

Programme Sarajevo Talent Campus #7



Events marked in:

- YELLOW** ARE RESERVED FOR ALL TALENTS
- ORANGE** FOR DIRECTORS
- GREEN** FOR ACTORS
- PINK** FOR PRODUCERS
- PURPLE** FOR SCRIPTWRITERS
- BLUE** FOR FILM CRITICS
- GRAY** FOR COMBINATED GROUPS OF TALENTS
- RED** FOR PACK&PITCH PARTICIPANS

The ones marked with black dots are open to all accredited guests of the 19th Sarajevo Film Festival.

Todd Solondz Meets Talents @ STC 2012

DAY 1 / Saturday, August 17

Gloria Welcome Talents

19:00 // Festival Square

The photos of the last year's talent actors will be exhibited at the Festival Square Terrace. The exhibition will be open by Dubravka Tomeković Aralica, the Editor-in-Chief of Croatian magazine Gloria, and Mirsad Purivatra, Sarajevo Film Festival Director. Gloria organizes welcome drink for experts and participants of the 7th Sarajevo Talent Campus.

Recommended Screening

20:45 // Novi Grad Open Air Cinema

AN EPISODE IN THE LIFE OF AN IRON PICKER, Director: Danis Tanović

Welcome Talents Party, music by SMS Deutsch

23:00 // Atrium Garden, School of Economics and Business

DAY 2 / Sunday, August 18

Talent Campus Briefing

10:15 // ASU Open Stage

At the Sarajevo Talent Campus Briefing, following the Breakfast, the members of the team will introduce general program, the focus, novelties and the main idea behind the Sarajevo Talent Campus #7.

In its 7th edition, Sarajevo Talent Campus focuses on the audiences' experience with contemporary Southeast European cinema.

Southeast European cinema has much to offer. Whether we talk about contemporary Greek cinema or Romanian new wave, audience engagement is always a prerequisite. It is the cinema that poses many questions, leaving gaps to be filled in by the audience. Therefore, there is a clear need for courageous, curious and imaginative viewers who turn the gaps in contemporary art-house cinema into personal film experiences.

Pursuing the theme in focus, the STC will, like in the past, maintain balance between theoretical and practical education, between lectures, panel discussions and conversations, on one side, and workshops and tutorials on the other. The special emphasis is placed on workshops, as they are designed for small teams with the goal to produce results and encourage interaction, so that actors, directors, producers, scriptwriters and film critics could get down to the specificities of their respective professions besides exploring the art of cinema in general.

Following the last year's successful launch of the pilot program for film critics, this year we decided to join the Talent Press family and deliver the 1st edition of Sarajevo Talent Campus Talent Press.

Moreover, we present a joint project between the Academy of Motion Picture Arts and Science International Outreach program and the Sarajevo Talent Campus: "Connecting Creative Communities Through the Art and Science of Film".

Besides relying on our experts, we have established a strong connection with other segments of the

Festival and Industry programs: New Currents Shorts Carte Blanche ("Engage with the shorts of Vila do Conde"), Rough Cut Boutique, a project of the Documentary Competition Program of the Sarajevo Film Festival and the Balkan Documentary Network, aiming to upgrade the development, distribution and promotion of regional documentaries (an encounter with Rebecca Cammisa and a conversation with Pirjo Honkasalo), Kinoscope (an encounter with Emir Baigazin), Tribute to (Cristi Puiu's career interview) and Regional Forum discussions – Cinelink, as well as numerous film screenings.

As in the previous years, we will continue the successful practice of "speed matching" and "one to one meetings" organized with our partners Robert Bosch Foundation and launch the fourth edition of "Pack&Pitch", a program segment designed to offer selected participants a chance to learn how to analyze and prepare project presentations.

Therefore, the program of the Sarajevo Talent Campus #7 is designed to help talents make right choices in search for original voice, but also to enhance regional cooperation of young filmmakers through creative and successful projects.

Opening Speed Matching

Everybody Meets Each Other

Moderated by STC Team

11:15 // ASU Open Stage

The Sarajevo Talent Campus will proceed with the more extensive version of the "Speed Dating". As in the previous years, talents will get to meet each other and a group of German producers, supported by the Robert Bosch Foundation. At the meetings, moderated by the STC staff, that will take place in rounds, Talents and these special guests will first meet each other within their professional groups and then proceed by meeting others, group by group. These "get together" meetings, where Talents and guest producers will have a chance to exchange ideas and projects and to get to know each other may be viewed as important networking session of the sort in the region. This Speed Matching should be a networking opportunity in Southeast Europe offering Talents and the guests a chance to discover each other and establish contacts, which will hopefully result in short films made within the project Sarajevo City of Film, Film Prize project and some others.

Sarajevo Talent Campus Press

Aware of the fact that professional critical response does not only contribute to the quality of the work of emerging filmmakers, but strengthens and promotes the project as well, last year, the Sarajevo Talent Campus introduced a pilot training program for film critics, in addition to the existing programs for directors, producers, screenwriters and actors.

Film Criticism Sarajevo Talent Campus aimed at offering selected participants an opportunity to acquaint themselves with current trends in cinema and to review films of the Festival. Under the mentorship of a prominent film critic, five pioneers of Film Criticism Sarajevo Talent Campus shared impressions by writing critical texts that were published in Festival Daily and on our web page.

As the main intention, besides helping develop critical thinking about film, is to expose the best talents to audience, help talents widen the network with established film professionals and fellow talents, as of this year, we decided to join the Talent Press family and deliver the 1st edition of Sarajevo Talent Campus Talent Press.

Talent Press is a hands-on training program for emerging film critics, taking place during the Talent Campus programs in Berlin, Guadalajara, Buenos Aires and Durban and co-initiated and organized in collaboration with Goethe-Institut and FIPRESCI.

