian art, to help Bulgarian and foreign animators get in touch and to support young professionals and students. IAFF Golden Kuker-Sofia has achieved high-level of professional performance, large number of international appearances, and variety of great animation works. Throughout the whole year people have the opportunity to attend master classes led by world known directors and animators, visit contemporary art seminars and exhibitions, and join interactive lectures.

Venue and dates: Sofia, May 12-18, 2014

Submission deadline: February 20, 2014

FILMINI International Short Film Festival

FILMINI is an annual competitive festival of short films.

The mission of the festival is to foster international exchange through cinema and culture, to support young filmmakers in their first professional steps, to contribute to the promotion and production of arthouse short films and to develop a spirit of friendship and cooperation among filmmakers from all over the world.

The festival program includes national, Balkan and international short film competitions as well as non-competitive film programs and retrospectives, workshops, seminars and other promotional and educational events.

Venue and date: Sofia, November 27-30, 2014

Submission deadline: end July

IN THE PALACE International Short Film Festival

Established in 2003 as a competition forum for student films, IN THE PALACE International Short Film Festival has become a prestigious and well-known festival.

Every year over 3000 productions (up to 27 min.) from all over the world compete in the categories of fiction, animation, documentary and experimental movies for the festival awards.

The festival location is the summer residence of Queen Marie of Edinburgh - State Cultural Institute „Cultural Centre „In the palace“ (Balchik), with stunning sea views and Botanical garden.

The Festival week includes lectures, master classes, case studies, closed market screenings and presentations, pitching sessions for new film projects, industry meetings and networking, round tables and conferences, special film programme “Dissection of democracy”, daily press conferences and meetings with visiting filmmakers. In 2014 the 12th edition will be held.

Venue and date: Balchik, June 28 – July 5, 2014

Submission deadline: April 1, 2014

X INTERNATIONAL AWARD-WINNING BULGARIAN FILMS

2013

PRIDE (short feature), directed by Pavel Vesnakov, 2013

- Sarajevo International Film Festival; *Award*: Special Mention

THE LAST BLACK SEA PIRATES (documentary), directed by Svetoslav Stoyanov, 2013

- Krakow Film Festival; *Award*: FIPRESCI Award
- Let's CEE Film Festival, Vienna; *Award*: Documentary Competition's Main Award

2014

THE JUDGMENT (feature), directed by director Stephan Komandarev, 2014

- Sofia International Film Festival; *Award*: Best Bulgarian Feature Film

LIFE ALMOST WONDERFUL (documentary), directed by Svetoslav Draganov, 2013

- ZagrebDox International Documentary Film Festival; *Award*: Regional Competition Program – Special Mention
- Sofia International Film Festival; *Award*: Special Mention

CASABLANCA (short feature), directed by Kolio Karamfilov, 2013

- Sofia International Film Festival; *Award*: Jameson Short Film Award for Best Bulgarian Short Film

PRIDE (short feature), directed by Pavel Vesnakov, 2013

- Clermont Ferrand International Short Film Festival; *Award*: Grand Prix
- Sofia International Film Festival; *Award*: Jameson Special Mention

XI FILM EDUCATION

The university film education in Bulgaria started in 1973, when the Cinema Department of the National Academy for Theatre, transformed later into a Screen Arts Faculty, has been established. Previously, there were few schools that provided basic training in photography and cinema. Currently, there are two state universities and a private one as well as a private college that provide film education in Bulgaria.

THE NATIONAL ACADEMY FOR THEATRE & FILM ARTS, SOFIA

- Film & TV Directing and Animation Department
- Film & TV Cinematography and Photography Department
- Dramaturgy & Film & TV Critical Studies Department

The Screen Arts Faculty's initial degree programs were opened in 1973. The curriculum in the faculty combines professional training with studies in the liberal arts. Students are provided with a variety of creative experiences, from basic to advanced, in both the conceptual and production phases of film, TV and video products, classical and computer animation.

Electives in the liberal arts are required of all students to ensure that they have the background necessary for participation in a profession that influences attitudes, opinions and ways of thinking in every aspect of human experience.

The Screen Arts Faculty is an active member of CILECT and has a representative in its Executive Council. The teaching staff features the most outstanding Bulgarian directors, screenwriters, cinematographers, editors, designers, photographers and critics, having numerous demonstrated their high artistic achievements both in the country and abroad. They not only share their experience but develop their own curricula in the subject areas they teach, providing an individual artistic and methodological approach.

The departments have developed the following programs:

Bachelor Programs: Film and Television Directing; Film and Television Editing; Film and Television Cinematography; Cinema Critical Studies, and Playwriting and Screenwriting

Master Programs: Screen Arts Management; Film and Television Art

Doctoral Program: Cinema Critical Studies; Film and Television Screenwriting; Film and Television Directing; Film and Television Editing; Classical and Computer Animation; Film and Television Cinematography

SOUTH-WEST UNIVERSITY, BLAGOEVGRAD

- Television and TV Arts Department

The Television and TV Arts Department was established in 1991. The offered professional education adheres to world standards and is related to working in close cooperation with unique filmmakers and highly skilled technicians. Taking personal initiative is in great demand and is highly praised with its development being the constant goal of the teaching staff.

The departments have developed the following programs:

Bachelor Programs: Film and Television Editing; Film and Television Directing; Film and Television Cinematography

Master Programs: Film and Television Directing; Film and Television Cinematography; Film and Television Editing

NEW BULGARIAN UNIVERSITY, SOFIA

- Cinema, Advertising and Show Business Department

Cinema, Advertising and Show Business Department was established in 1994. It is a community of the teachers in the spheres of Dramaturgy, Directing, Camerawork, Fine Arts, Design, Animation, Digital Imaging Devices, Photography, Advertising, as well as other professionals, related to the creative process of realization and analysis of the film and other visual arts and their application in advertising. The department organizes cinema festivals and exhibitions, where it presents the work of its teachers and students.

The created within the university audiovisual works of art are periodically exhibited at internal, national and international forums. The results of the public activities of the department are widespread within the professional, academic and cultural circles. A number of publications in the central press evidence the warm welcoming of the films, exhibitions and works, created within the department.

The department has developed the following programs:

Bachelor Programs: Animation Cinema; Cinema and Television

Master Programs: Animation directing; Film and Television Art

Doctoral Program: Cinema Critical Studies; Film Art and Television

SCREEN ARTS COLLEGE, SOFIA

The Screen Arts College was established in 1998. After the completion of its two-year programs in Film, TV, Photography, and Animation, students are to be enrolled as junior students at the Cinema, Advertising and Show Business Department's program of New Bulgarian University, Sofia.

XII BULGARIAN FILM INDUSTRY: ECONOMIC GROWTH AND SUSTAINABLE DEVELOPMENT¹

Positive trends in times of economic crisis

Over the last decade, most European countries set out cultural creative industries as one of the priorities of their economic policy. Development of specialized strategies led to significant growth in national economies, not only in countries with traditions in this direction but also in countries with small-volume markets but with targeted comprehensive programs for the development of the creative sector. A dynamic economic contribution of the sector to GDP has been recorded in the European Union, including Bulgaria – evidence in this direction is the mapping of the sector done this year by the Observatory. Thus, for instance, the obtained data show that as per one of the most important indicators for development of a particular sector of economy, namely, employment, the cultural and creative industries marked a growth by 7,3% for the period 2008-2012, that is, during the economic crisis and in the conditions of public subsidy cuts, and the economic contribution to GDP of the sector for this period was 4.0%, as for Sofia-city the contribution to the added value of GDP was almost 8.0%.

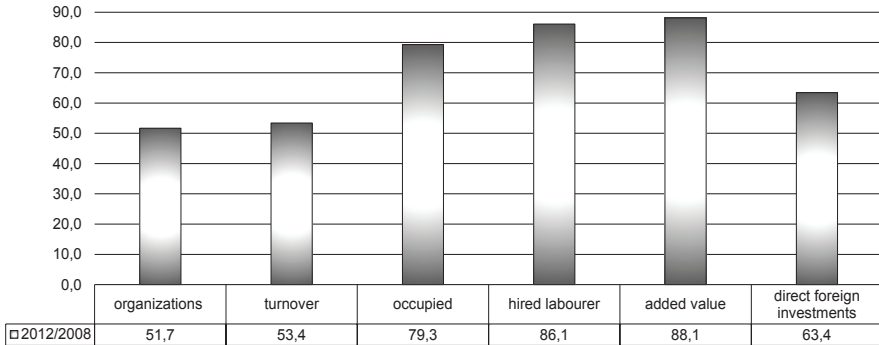
However, these positive trends should be further developed – by cultural and creative industries becoming a part of the economic and investment strategies of the country.

The film industry – an engine of economic growth

In the case of cultural industries, the product is created through “a value chain of authors”. The film industry is a good example of a similar unity of four stages and multiple supplementary participants – production, distribution, publicising and screening of the film. And if we are concerned about future generations, we will also have to include a “preservation” stage. This predetermines the division and participation of multiple submarkets in the entire cycle of a film. The film industry is a chain of segmented and related markets of 1) investors, 2) producers, 3) service providers available during production, 4) distributors and 5) those involved in the presentation to the audience.

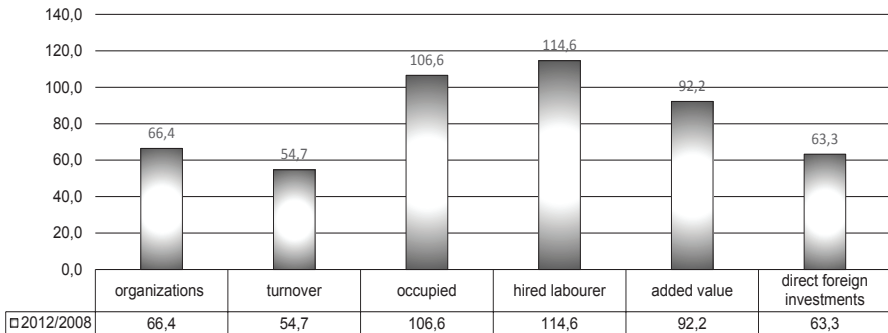
¹ Tomova, Andreeva, Observatory of Cultural Economics - “Economic Contribution of culture and creative industries in Bulgaria 2012-2013”, applied research study, supported by Sofia Municipality

Table 1. Film industry growth (2012/2008) - Bulgaria (in %)



Bulgarian film industry was one of the three sub-sectors in the arts, cultural and creative industries, cultural heritage and cultural tourism, which had a positive three-year dynamics under the observed economic indicators. They mostly were: added value – 88.1, increase of employed and hired labourers – 79.3% and 86.1% for the period 2008 – 2012, direct foreign investments – 63.4%. The remarkable results also contrasted with the trends in Bulgarian economy during this period – recession, negative economic growth in the start of the period 2009-2010 or under 1% for the period 2011-2012, employment drop and unemployment increase (Table 1).

Table2. Film industry growth (2012/2008) – Sofia (in %)



They mostly were: added value – 88.1, increase of employed and hired labourers – 79.3% and 86.1% for the period 2008 – 2012, direct foreign investments – 63.4%. The remarkable results also contrasted with the trends in Bulgarian economy during this period – recession, negative economic growth in the start of the period 2009-2010 or under 1% for the period 2011-2012, employment drop and unemployment increase (Table 1). The high concentrations of the Bulgarian film industry was due to the fact that the majority of producer's

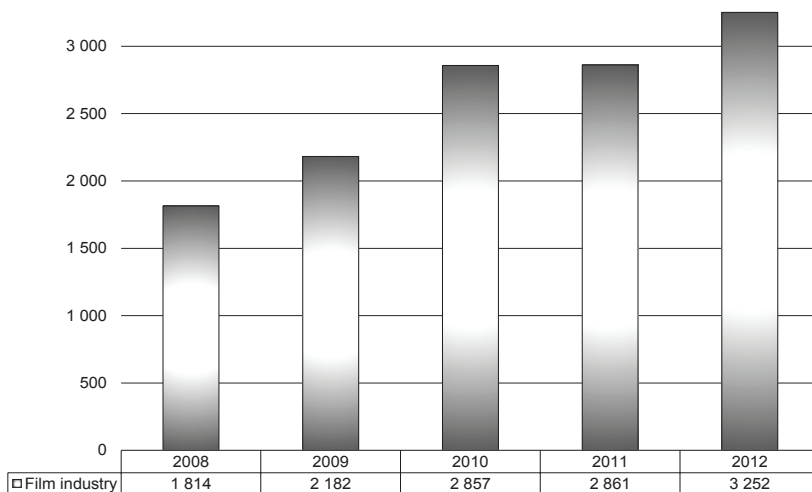
organizations were situated on the territory of Sofia Municipality and we could conclude that we had over-concentration of the five on the markets between which we conditionally divide Bulgarian film industry.