Like last year, film critics/journalists will attend lectures designed for all talents (“I Woke up, People Were Watching”, the opening conversation with Leos Carax, moderated by Jean-Michel Frodon, “Mind the Gap, Protect the Gap, Enlarge the Gap”, lecture by Jean-Michel Frodon), lectures shared with screenwriters (“Deleuze, Cinema and the Brain”, master class by Patricia Pisters) and film screenings. However, the core of their work will be work with mentors: Dan Fainaru and Jurica Pavičić. Under the tutelage of these outstanding film critics, they will convey their insights by writing articles that will be posted on the website of Talentpress.org, FIPRESCI and Festivalists.

Where to Start From

From Critics` Initial Film Meeting

12:15 // ASU 3d

On the first day of the Campus, film critics will have a meeting with a coordinator and receive all necessary information about the structure of the program and schedule.

Opening of the 7th Sarajevo Talent Campus

15:00 // Cinema Meeting Point

Talents are invited to attend the opening ceremony of the 7th Sarajevo Talent Campus!

A welcome address by the Director of the Sarajevo Film Festival, Mirsad Purivatra, and Sarajevo Talent Campus Coordinator, Asja Makarević, will officially open the 7th Sarajevo Talent Campus.

I Woke Up, People Were Watching

The Opening Conversation with Leos Carax, moderated by Jean-Michel Frodon

In the opening scene of the film HOLY MOTORS (2012) a man gets up from a bed and lights a cigarette. On the wall opposite him, there is a hole. He takes a peak through the hole and puts his middle finger inside. The finger transforms into something that looks like a metal key. The wall opens and the man enters a cinema hall with audience that is either asleep or dead. Black dogs slowly walk down the aisle. As the man is played by director Leos Carax (1960) himself, it is difficult not to interpret this introduction as an ambivalent comment on his personal attitude towards cinema as hell, but as a dream as well, as a space of loss and death, but, at the same time, a space of unimagined possibilities and revival. This statement is not a surprise considering an unholy course of his career. Following the success of the first two feature films BOY MEETS GIRL (1984) and BAD BLOOD (1986), negative reaction of both critics and audience to LOVERS ON THE BRIDGE (1991) put his career on hold for eight years. Since his comeback with POLA X (1999) did not yield satisfying result either, 13 years had to elapse until the next feature film HOLY MOTORS.

Most critics instantly declared the film to be a new classic and justified their praises by defining it as a metafilm in which we follow a mysterious Mr. Oscar, an actor who delivers several performances in a several scenes for invisible audience and enigmatic employer in the course of one day. So, Oscar becomes an old lady-beggar, a father, an accordion player, a gnome from the sewage, an assassin, a rich man on a death bed, etc, and rides in a white limousine from one “set” to another – locations in the streets of Paris. The limousine is his dressing room, where he changes his masks, costumes, and where he memorizes the lines of the roles which seem to have erased his self identity. Moreover, HOLY MOTORS is full of references to other films and directors, from direct quotes to odes and allusions, which turned the writing of reviews into a competition among critics as to who would recognize more references.

While many critics who claimed that HOLY MOTORS is a metafilm emphasized the meta aspect, it is difficult not to think that the emphasize of the film lies elsewhere. If the film is full of references to other films, that does not mean that Carax is more interested in films than in life and that he wants to say something about the world of film fiction. Let’s be courageous and take a different approach: if anything, HOLY MOTORS is entirely turned towards life and multiple film references are there to remind us that life can no longer be conceived and understood without film. Our very existence is like a film role and our very reality is structured as fiction. Even when we remain in the most intimate surrounding among the members of our family or even alone with our thoughts it is difficult not to think that we are being recorded by an invisible camera, that we are not performing for an invisible audience. Directing, acting or performing seized to be film notions long ago and became the ontological ones, inseparable from the issues like existence, life, love or death.

It feels as if Carax is emphasizing the paradox where the very gap between life and death is actually a sole guarantee of their inseparability. The same could be said about other gaps that define and imbue human existence with a moving grandeur, like the line between human and animal, nature and technology or human and demonic. Carax is not a distant and neutral explorer of these borders, transitions and raptures. Although numerous critics pointed out subdued humor of HOLY MOTORS, the dominant feeling is melancholy, which in the context of Paris and the art world already got the name – spleen. It is no wonder that HOLY MOTORS reiterates all key motives of Charles Baudelaire, a poet of Parisian spleen: city, night, underground, art, diabolic, curse, impossible love, loneliness, getting old, ephemerality, the lapse of time, mortality... HOLY MOTORS is Le Spleen du Paris of a new millennium, where the experiments with film language and form correspond to the Baudelaire’s experiments with lines and prose.

The three versions of the motive of love in HOLY MOTORS perfectly illustrate that spleen. In the first one, Oscar and an anonymous partner – performer in the FX studio, twist around each other. In the second one, priapic Mr. Merde abducts a model from a photo session and takes her to his den in the sewage. Finally, in the third one, Oscar meets his love whom he saw for the last time 20 years ago. Although Carax returns to the motive of love every time using a new genre (digital effects, grand guignol and 1960’s film), he concludes that love is predestined by an inherent gap that prevents happy love harmony. Always in a shadow of loss, ephemerality and death, love remains the source of melancholy, whatever genre. That is why we could claim that the persistence in spleen and not self-reflective cinefilia is a true object of Carax film experience.

The opening conversation will be followed by the screening of three films made within the Sarajevo City of Film project.

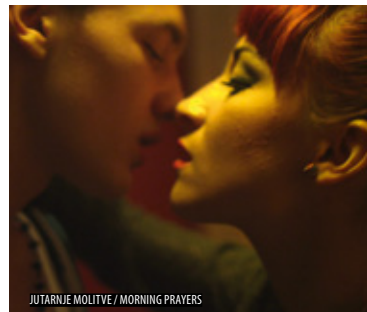
SARAJEVO CITY OF FILM fund was launched in 2007, with the aim to encourage and motivate the young film directors from the region of Southeast Europe to realize joint projects/films, together with their colleagues, the screenwriters, producers, and actors (participants of Sarajevo Talent Campus).