Employment in the film industry - an indicator with economic and social dimensions

The employed in film industry accounted for 0.08% of all persons occupied in Bulgarian economy in 2009 and rose to 0.13% in 2010, reaching 0.15% in 2012. The observed increase of the occupied in film industry was almost double for the period 2008–2012.

The share of film industry of those employed in cultural and creative industries was 2.49% in 2008 and reached 3.66% in 2010 and in 2012 it accounted for 4.22 of the art, culture and creative industries. In the same year these 3252 film artists created almost 8% of the growth in all cultural and creative industries.

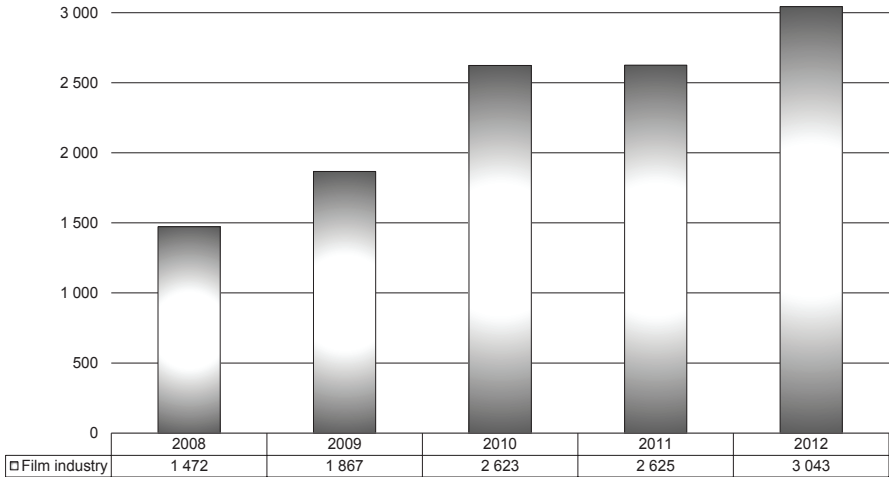
Table 3. Occupied in film industry (2008-2012) - Bulgaria, in total



On national level the person employed in film industry marked a growth for the period 2008 – 2012 by 79.3% or from 1814 persons employed in 2008, they reached 3252 individuals in the year 2012.

The persons employed on the level of Sofia Municipality were more than 90% of all employed persons in the Bulgarian film industry. The number dynamics shows that for the period between 2008-2012 the increase in the number of employed persons was by more than 1000. Undoubtedly, the employment is the most significant indicator in the conditions of economic crisis, decrease of employment and increase of unemployment for the economy as a whole.

Table 4. Occupied in film industry (2008-2012) - Sofia, in total



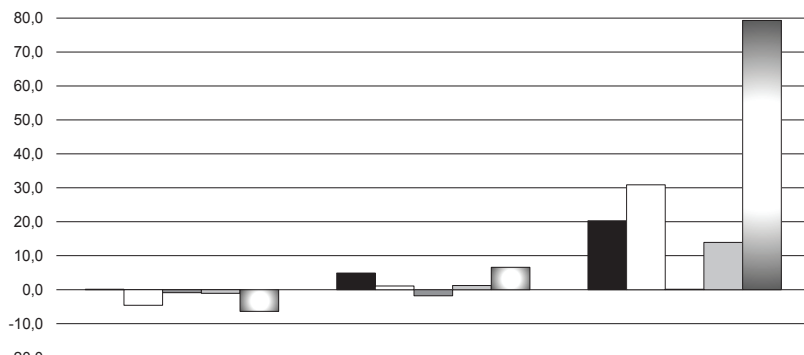
Of all persons employed in the film industry the largest portion was the portion of the employed persons in film production. The increased public funds for film production, the opportunities for realization of a larger number of debuts compared to previous years determined the high rate and the increase the number of persons employed in the film production. And although this was not the sector with the highest employment, the film industry was the sector with the highest growth dynamics. If we made a correlation between growth and employment, we could talk about efficiency of the increase that would increase with the advent of digitization.

Concentration of persons employed in the film industry in Sofia city was more than 90% and exceeded the presence of other creative industries in the capital by 20% making the city a Mecca for the audiovisual industry.

Unlike Bulgarian economy, which attained negative employment growth in all the years of the period being considered – 2008-2012, the Bulgarian film industry grew by 20.3% in 2009 and 30.9% in 2010, as the total growth for the period 2012-2008 was by 79.3%.

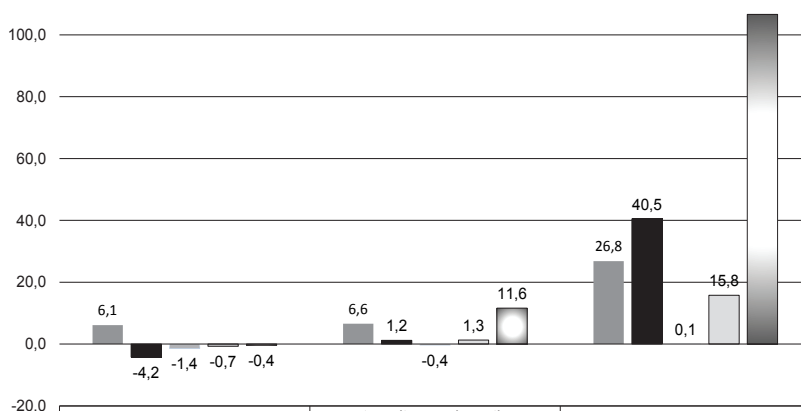
This growth also surpassed the sector of art, cultural and creative industries, cultural heritage and cultural tourism where the increase in employed individuals was 4.9 % in 2009 and 1.1 % in 2010, a negative growth in 2011 – up to 6,6% in 2012. Obviously, the Bulgarian film industry can be accepted as one of the driving forces of the employment increase – an important factor for economic development (Table 5).

Table 5. Growth 2012/2008 (occupied, in total) - Bulgaria (in %)



	occupied- all economical activities	arts, culture and creative industries, cultural heritage and cultural tourism	film industry
■ growth 2009/2008	0,1	4,9	20,3
□ growth 2010/2009	-4,6	1,1	30,9
■ growth 2011/2010	-0,9	-1,8	0,1
□ growth 2012/2011	-1,1	1,2	13,9
□ growth 2012/2008	-6,4	6,6	79,3

Table 6. Growth 2012/2008 (occupied, in total) - Sofia (in %)



	occupied- all economical activities	arts, culture and creative industries, cultural heritage and cultural tourism	film industry
■ growth 2009/2008	6,1	6,6	26,8
■ growth 2010/2009	-4,2	1,2	40,5
■ growth 2011/2010	-1,4	-0,4	0,1
□ growth 2012/2011	-0,7	1,3	15,8
□ growth 2012/2008	-0,4	11,6	106,6

Although the amount of those occupied in film industry was relatively low as compared to Bulgarian economy as a whole (typical for that industry everywhere in Europe), as well as relative to the occupied in cultural and creative industries, it is interesting to note that in 2012 as compared to 2008 film industry is among the three sectors having the highest growth of employed persons among the cultural and creative industries on national level– occupying the third position.

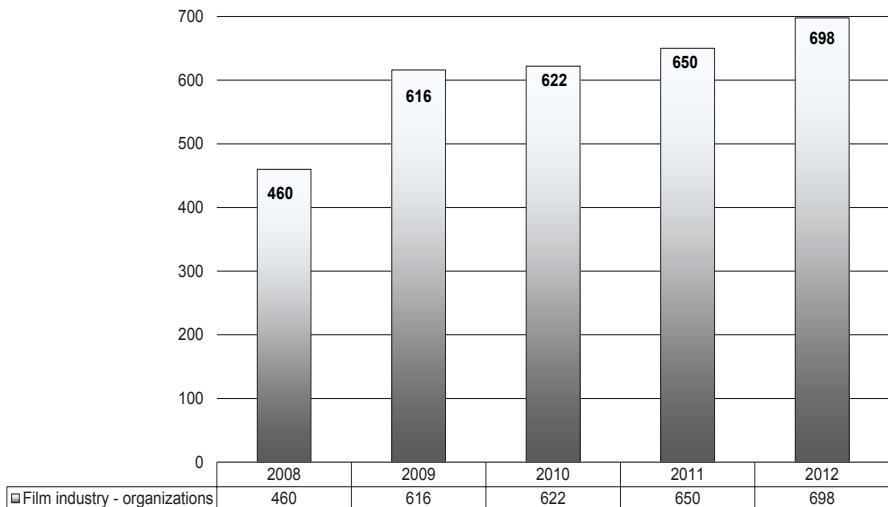
The upward trend of employed persons in Sofia was preserved, also on national level, in contrast to the data about the occupied in economy as a whole. The increase of those occupied in Bulgarian film industry for Sofia Municipality was 26.8% in 2009 and 106.6% in 2012.

Companies in the film industry: higher employment in the film industry – a larger number of companies

The upward trend in occupancy was also reflected in the increasing number of companies in film industry which increased from 460 in 2008 to 622 in 2010, reaching 698 in 2012. The greatest rise is that of the companies in film production and technical service provision – a growth of 157 organizations in film production relative to 2008 and a growth of 99 companies in the sub-market – technical services (Table 7).

The film industry was no different from the other cultural and creative industries and the largest share of employment and of number of companies were micro organizations which were about 75%.

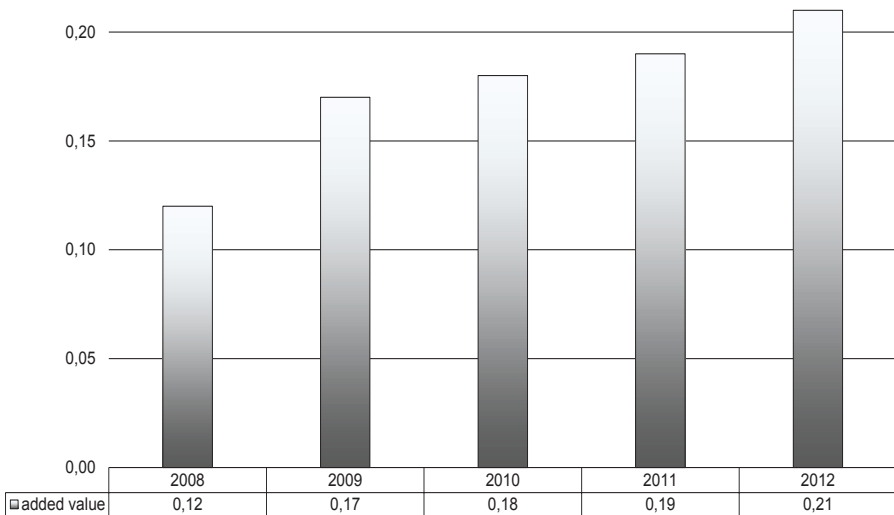
Table 7. Organizations in film industry (2008-2012) - Bulgaria, in total



Limited project funding in the face of strong competition did not promote sustainability and employment growth as well as expansion of companies and hiring additional staff.

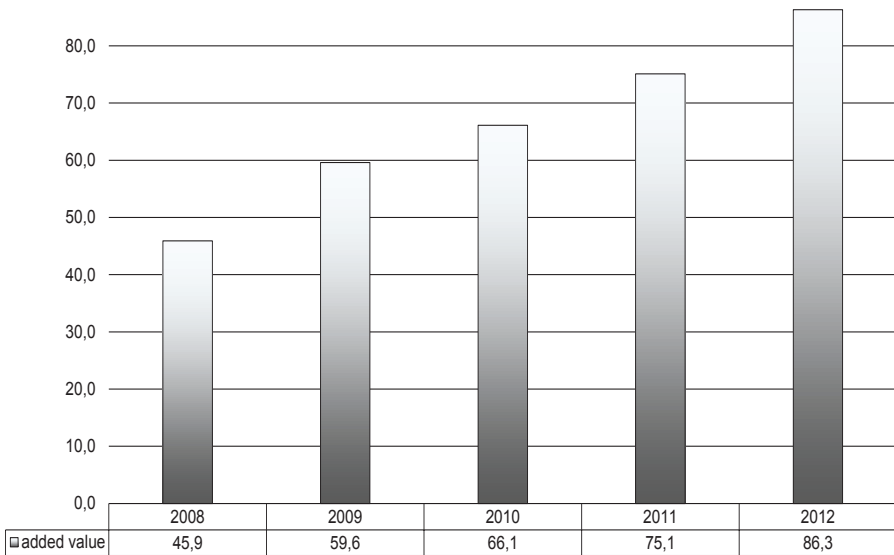
The turnover of the companies within film industry also marked a growth from nearly 173 million BGN in 2008 to over 277 million BGN in 2011. Most of the companies had a turnover of up to BGN 50 000 – a symbolic amount indicating survival of the market, but not annually increasing employment. Newly established film companies often did not work but had expressed interest to participate in the film process due to the apparent upturn in the sector. Such figures show that the market was open and easy to enter - often requiring only registration in NFC - but difficult to stay in.