Our wish is to enable the shooting of the films that would be a quality reference for further authors’ work, as well as to provide Sarajevo Film Festival with the opportunity to present these authors as the new talents at the European and the world film scene.

This year again, two awards will be presented, one by the project partner Atlantic Grupa and the other by British Council.

Atlantic Grupa Award is a financial award in the amount of EUR 2,000, sponsored by Atlantic Grupa.

British Council will award the winner with a trip to the 19th Encounters International Film Festival taking place in Bristol from 17-22 September 2013. The winning director will travel to Bristol and spend three days creating new partnerships for future creative endeavours.



We proudly present three short fiction films:

JUTARNJE MOLITVE / MORNING PRAYERS

Bosnia and Herzegovina, Greece, Serbia, 2013, Colour, 21 min, Bosnian

Director: Konstantina Kotzmani, Katarina Stanković

Screenplay: Konstantina Kotzamani, Maša Seničić, Katarina Stanković

Cast: Ismir Gagula, Hana Pašić, Serafedin Redžepov

A boy and a girl meet in club's toilet. High on drugs, they walk the streets of Sarajevo aimlessly. They end up in an apartment, fooling around, making out. Until this careless atmosphere is interrupted by someone else's presence.

GODIŠNJI NA MORU / HOLIDAY AT THE SEASIDE

Bosnia and Herzegovina, Romania, 2013, Colour, 16 min, Romanian

Director: Cristina Groșan

Screenplay: Cristina Groșan and Ștefan Statnic

Cast: Mara Purza, Andreea Vasile, Ștefan Statnic, Andreea Lavinia Onuță

Amalia, a girl of thirteen, gets her first period one day before leaving for the seaside with her parents. Having an over-caring but distant mother, she decides to take care of the "issue" by herself. Little does she know that soon, this will be the smallest problem she has.

MOJA! MOJA! MOJA SOBICA! / MY! MY! MY LITTLE ROOM!

Bosnia and Herzegovina, Croatia, 2013, Colour, 15 min, Bosnian

Director: Barbara Vekarić

Screenplay: Barbara Vekarić

Cast: Larisa Gagula, Ismir Gagula, Gordana Boban, Izudin Bajrović, Ena Kurtalić, Ravijojla Jovančić-Lešić

The oldest sister is moving abroad for college, and her younger brother and sister start a battle for her little room. They both want to move out of the big room where they sleep with their parents and finally get some privacy.

Recommended Screening - SARAJEVO CITY OF FILM SPECIAL

23:15 // Cinema Meeting Point

The participants will have a chance to see two films made by more experienced authors within Sarajevo City of Film Special Program.

DAY 3 / Monday, August 19

Film Prize Breakfast

9:00 // Festival Square

The Robert Bosch Stiftung is one of the major German foundations, which encourages cultural promotion and international cooperation, stimulates advancement and innovation by supporting projects that bring people together and nurture talents.

Each year, the Robert Bosch Stiftung issues three Film Prizes for International Cooperation between young German and Eastern European filmmakers. The prize, worth up to 70,000 Euros for each selected project, is awarded in the categories animation, documentary, and short fiction film. Recognising the Sarajevo Talent Campus as an important platform for young Eastern and South Eastern European filmmakers, the Robert Bosch Stiftung has been partner since 2007.

The idea of the Film Prize of the Robert Bosch Stiftung will be introduced at the Film Prize Breakfast that will take place at the Festival Square Terrace. Representatives from the Robert Bosch Stiftung, Frank W. Albers, Karin Angela Schyle and Andrea Wink, will be present to answer questions in an informal atmosphere. The deadline for the submissions for the 2014 Film Prize is October 31, 2013. Applications are available for download at www.filmprize.de

Mind the Gap, Protect the Gap, Enlarge the Gap •

Lecture by Jean-Michel Frodon

10:15 // ASU Open Stage

As the theme of STC 2013 is meant to explore a viewer's engagement with the cinema, characterized by open questions that an imaginative and curious viewer needs to answer, it is only natural that Talent participants start the program by analyzing the meaning and significance of a "gap" and its various perspectives. Silences, gaps and voids are envisaged as an invitation for audience to inhabit empty spaces of arthouse cinema, fill them in and turn film into actual experience.

The lecture "Mind the Gap, Protect the Gap, Enlarge the Gap" by Jean-Michel Frodon, journalist, critic and historian of cinema, is designed as a session, where Jean-Michel will draw on his experience and offer a good piece of advice on how to write a well constructed review and what is the point of writing reviews nowadays, with the analysis of some examples.

Coffee with... Sarajevo City of Film Authors •

12:00 // Festival Square

Presented by Atlantic Grupa, moderated by Asja Makarević

Directors of the films made within the project Sarajevo City of Film 2013 will share the experience gained from the work on short films with Gabrijele Kasapović, Atlantic Grupa Director of Corporate Communications, Asja Makarević, Sarajevo City of Film Coordinator and audience at the Festival Square Terrace.

Speed Dating between German Producers and Talents (D, P, S)**Moderated by Karin Angela Schyle and Andrea Wink**

14:15 // ASU Open Stage

The Robert Bosch Stiftung, partner of the Sarajevo Talent Campus since 2007, continues its support through representatives Frank W. Albers, Karin Angela Schyle and Andrea Wink!

Within the context of the Film Prize ten German upcoming producers are invited to the Sarajevo Talent Campus to meet with filmmakers from the region. They will introduce themselves and their field of work, and the participants of the 7th Sarajevo Talent Campus will have a chance to present their project idea in individual speed dating limited to 5 minutes each. These first meetings are a kind of "Get together" to present a project, exchange ideas and to get to know each other. After the speed dating there will be a timetable to register for individual "One to One Meetings" with the German producers for the next day. The development of common projects and enhancement of co-productions by German and Eastern European talents is the central focus of the funding at the Talent Campus.