Table 8. Added value – film industry input in Bulgarian economy (in %)



The added value per factor costs or the economic contribution of film industry was about BGN 46 million in 2008, rising to nearly BGN 86.3 million in 2012 – by almost two times (Table 9). The greatest contribution to added value in the sector was that of film production, increasing from BGN 28 million to nearly BGN 49 million. In percentage terms relative to the year 2008 the cinema market marked a growth of almost 190%, technical services – a growth of 128%, and film production - a growth of about 76%. Film industry realized several times higher economic contribution through added value compared to public subsidies received through the Bulgarian National Film Centre and the Bulgarian National Television.

Table 9. Added value – film industry input in Bulgarian economy
(in BGN million)



What are the reasons for the economic growth of the film industry?

In recent years, production of Bulgarian films started to grow. One of the reasons was the stabilized state support. Pursuant to the Film Industry Act, state financial support should ensure the production of at least 7 films, 14 documentaries and 160 minutes of animation per year. And if the subsidy under the Film Industry Act was respected by public institutions - the film industry could get further development as well as if there was a “Bulgarian Cinema” fund. The problems for the financial implementation of these films were somewhat predetermined by the size of the market or by the specificity of the sub-sectors. Bulgarian film industry has the typical characteristics of the markets of the European countries – a small market, a representative of a closed language community. The dimensions of the film industry market require at least 60 million users in order for a product to have a chance for a commercial return, and Bulgaria’s population is only 7.2 million. The products of the Bulgarian film industry are not a classic market subject and, as in the case of the other European cinematographies, the state is called upon to seriously support this sector which is an undisputed creator of national cultural capital. Bulgarian film industry is a natural part of the European continental model in which cinema is an indivisible unity of two components - art and cultural industry. Besides the esthetical factors, there are objective ones that determine the impossibility for

commercial returns from a piece of art such as a cinema product: in Bulgaria, the monopoly of one distribution company (a representative of Hollywood's leading companies and a holder of more and more cinemas) dictates the distribution of Bulgarian films; the destroyed network for exhibition (today, outside the multiplexes, there are cinemas in only 14 towns in Bulgaria) denies access to the predominant part of the Bulgarian population which in recent years has returned to and wants to watch Bulgarian films (data from "Referendum" - BNT, nationally representative). As a conclusion – this is absolute fragmentation of the sub-markets in the national industry!

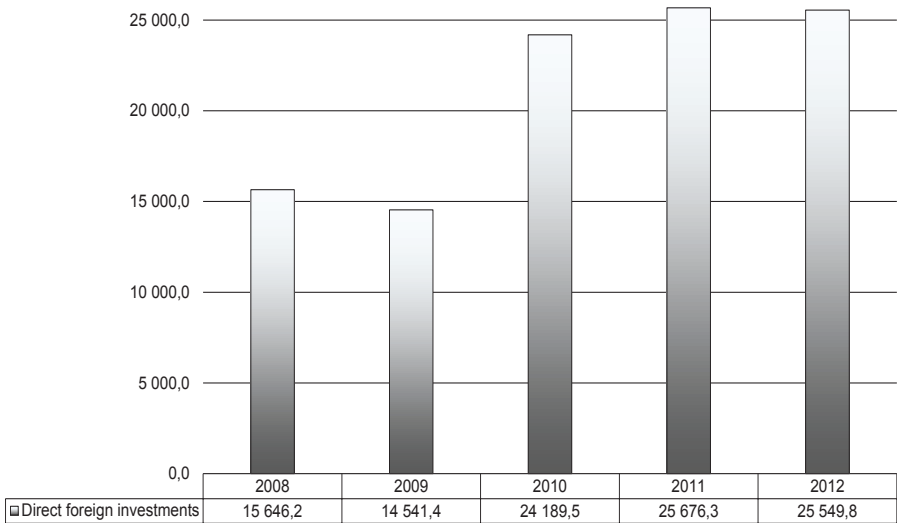
The State supports the production with about 50% of the funding for the product, it partially regulates distribution (by law but not in practice – there were no penalties for failure to reach the quotas for Bulgarian films) and has no relation with the infrastructure for exhibition that has increasingly been making a connection of a vertical monopoly type with the distribution.

Another trend was the growing number of coproductions - a characteristic direction for the development of European film production, too. Bulgarian coproductions are also a proof of good producing, high-quality creative ideas attracting investments, and last but not least – cheaper specialized labor under good production conditions. Despite the fact that in the conditions of a financial and economic crisis in the Bulgarian context the state has reduced sharply the subsidies for film production, the film industry has advanced and increased the economic efficiency of the sector.

A small number of companies have had high and sustainable turnovers

Direct foreign investments in film industry registered a considerable growth during the reviewed period as compared to the trend in Bulgarian economy in general, as well as the sector of arts, cultural and creative industries, cultural heritage and cultural tourism in Bulgaria. The increase in direct foreign investments was from about BGN 30 million in 2008 to over BGN 50 million in 2012, being another significant factor for prioritizing Bulgarian film industry as an important economic factor.

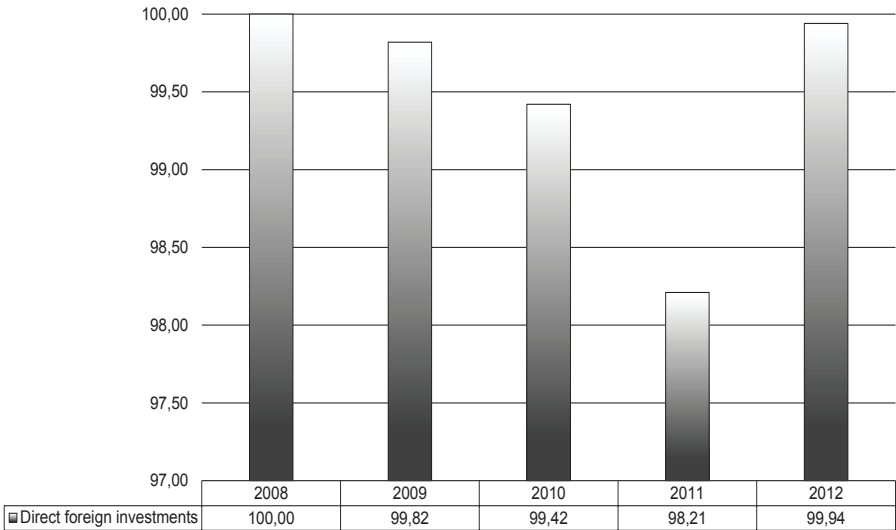
Table 10. Direct foreign investments – film industry (2008-2012) – Bulgaria
(in BGN million)



These results indicate that the use of public subsidy as a resource for investment in the business of the film industry and the consequently generated added value made it one of the factors for the growth of national wealth.

The high concentration in Sofia city was not only in terms of employment. In 2009 nearly 84% of the companies in film industry were concentrated in the capital city. Likewise, about 99% of the added value, direct foreign investments and turnover in film were also concentrated in Sofia.

Table 11. Direct foreign investments – film industry (2012-2008) – Sofia (in %)



So far, the film industry was seen as a sector that was subsidized and had a “dubious” economic contribution, and there were many voices saying there was no such contribution and the state only poured several million a year with no economic effect. The motives for such claims regarding public subsidies were the cultural and social effects that stimulated in different years the increase or respectively the reduction of public funds. For the first time however, the film industry proved that we could add an economic “efficiency” to its cultural and social one. What is more, the sustainable development of the sector, its internal logic and dynamics of development, also due to the specificity of the long turnover of invested money, was not subject to the turbulence of the external environment in such a degree as most other cultural and creative industries. The economic evidence that the film industry multiplied the received public funds, generated higher employment, growth in added value and in turnover, etc., made the sector one of the leading cultural and creative industries. And it was known that countries which rely on sustainable economic growth make long-term investments in sectors with a potential to generate added value to the economy as a whole.

In Bulgarian context, the film industry has emerged as a sector that can be a driving force for sustainable economic growth in a sound economic policy stating cultural and creative industries as a priority. What is also necessary is the development of a cultural strategy with a long-term vision based on accurate research and analysis, transparency and institutional dialogue between creative organizations, NGOs and all stakeholders.

Cultural policy of the Bulgarian movie industry

National Strategy for the movie industry – steps and direction

Problem areas and possible solutions for the management and financing of the Bulgarian movie industry.

The products of the Bulgarian movie industry are not a classic market subject and the state seriously supports this sector, as it is done in other European countries. This specificity determines the leading role of the public funding of the movie industry in Europe, particularly in Bulgaria. The difficult savings from the scale limit the effectiveness of the movie industry in purely economic aspect. But striving towards efficiency of the quality cinema products and expanding the audience not only in their own country, but also outside of it, is a natural and highly developed feature of the European movie industries which are connected by a common policy and supranational bodies and forms of support. Bulgaria is not an exception here as well.

Value is added to the final product at every stage in the value chain of the film industry¹. In this interdependent “chain of authors”, the problems, even in one segment, are transferred to the rest of the markets.

What could the cultural policy of the Bulgarian movie industry be, embraced with a strategy, and how the possible defects - market and non-market, could be avoided?

Investors and funding

1. Developing a comprehensive strategy for the film industry, but with the mandatory condition that this happens with the participation of all civil and cultural organizations in the film industry and based on public discussions.

A strategy with clear long-term priorities which should be achieved through an integrated approach that combines the five submarkets in the overall process is required. The strategy should include a financial framework of sustainable financing mechanisms 1/ budgetary grant, 2/ quasi-market and market sources, including the “Bulgarian Cinema” Fund. It should also include an integrated statistical framework of indicators that allow a complete and reliable evaluation of the effectiveness and efficiency of the policy and funding for the Bulgarian film industry.

2. Autonomy – financial and managerial. The Bulgarian National Film Centre, which is currently a secondary authorizing agency for budgetary credits, should

¹ The film industry is a sequence of segmented related markets: 1) investors, 2) producers, 3) parties providing services in the production, 4) distributors and 5) screeners.

be transformed into a State Agency, directly subordinate to the Council of Ministers and become a primary authorizing agency.

3. The Bulgarian National Film Center State Agency will be able to manage the budgetary grant independently, make decisions and defend the interests of the movie community.

4. Stabilization, growth and allocation of resources for filmmaking by the Bulgarian National Television through suprainstitutional obligations stipulated in the Protection and Development of Culture Act and the Law for the Radio and Television.

5. Stimulation of private investments attraction (low-interest bank loans) by:

- Establishment of a guarantee fund
- Reducing the credit risk through advance guarantee agreements for the distribution from TV channels, national and foreign distributors

6. Stimulation of coproductions and creation of policy for attracting investment capital in the film production by building a system of tax incentives.

Producer organizations

The Producers (manufacturers) are mainly micro companies, with a few exceptions. For the past four years the number has almost doubled, but no more than 10% of them have actual annual activity. This fact shows the unstable environment in which the producer company has several opportunities to achieve competitive advantage and to survive - to work for the TV and advertising market, to additionally perform technical services or to participate in coproductions. The Producers could be classified in different ways: in terms of the owned equipment and respectively by the size of the capital which would give them the technological possibility for an entirely self-produced film product; by the degree of commitment to the television market and by the frequency of participation in coproduced movies.

The emerging competition is for savings in production (more efficient final product) through own capital invested in production equipment. However, we can notice here a competition for funding, for subsidy (national, European) that could lead to supply exceeding the demand at a European level. For Bulgaria we could not observe a similar issue, but rather a recent “mismatch” between the supply of Bulgarian films and the viewer, which is not an expression of excess supply. Such a distortion is reflection of two features of the cinema product: 1) the element of the “rational addiction of the audience” is observed, i.e. the role of education in creating the audience is determinative, 2) the existence of a market defect – information asymmetry which again highlights the need for

education, but also the role of advertising and promotion as essential elements of the distribution process.

Therefore, in order to overcome these limitations and specificities of the market, there is a need of:

8. Particular attention to the survival of the small structures in the sector. On the one hand, a crucial role would have the creation of a special fund through which the market resources could enter in the sector, and, on the other hand – the increase in the participation in international educational practices.

9. The technology for project preparation (script development, project development) is a weak point which limits the opportunities for coproduction, both because of the quality of the dramaturgical material and because of the overall underdevelopment of the project. Therefore, the support to producers and artists for participating in micro markets for development of projects is essential here.

10. Improvement of the professionalism of the guilds of screenwriters and producers should be supported by the Agency and it should benefit from the potential of our membership in the European programs such as MEDIA, Euroimages, Audiovisual Observatory.