Crossing the New Frontier:**How to Engage Your Targeted Demographics (D,P)****Interactive Presentation for Directors and Producers by Peter Belsito**

16:30 // ASU Open Stage

Work in cinema is a combination of art and commerce. Reaching the desired audience or demographic is almost as important as making a great film. It is essential to provoke them, give them a new vision, new ideas, make them see something they have never seen before.

Peter Belsito, producer and educator, will focus on the most important aspects of work in cinema closely tied to business. He will explore various segments of 'marketing' including designing materials and reaching audiences.

Rather than merely discuss the aspects of marketing, Peter will use the specific examples of talents' short films to illustrate how new filmmakers can reach their desired demographic and convey new ideas and visions, especially how this can be accomplished in the modern world of events, technology available and audience consciousness.

RECOMMENDED SCREENING - New Currents Shorts**CARTE BLANCHE: VILA DO CONDE**

18:00 // Meeting Point Cinema

DAY 4 / Tuesday, August 20**Don't Mind the (Micro)Budget (D,P)****Case Study of AN EPISODE IN THE LIFE OF AN IRON PICKER****With Danis Tanović and Amra Bakšić Čamo**

10:15 // ASU Open Stage

Apart from lectures and discussions, every year, Sarajevo Talent Campus tries to offer workshops and case studies, hoping that experienced film professionals will give talents some practical advice on how to improve their work and manage their way through film industry.

In the session for directors and producers, Danis Tanović, a celebrated Bosnian director and this year's President of the Jury for Competition Program Feature Film, and Amra Bakšić Čamo, the producer of the film, will do a case study of AN EPISODE IN THE LIFE OF AN IRON PICKER.

AN IRON PICKER is the film that will open the 19th edition of the Sarajevo Film Festival and that had the world premiere at the Berlin International Film Festival, where it won two silver Bears – for film and Best Actor, as well as a Special Mention by the Ecumenical Jury.

Danis, a director with a significant track record behind him, made a film on a modest budget of 17, 000 EUR, as the re-enactment of the real-life events by a Roma family affected by the problem of healthcare system and the state's utter neglect of its poorest population group.

Danis and Amra will talk about the idea behind making AN IRON PICKER, the process of making it and what it means to work on a microbudget film.

How Can You Change Hats and Become the Director of Your Own Script?**Lecture by Gyula Gazdag**

10:15 // ASU 3a

At one point in their career, many scriptwriters thought how it would be to take a plunge into the unknown, direct their own script and bring their own story to life. Some even tried to do so, while others need encouragement we decided to provide.

The 7th edition of Sarajevo Talent Campus will host Gyula Gazdag, as one of the tutors and lecturers. Being a director, professor and script tutor, Gyula is the right person to dare scriptwriters to bridge a gap between scriptwriting and directing and take their films into their own hands.

In his lecture "How Can You Change Hats and Become the Director of Your Own Script", Gyula will talk about the challenges faced when changing from writer to director and how to respond to them.

German Producers Meet Talents and Their Projects (D, P, S)

12:15 // ASU Open Stage

After the Speed Dating, the talents will have an opportunity to present their projects to potential producers and co-producers from Germany in "One to One Meetings". During 15 minutes the directors can win the producers for their film idea. Besides, they can benefit from their feedback, which may help to further develop their project. The aim of the meetings is to facilitate the teamfinding process. In the event that a team is formed, the first step towards preparing for a joint application for the 2014 Film Prize of the Robert Bosch Stiftung for International Cooperation Germany/Eastern Europe is created.

The German producers are: Costanza Julia Bani, Moritz Helmes, Elisabeth Muschol, Tommy Niessner, Eva Blondiau, Boris Frank, Stefan Gieren, Katharina Jakobs, Sophie Stäglich, Julian Schwantes

Experts for the Speed Dating and the One to One Meetings are: Karin Angela Schyle, Coordinator of the Film Prize; Andrea Wink, goEast-Film Festival

Acting Without "Acting"

Conversation with Uliks Fehmiu, moderated by Nebojša Jovanović

12:15 // ASU 3b

Uliks Fehmiu was born into one of the most famous family of actors in Yugoslavia. His parents, Branka Petrić and Bekim Fehmiu, started acting in the early 1960s, first in theatre, and then on film. Ironically, Uliks Fehmiu joined the guild at the moment of its death. In 1992, the year of the irrevocable dissolution of Yugoslavia, he landed minor roles in omnibus DAMNED BE AMERICA, Darko Bajić's THE BLACK BOMBER and Vladimir Blaževski's BOULEVARD OF THE REVOLUTION. One year later he played the main male supporting role in Dragan Marinković's THE BYZANTIUM BLUE (1993). However, because of the war and overall crisis in the territory of former Yugoslavia, he moved to the USA, where he lives today. In America, he appeared in the series LAW AND ORDER and one of its spin-offs, while in the territory of the former Yugoslavia, he continued the career of a film actor.

The role in WELL TEMPERED CORPSES (2005) was his come-back to the screen in the region. Fehmiu plays Riad, an architect who returns to Sarajevo from Amsterdam after the war, but faced with homophobia decides to go back to Amsterdam. Unfortunately, a freaky accident will prevent him from doing that. The role must have been a challenge. Unlike the most common portrayal of homosexuals in post-Yugoslav film as "women trapped in the bodies of men", Fehmiu's Riad neither looks nor behaves in a feminine way. He is a manly man who demolishes the office of his former employer when he realizes that he not only fired him because of homophobia, but spread the word about Riad's sexuality. Also, a kiss between Riad and his lover (played by Tarik Filipović) is the first expression of tenderness between two men in post-Yugoslav film.

Further, in Oleg Novković's TOMORROW MORNING (2006), Fehmiu plays a man in mid-thirties who comes to his home town from Canada where he has lived for twelve years. He is among his parents and friends on the eve of his wedding. Memories from the past force him to reevaluate his present life. His best friends seem immature, stuck in some kind of extended youth, without real commitments and responsibilities, still listening to the 1980's music, using drugs and alcohol. He is especially haunted by the memories – that is, the absence of the memories – of a friend who committed suicide in the meantime and he tries to revive the relationship with a girl who used to be his high school sweetheart.