11. Sustainable development of the film production through the establishment of continuity between film generations through support for debuts of directors and creation of conditions for the making of a second movie. A relatively more flexible funding system for filmmaking could be achieved through the development of a differentiated approach to the funding of the film industry. Starting with the student projects which should be supported by the National Fund “Culture” in the amount of up to BGN 5000, the next move could be the funding opportunity for ten film projects of students and debutants amounting to a total of BGN 200 000 or BGN 20 000 per project, adopted by the previous National Council for Cinematography. The currently implemented opportunity for granting up to BGN 650 000 for a full-length feature film debut will be added to this.

In this way, using different ways and sources of funding, the state would create a sustainable mechanism for the entry of young authors in cinema. Such a policy will increase the annual production which would make the film process more rhythmical.

Distribution and exhibition of Bulgarian movies

Distribution and exhibition of Bulgarian movies is a problem area with many interrelated elements: for example, an imperfect competition in distribution markets (the presence of a monopoly), the downward trend in the number of

cinemas reflecting mostly in smaller settlements where access to cultural goods and services is very limited and in some areas of Bulgaria it is entirely missing.

Therefore, a solution in this direction would be:

12. The use of resources from European funds for cultural infrastructure – recovery of the network for film exhibitions on the basis of the community center network in the country through upgrading their salons to cinemas. In this way, the negative impact specified in the budget could be overcome – “The market structure in the distribution and film exhibitions, which limits effective competition and the presence of Bulgarian films in the film theaters”.

13. The quantity - how much is the annual production necessary for reaching gradual and stable powering of the market? Twelve Bulgarian feature films that would give sustainability to the exhibition. This number could be achieved by supporting low-budget debut films which are at least 4 films per a year.

14. The quality of marketing and PR – the “packaging” of Bulgarian films is poor, the role of the advertising package is underestimated. Many countries have found a solution by creating specialized marketing units. The role of the so-called sales agent that would make commercial contacts between producers and distributors, between distributors and exhibitors is extremely important. Our membership in European Film Promotion gives us the opportunities for presence on markets and for attraction of “sales agents” - tools that will help the commercial realization of Bulgarian films and projects.

15. The socialization of the products, especially for the documentaries, is neglected by both the creators and the regulatory bodies. Many of these films are intended primarily for festival appearances and BNT while the other TV channels rarely show interest in distribution. This also applies to animation which may be broadcasted in packages.

Development of the audience

Audience is a social product, i.e. it is created and developed through education and targeted advertising and these are things that have not happened over the last two decades. A multifactorial decision should be sought by creating a comprehensive legislative, educational and media environment that encourages exhibition and consumption.

16. Advertising of the Bulgarian and European films should be broadcast free of charge and should not be considered advertising time as it is the practice so far;

17. Determination of quotas for children’s films of one of the sessions for feature films.

18. Organization of educational lectures and film cycles

19. Emphasizing on the role of national festivals through which trends in demand should be created as well as media attention and interest in Bulgaria and abroad.

20. Improvement of the human and financial potential in organizing festival events; increased national media coverage; emergence of educational elements in festival programs;

22. Organization of campaigns representing the launching of every Bulgarian film in Bulgaria and at international festivals

23. Stimulation of the cinema criticism and researches in the field of the film industry

24. Optimization of the statistical framework for the Bulgarian film industry. For the economic importance of culture and film industry in particular to be determined as well as its contribution to the general welfare and sustainable economic development of Bulgaria, now as part of the European Union, changes in the statistical framework for culture are required – in the observed indicators and the frequency of the collection of information.

The final stage of the road faced by the film community is crucial for achieving the overall objectives advocated so far.

The creation of a long-term financial strategy framework consisting of budget subsidies, quasi markets and market sources and with a statistical framework with the efficient implementation of the legislation will allow sustainable development of the sector and will open wider horizons for planning of Bulgarian film production, distribution and exhibition.

A strategy for the Bulgarian film industry which is established and accepted by all film organizations would provide an effective and efficient tool in the hands of the movie community in the cultural policy implementation in the sector. The mutual agreement on the key issues in the cultural policy of the sector and consistency in defending it will become a guarantee for long-term sustainable development of the Bulgarian film industry.

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Activities: location sound recording,
sound design, re-recording facility

BUZZ FILMS

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37-B, Bogovets Str., Lagera Complex
1612 Sofia
cell: + 359 889 936 393
e-mail: vessybuzz@gmail.com
website: www.buzzfilmsbg.com
Activities: film service provider

CAMERA

Mrs. Mariana Atanasova
48, Shipka Str., 1504 Sofia, Bulgaria
tel.: + 359 2 946 38 65
website: www.camera.bg
Activities: realization of commercial videos
and feature films, equipment rental, casting
services, sound studio, VFX

CHOUCHKOV BROTHERS

Mr. Borislav Chouchkov
6, Shipka Str., fl.3
1504 Sofia, Bulgaria
tel.: + 359 2 946 34 10
e-mail: production@ch-bros.com
website: www.ch-bros.com
Activities: service production for films,
TV and commercials, shooting equipment
rental, postproduction studio

CINEMAQ

Mr. Stoyan Stoyanov
51-55, Krum Popov Str., entr.B
1421 Sofia, Bulgaria
tel.: + 359 2 963 30 31
e-mail: studio@cinemaq.bg
website: www.cinemaq.bg
Activities: producer of cinema and video
productions; postproduction services like
video editing, computer animation,
special effects, sound mixing and dubbing
for independent productions

DIGIMAGE SOFIA

(part of CMC-DIGIMAGE-LVT Group France)
Mr. Stephane Kalev
9 bis, Tsar Asen Str.
1000 Sofia, Bulgaria
tel.: + 359 2 986 37 57
cell.: + 359 887 758 906
e-mail: sofia@digimage-france.com
website: www.digimage-france.com
Activities: Dolby digital sound studios –
dubbing, voice over, sound design, mixing;
3D & 2D digital postproduction, film restora-
tion, DCP creation, mastering & localization,
all formats conversion, editing; VoD platform
management, support & monitoring

JELFILM

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Gotse Delchev complex, bl. 114 A, apt. 2
1404 Sofia, Bulgaria
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e-mail: jelfilm@mail.bg
website: www.jelfilm.com
Activities: representative of Magyar Filmlabor

FILMMAKER

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1404 Sofia, Bulgaria
cell: + 359 888 455 737
e-mail: info@film-maker.org
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Activities: full production service coverage:
locations, permissions, insurances, casting,
technical equipment, crew, stages, set con-
struction, styling, post-production facilities

MONO COLLECTIVE

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54, Hrsito Botev Blvd.
1301 Sofia, Bulgaria
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e-mail: info@monoco.eu
website: www.monoco.eu
Activities: flexible production services for films,
music videos, TV adverts and photo shoots

NU BOYANA FILM STUDIOS

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1, Kumata Str., Kinocenter, 1616 Sofia, Bulgaria
tel.: + 359 2 958 12 03
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website: www.nuboyana.com
Activities: fully integrated turnkey services to
film & tv producers for feature film produc-
tions, commercials, documentaries, music
videos, etc.; rental of sound stages, standing
sets and studio facilities and professional
equipment.

REVIVE VISION FILM STUDIO

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website: www.revivevision.com
Activities: realization of TV & viral commer-
cials, music videos and films; HD and 35mm
video and photo film production

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Activities: film & TV production
service provider

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tel.: + 359 2 946 34 10
cell: + 359 888 997 814
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website: www.ch-bros.com
Activities: music production service
for films and commercials

SOHO PRODUCTION

Mrs. Tzvetana Marinova
37, Ivaylo Str., Sofia, Bulgaria
tel: + 359 2 954 94 24
e-mail: soho@uvf.bg
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Activities: production, postproduction, rentals

TV1

Mr. Rumen Kovachev
1, Bulgaria Sq., National Palace of Culture,
Sofia, Bulgaria
tel: + 359 2 952 31 67
e-mail: office@tv1-bg.com
website: www.tv1-bg.com;
www.tv1channel.org
Activities: TV production

VYAST PLUS

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Activities: film service; production, distribution

WILD HORSE FILM

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12, Gagarin Str.
1113 Sofia, Bulgaria
tel: + 359 2 959 02 19
e-mail: vihra2002@yahoo.com
Activities: professional film and video lighting
equipment rentals

ZOGRAPHIC FILM

Mrs. Tania Assova
27, Svetoslav Terter Str.
1124 Sofia, Bulgaria
tel.: + 359 2 946 17 80
e-mail: assova@zographic.com
website: www.zographic.com
Activities: 2D and 3D animations, cartoon,
postproduction

ZOOM Design

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4, Petko Karavelov Str., fl. 4, apt. 14
9002 Varna, Bulgaria
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e-mail: zoom@zoomdesign.bg
website: www.zoomdesign.bg
Activities: postproduction, editing, 3D anima-
tion, VFX

DISTRIBUTION COMPANIES

ALEXANDRA FILMS

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Mladost 4 Complex, 3, Business park Str.
1715 Sofia, Bulgaria
tel.: + 359 2 817 99 99; fax: + 359 2 817 99 00
e-mail: stefanm@alexandragroup.com

A+ FILMS

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FILM FESTIVALS

GOLDEN ROSE

Bulgarian Feature Film Festival
c/o National Film Center
Director: Mr. Georgy Cholakov
2A, Dondukov Blvd., 7th floor
Sofia 1000, Bulgaria
tel.: + 359 2 987 40 96
fax: + 359 2 987 36 26
e-mail: nfc@nfc.bg
website: www.nfc.bg

GOLDEN RHYTON Bulgarian

Documentary and Animation Film Festival
c/o National Film Center
Director: Mr. Georgy Cholakov
2A, Dondukov Blvd., 7th floor
Sofia 1000, Bulgaria
tel.: + 359 2 987 40 96
fax: + 359 2 987 36 26
e-mail: nfc@nfc.bg
website: www.nfc.bg

SOFIA INTERNATIONAL FILM FESTIVAL

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1, Bulgaria sq., Sofia 1463, Bulgaria
tel.: + 359 2 952 64 67, 916 60 29, 851 93 51
fax: + 359 2 916 67 14
e-mail: office@sofiaiff.com
website: www.siff.bg

FILM PALACE FEST

Director: Mr. Tsanko Vasilev
17-A, Yantra Str., Sofia 1504, Bulgaria
tel.: + 359 2 441 03 02
e-mail: mail@inthepalace.com
website: www.inthepalace.com

FILMINI

Director: Mrs. Elena Mosholova
cell. + 359 898 39 07 13
e-mail: submit@filmini.eu
website: www.filmini.eu
WORLD FESTIVAL OF ANIMATED FILM
Director: Mr. Anri Koulev
P.O.Box 1453, Sofia 1000, Bulgaria
e-mail: contact@varnafest.org
website: www.varnafest.org

GOLDEN KUKER SOFIA INTERNATIONAL ANIMATION FILM FESTIVAL

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Zone B-5, bl. 8 en. A ap. 46, 1303 Sofia, Bulgaria
tel.: + 359 2 929 4500
cell.: + 359 887 301 207
e-mail: info@animationfest-bg.eu
website: www.animationfest-bg.eu
www.facebook.com/goldenkukerfest

LOVE IS FOLLY International Film Festival

Director: Prof. Alexander Grozev
2, Slivnitsa Blvd., Varna 9000, Bulgaria
tel.: + 359 52 68 50 00
fax: + 359 52 60 84 46
cell.: + 359 899 943 001
e-mail: agrozev@techno-link.com
website: fk@mail.orbitel.bg

THE CINEMANIA World Film Panorama

c/o National Palace of Culture
Director: Mrs. Peny Raeva
1, Bulgaria sq., Sofia 1463, Bulgaria
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fax: + 359 2 865 70 53
e-mail: kinomania@ndk.bg
website: www.kinomania.bg

INSTITUTIONS

MINISTRY OF CULTURE

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e-mail: nfc@nfc.bg
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BULGARIAN NATIONAL FILM ARCHIVE

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website: www.ncf.bg

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tel.: + 359 2 944 49 99 (switchboard)
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CREATIVE EUROPE DESK - BULGARIA OFFICE MEDIA

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e-mail: info@mediadesk.bg
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PROFESSIONAL AND SPECIAL INTEREST ASSOCIATIONS

UNION OF BULGARIAN FILM MAKERS

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fax: + 359 2 946 10 69
e-mail: sbfd@sbfd-bg.com
website: www.filmmakersbg.org

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website: www.uba.bg

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ASSOCIATION OF BULGARIAN FILM PRODUCERS

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ASSOCIATION OF FILM DIRECTORS

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e-mail: bonevkost@abv.bg
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COMPANY OF FILM AND TV DIRECTORS

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52-55 Krum Popov Str., Entr. B, fl. 6, Office 4
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BALKAN DOCUMENTARY CENTER

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68, Budapest Str., Ap. 1
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fax: + 359 2 983 19 29
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NOTES



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