Unlike Novković's gritty film, L... LIKE LOVE (2007), a debut feature of Slovenian director Janja Glogovac, is a light comedy set in Prague, in the colorful community of Yugoslav emigrants, artists and characters who live alternative lifestyle. Fehmiu plays Nick, a young man trapped in a love triangle with two main protagonists, Gina and Maja. Just like in the case of WELL TEMPERED CORPSES, because of the coproduction of this film and a wish to speak to the wider audience in Yugoslav state-daughters, L... LIKE LOVE casted "all post-Yugoslav" group of actors: Lucija Šerbedžija, Labina Mitevska, Davor Janjić, Ksenija Mišič, Sebastian Cavazza, Rade Šerbedžija. As a nomad actor, Fehmiu becomes one of the familiar faces of that post-Yugoslavian film.

In WHITE WHITE WORLD (2010), collaboration between scriptwriter Milena Marković and director Oleg Novković following TOMORROW MORNING, Fehmiu landed a lead role again. He plays Kralj, former mine worker and boxer, who now owns a bar. Ružica, his lover from youth, who killed her husband because of him, returns from prison and learns that Kralj is in relationship with her daughter. Since the story includes basic instincts and the elements of family drama, the film has been described as a modern version of an ancient drama, but also as a musical with Balkan tango as a background. This "miner's opera" demanded specific type of acting, which the director described as hyperrealist acting, or "acting without acting", and that certainly posed a new challenge.

Fehmiu's most recent role is in Miroslav Terzić's REDEMPTION STREET (2012). He plays Sredoje Govoruša, a man who was the member of a death squad during the 1990's wars. Fifteen years after the war, having faked his death and under a different identity, Sredoje Govoruša works as a laborer and lives secluded live with a pregnant wife Jadranka, who knows nothing of the horrors he is responsible for. However, he still poses a potential threat to his war-time commander who is also in hiding. When the commander orders that he should be eliminated as undesirable witness, Sredoje's new life falls apart: he ends up wounded and in prison. Jadranka, faced with the horrors he had done, suffers a miscarriage. Only after he learns that his former commander stands behind that as well, Sredoje decides to disclose the information about the crimes his commander and he had committed. For this role, Fehmiu received the most important acting award in Serbia and Heart of Sarajevo at the Sarajevo Film Festival 2012.

At the Sarajevo Talent Campus, Uliks Fehmiu will meet with talent actors and talk about "acting without acting", realistic rendition and minimalist acting style that must be a challenge for every actor. He will share his experience and reflect on his life and work in the US and in the Balkans, collaboration with Oleg Novković with whom he made two films, similarities and differences, benefits and potential problems of working in different environments.

STC PACK&PITCH

Pitching Training and Project Consulting by Gabriele Brunnenmeyer and Selina Ukuuoma

12:15 // ASU 3c

The two annual projects of the Sarajevo Film Festival, the Sarajevo Talent Campus and Cinelink, present special pitching training for directors and producers: Sarajevo Talent Campus Pack & Pitch!

Apart from a networking opportunity for talents, Sarajevo Talent Campus Pack & Pitch will offer selected participants a chance to learn how to analyze and prepare their projects to present them in public, in front of industry professionals.

Selected talents will be mentored by Pitching Trainer Gabriele Brunnenmeyer and Selina Ukuuoma, Project Consultant, who will teach them how to do an One Pager, how to analyze their current projects, how to pitch them and to whom and thoroughly prepare them for written and oral presentation.

Screening of the Film Prize Winner Films (Robert Bosch Stiftung) •

Presented by Frank W. Albers

15:15 // ASU Open Stage

Every year the Robert Bosch Stiftung issues three Film Prizes for International Cooperation between young German and Eastern European filmmakers in the category of animation, documentary and short fiction film to filmmakers working in the fields of production, directing, camera and screenwriting.

At a special screening, Talents will have an opportunity to see some successful accomplishments that won Film Prizes over the past years:

**THE LITTLE RED PAPER SHIP** Film Prize winner 2011

Animation, 13'08

Germany / Poland 2013

Director: Aleksandra Zareba (Poland)

Producer: Lena Vurma (Germany)

The Little Red Paper Ship has a dream, the big dream to discover new land. Despite the fact, that he is just a small ship made from a piece of paper, he has also courage in his heart to believe that everything is possible. One day he decides to start a journey, which would lead him to accomplish his dream. The journey turns out to be a great adventure... that will change him forever.

THE CHOSEN ONES Film Prize winner 2012

Documentary, work in progress, 20'

Germany / Armenia

Directors: Arman Yeritsyan (Armenia), Yulia Grigoryants (Armenia)

Producers: Fabian Gasmia (Germany), Yulia Grigoryants (Armenia)

A group of solitarily elderly individuals from Yerevan, neglected by society, find unity in an amateur dance troupe to prove to the world through their performance that they still have dreams of love, hopes for the future, and can amaze audience with their spirits.

I'LL GO TO WAR, BUT FIRST MAKE ME A COFFEE Film Prize winner 2012

Short fiction film, work in progress, 20'

Germany / Kosovo

Director: Ariel Shaban (Kosovo)

Producers: Catharina Schreckenber (Germany), Arben Zharku (Kosovo)

Kosovo war – 1999. A woman is torn between losing the family or saving her family honour.

Recommended Screening – New Currents Shorts**CARTE BLANCHE: SEMAINE DE LA CRITIQUE**

18:00 // Meeting Point Cinema

Recommended Screening**PARADISE LOVE**, Director: Ulrich Seidl

21:00 // Multiplex Cinema City 3

DAY 5 / Wednesday, August 21**Deleuze, Cinema and the Brain (FC, S)**

by Patricia Pisters

10:15 // ASU Open Stage

For the past seven years, the Sarajevo Talent Campus has tried to maintain a balance between workshops, tutorials, discussions, debates and lectures and to challenge participants by exposing them to new ways of thinking. Besides doing practical work aimed at developing the craft of writing, this year, scriptwriters and film critics will explore the concept of 'neuro-image' in the master class Deleuze, Cinema and the Brain by Patricia Pisters, Professor of Film Studies and Chair of the Department of Media Studies of the University of Amsterdam. In her master class, as in her work, she will draw on the philosophy of French philosopher Gilles Deleuze. More specifically, she will discuss Deleuze's famous adagio that 'the brain is the screen' and ask what it means to take his invitation to look at the biology of the brain to analyze contemporary cinema. Further, she will talk about the particular methodological challenges of interdisciplinary encounter between art, philosophy and neuroscience and the current relevance of 'neuro-image'.

Different Strokes for Different Folks

Master Class by Simon Perry

10:15 // ASU 3a

How do you best describe the film you are trying to finance? How do you tell the story most effectively? What elements of the project do you emphasize? What's your pitch?

When it comes to raising money, it depends who you're talking to. What a local distributor is looking for in a project is not necessarily what gets the attention of an international sales agent. A broadcaster must fill a specific TV slot, while a private investor wants premiere tickets as well as a fat return on his money. Public funds have both cultural obligations and political objectives.

A good producer knows how to target the right sources of finance and how to press the right buttons with each one. A pitch to a regional fund can bear no resemblance to a presentation to a commercial sponsor. The trick is to understand a financier's need, and explain how your film can satisfy it.

And if it proves impossible to cover the budget from sources in your own country, can your film be co-produced? If so, what can you offer producers in other countries to help them, in their turn, to pitch it?

Working with Gaps – When Dolly or Tripod Just Won't Cut It

Master Class by Markus Kuballa

10:15 // ASU 3b

Though filmmakers tend to focus on creative aspect of filmmaking, they should not neglect the technical one. The two go hand in hand, as sometimes technology enhances creativity and allows it to realize its full potentials. In the master class for directors, Markus Kuballa, Steadicam Operator and Grip will focus on how specialized equipment such as steadycam, remote cranes or stabilized heads can help tell a story and how storytelling can benefit from using those tools. Examples from well known films will be given and explained.

STC PACK&PITCH

Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma

10:15 // ASU 3c

Intensive Story Coaching: Working Towards Better Script**With: Licia Eminent, Gyula Gazdag, Olivia Hetreed, Kate Leys, and Ula Stöckl**

10:15 // ASU 3d

Since scriptwriters are in charge of setting the creative direction of the film and creating the emotional impact, they need good support and understanding why stories and scripts work.

The program of the Sarajevo Talent Campus will offer both creative and practical guidance enabling scriptwriters to develop storytelling abilities and imagination. Apart from general lectures designed for all talents, scriptwriters will attend a number of specific lectures and workshops intended to help them improve the craft of screenwriting: "How Can You Change Hats and Become the Director of Your Own Script" by Gyula Gazdag, "Identify a Gap: Short to Feature" by Kate Leys, "Intrigue or Confusion – What Can I Leave Out?" by Olivia Hetreed and, of course, Intensive Story Coaching.

Intensive Story Coaching is a writer's workshop that gives talent scriptwriters the opportunity to work intensively on their scripts with the support of the tutors in an environment that encourages innovation and creative risk-taking. Through one-on-one sessions, packed with information and tools for writing, scriptwriters will engage in the process that will offer them valuable lessons in craft needed to bring their scripts to an end. Licia Eminent, script analyst, together with Gyula Gazdag, director and professor, Olivia Hetreed, screenwriter, Kate Leys, story editor, and Ula Stöckl, director and professor, will convey knowledge, skills and creativity to talents, helping them improve their scripts, avoid potential traps and overcome problems.

Beyond the Visible: Engaging with Untold Stories (D,P) •**An Encounter with Rebecca Cammisa, moderated by Rada Šešić**

12:15 // ASU Open Stage

Documentary film allows a filmmaker to closely observe life, intensely explore some aspects of reality and reflect upon political, social and cultural concerns of a time. That is exactly what Rebecca Cammisa does in her work.

This successful American documentary filmmaker, recipient of numerous awards and a double Academy Award nominee, picks up stories from the margin of society and puts them in the spotlight. Regardless of if it is a group of unaccompanied Mexican child migrants as they take a dangerous journey through Mexico in the hope of reaching the United States (WHICH WAY HOME), or a recovered alcoholic who lost her husband and two sons and works at a halfway house for drug and alcohol addicted men (SISTER HELEN), or even a rising Hollywood star who gave it all up for God (GOD IS BIGGER ELVIS), she presents extraordinary stories of ordinary people whose voices would not be otherwise heard.

In the session "Beyond the Visible: Engaging with Untold Stories", moderated by Rada Šešić, Programmer of SFF Competition Documentary Program, Rebecca will talk about her work and the capacity of documentary film to bring reality of human kind to our attention.

The participation of Rebecca Cammisa at the Sarajevo Talent Campus has been supported by the Embassy of the United States of America in Sarajevo.

Mind the Gap: Making the Leap from Shorts to Features**Workshop by Kate Leys**

12:15 // ASU 3a

In a workshop for screenwriters, Mind the Gap: Making the Leap from Short to Feature, Kate Leys, story editor, will analyze what it means to make a leap from short to feature, what the leap involves and help talents prepare some handrails and a safety net.

Sometimes it can seem as though you spend years of your life perfecting the art of writing a short film script only to find that, the moment you become truly good at it, everyone around you wants you to do something else instead. They want you to write a feature film. So, is there a difference? If there is, what is it? And as

you make the leap from shorts to features, how can you avoid falling into the gap between them?

This workshop for screenwriters considers the key elements of feature film storytelling and examines the big questions you need to ask about your screenplay as you write it.

Mind the Gap: From Stage to Screen and Back**Workshop for Talent Actors with Danny Glover**

12:15 // ASU 3b

Name the filmmaker who connects Oprah Winfrey and Lars von Trier, the cult horror SAW and UNCLE BOO-MEE WHO CAN RECALL HIS PAST LIVES? In case you need to answer this million dollar question: it is Danny Glover. This should not be surprising, for a closer look in his 25-year-long career reveals Glover as a multifaceted actor, producer and director. The fact that he is an active board member of the TransAfrica Forum, an international humanitarian worker and a leftist critic of the US politics, only adds to his versatility.

Native of San Francisco, Glover trained at the Black Actors Workshop of the American Conservatory. Following stage performances, he landed the first supporting role in Robert Benton's Oscar-nominated PLACES IN THE HEART (1984), drama set in Depression-era South with, like most of Benton's films, impeccable cast (Sally Field, Ed Harris, John Malkovich in his first significant role, as well). In 1985, he played in three anthological films: Peter Weir's WITNESS, Lawrence Kasdan's SILVERADO and Steven Spielberg's THE COLOR PURPLE, adaptation of the eponymous Alice Walker's 1982 novel centering on the ordeals of the black women in the American South in 1930s.

In 1987, Glover starred in two films significant for different reasons. In TV film MANDELA, directed by the veteran of British TV Philip Saville, he embodied the leader of anti-apartheid movement in South Africa, the performance being also a testimony of Glover's own outspoken anti-racist stance. The other, completely different role brought him global fame: the one of detective Roger Murtaugh, 50-year old, restrained, family-man cop, in Richard Donner's LETHAL WEAPON, interracial mismatched buddy cop movie. Perfect (miss) match Yang to Murtaugh's Yin was Mel Gibson's Martin Riggs, a loose cannon of a cop: the couple's chemistry decisively upgraded the film from what would be quite generic affair into one of the best action thrillers of the decade, paving the way for the three sequels (1989, 1992, 1998). In the early 1990s, on the wings of the LETHAL WEAPON bravado, Glover spends some time in the testosterone rumps, like Stephen Hopkins' sci-fi PREDATOR 2 (1991) or Vietnam war-set FLIGHT OF THE INTRUDER by John Millius (1991), but also reteams with the old helmer friends who worked with him before he became star: A RAGE IN HARLEM (1991) reteams him with Bill Duke, with whom Glover worked on HILL STREET BLUES, and GRAND CANYON (1991) with Lawrence Kasdan. In 1998, the year of the LETHAL WEAPON final sequel, and ten years after they worked together in THE COLOR PURPLE, Glover joined Oprah Winfrey as the male lead in her pet project directed by Jonathan Demme. It was another adaptation of a classical novel written by another Black American woman writer: Toni Morrison's BELOVED.

Gaining the status of Hollywood heavyweight enabled Glover to test his versatility in a streak of films as different as John Berry's Apartheid-set drama BOESMAN AND LENA (2000), Wes Anderson's vintage weird-fest THE ROYAL TENENBAUMS (2001), James Wan's game changing horror SAW (2004), Trier's acerbic view on slavery in MANDERLAY (2005), John Sayles' ode to blues HONEYDRIPPER (2007), and Michel Gondry's ode to cinema BE KIND REWIND (2008). On the other hand, he also retains his presence in the bombast, large-scale productions such as THE SHOOTER (2007, Antoine Fuqua) and 2012 (2009, Roland Emmerich). Also, as a special guest star he featured in a number of TV series from ER to MY NAME IS EARL to BROTHERS & SISTERS to, most recently, TOUCH.

He (co)produced more than 20 feature and TV films, shorts and documentaries, with a special emphasis on those dealing with social and political history of African-American civil rights movement and the misfortunate legacy of racism: Carl Deal's and Tia Lessin's TROUBLE THE WATER (2008), Bill Guttentag's and Dan Sturman's SOUNDTRACK FOR A REVOLUTION (2009), and Göran Olsson's THE BLACK POWER MIXTAPE 1967–1975 (2011).

Of course, production also provides the link with Apichatpong Weerasethakul's master piece. At the the Sarajevo Talent Campus Danny Glover will hold a workshop for actors "Mind the Gap: From Stage to Screen and Back". Switching from stage to screen, and back is an important skill to be successful as an actor. Together with young actors, Danny will explore the concept of building a complex and dynamic character for the stage, and for the screen. Taking into account the various backgrounds of the participants, he will help the actors address and reflect on what they feel are their "gaps" or difficulties in transitioning between the two.

Engage with Shorts of Vila do Conde (D, P) •

Conversation with Miguel Dias, moderated by Vanja Kaluđerčić

15:15 // ASU Open Stage

Short films with the whole range of categories – animated, documentary, experimental, live action, musical, travelogue, to name a few, allow experiments with cinematic styles and format at the starting point in a career. They focus on different topics, which films with bigger budget avoid, giving larger freedom, enabling a filmmaker to take higher risk. Every year, besides finding its way to the SFF's screen, within the Competition Program – Short and New Currents Short, short film finds its way into the Sarajevo Talent Campus.

At the 7th Sarajevo Talent Campus, the participants will attend the screening of 3 films made within the Sarajevo City of Film project and the screening of 2 films made within the Sarajevo City of Film Special project, as well as Coffee With ... Sarajevo City of Film Authors, where they will hear about the experiences of their colleagues who took part in the project.

As the part of the program, the participants will also attend the screening of New Currents Shorts – Carte Blanche: the shorts of Semaine de la Critique and Curtas Vila do Conde, that will be followed by an exciting conversation with Miguel Dias, Co-founder, Director and Programmer of Curtas Vila do Conde International Film Festival, moderated by Vanja Kaluđerčić, New Currents Shorts Programmer. In the course of the conversation, Vanja and her guest will talk about short film industry and opportunities for young authors, with the special reflection on Vila do Conde as one of the most significant events dedicated to short film.

Intrigue or Confusion - What Can I Leave Out?

Workshop by Olivia Hetreed

15:15 // ASU 3a

In order to challenge an engaged, curious and imaginative viewer, screenwriters should develop a craft of creating gaps to be filled in by audience.

In the workshop for Talent Scriptwriters, Olivia Hetreed, Scriptwriter, will center on how to tell a screen story as economically and cinematically as possible, intriguing rather than bewildering the audience with a swift set-up and carefully plotted flow of information.

In this practical session, scriptwriters will look at the vexed first 20 pages, moments of revelation and turning points, what to do about exposition and how to arrive at a satisfying climax.

Berlinale Talent Campus presentation (I)

By Martina Bleis

17:15 // ASU Open Stage

Recommended Screening

PARADISE FAITH, Director: Ulrich Seidl

21:00 // Multiplex Cinema City 3

DAY 6 / Thursday, August 22

Berlinale Talent Campus Presentation (II)

Breakfast with Martina Bleis

9:00 // Festival Square

The Berlinale Talent Campus, a creative summit and networking platform for 300 emerging filmmakers from all over the world, takes place parallel to the Berlin International Film Festival. The programme offers a huge variety of possibilities for directors, screenwriters, actors, cinematographers, producers, distributors, editors, sound designers, composers, production designers and film critics. In the summit program, top experts share their experience in master classes or panel discussions. But selected talented filmmakers can also develop and present projects they are currently working on in project labs, work on advanced projects or case studies in studio programmes or take part in workshops to improve their skills.

Bringing together both emerging filmmakers and seasoned film professionals, the Berlinale Talent Campus enables people in the film industry to freshen up their minds, to discover new horizons, to link up with a new generation and to find fellow-filmmakers to collaborate with and to discuss new trends and developments in contemporary cinema.

You'll have a chance to continue what you've started in Sarajevo: the Berlinale Talent Campus has invited many emerging filmmakers from Southeastern Europe from 2003-2013, and many high-ranking professionals from the region have come to share insights in their work. Martina Bleis, representing the Berlinale Talent Campus in Sarajevo, will introduce you to the intricacies of the programme. All your questions can be answered in your session: What to keep in mind when you apply for the Campus in Berlin? How to apply for a project lab? How do Berlin and Sarajevo collaborate? What does the Campus community offer you throughout the year? Martina Bleis will join talents at the Berlinale Talent Breakfast to answer all questions talents could potentially have. For more information you may also visit our website www.berlinale-talentcampus.de. Application deadline is September 18, 2013.

Director-Producer: Always on the Same Page? (D,P)

Lecture by Srđan Šarenac

10:15 // ASU Open Stage

Every film director or screenwriter needs to find a producer in order to start fundraising for the film project. A degree of collaboration between director and producer may vary, depending on a situation, but a role of director and a role of producer make a coherent whole.

Srđan Šarenac walked some miles in the shoes of director, screenwriter and producer in the region as well as abroad. He will share his experience with directors and producers and talk about: the difference between director's and producer' point of view on the same film project; the kind of contracts film director and screenwriter should sign with a producer and when; what things in the contract can be negotiable between producer and film director or screenwriter; what kind of salary should film director and screenwriter get from producer and what happens if the movie is not financed.

Moreover, Srđan will tackle upon the topics like the position of film director when he needs to cope with more than one producer in a film co-production and the final cut of the movie – who has the last word on it/ moral rights in France and the rest of the world.

Intensive Story Coaching: Working Towards Better Script

With: Licia Eminent, Gyula Gazdag, Olivia Hetreed, Kate Leys and Ula Stöckl
10:15//ASU 3a/3d

Close-Up and Personal**Workshop for Talent Actors by Leon Lučev**

10: 15 // ASU 3b

Leon Lučev, a celebrated Croatian actor, is not just a guest of the Festival, but also a faithful supporter of young authors, which he only confirmed by coming to the Sarajevo Talent Campus seven years in the row and participating in the project Sarajevo City of Film. He has become the brand of the Campus and the friend of the Festival.

As a professional who is not restrained by any boundaries in his work, he does not rely on talent and discipline alone. Leon believes that good actors must be connected to their inner selves and have courage and ability to demonstrate that before an audience, a camera or a casting director.

In the workshop for actors "Close-Up and Personal", follow up to one of his research projects, he will focus on close up, distribution of energy in a close up and the difference between an actor and a character. He will further focus on how to translate energy into action, how to release one's creativity, liberate oneself from personal and local stereotypes and adapt to other cultures and languages. He plans to use a couple of exercises designed to aid relaxation with a partner, to absorb partner's feelings and work on mutual communication, surrender and support joint creation.

STC PACK&PITCH**Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma**

10:15 // ASU 3c

Coaching Session on Film Criticism**With Dan Fainaru and Jurica Pavičić**

10:15 // ASU Backstage

Film Critics will meet with their mentors Dan Fainaru and Jurica Pavičić to discuss the texts they have been working on, to receive practical advice and professional opinion from an experienced film critic as well as the opinion from their peers.

Hopefully, this kind of lively discussion will result in some good texts that will be posted on the website of Talentpress.org, FIPRESCI and Festivalists.

Island People: Creating National Cinema for an International Audience (D,P) •**By Briony Hanson**

12:15 // ASU Open Stage

British cinema has long been defined by a very clear sense of national identity leading from contemporary council estate grit through to affluent period country house drama. Now a new - and diverse - generation of UK filmmakers is emerging on the international stage showcasing films which lay down a challenge to that identity. As Clio Barnard's THE SELFISH GIANT is unveiled in Sarajevo, Briony Hanson, Director of Film for the British Council, highlights the new talent, asks if 'UK film' can still be identified, and questions if the image of the UK in the eyes of the world is changing as a result of what international film audiences are seeing.

Recommended Screening**COFFEE AND CIGARETTES & AVANT LE PETIT DÉJEUNER****Career Interview with Cristi Puiu by Mihnea Maruta**

15:00 // Cinema Meeting Point

The name of Cristi Puiu is usually associated with the beginning of so-called new Romanian film or wave. His debut feature STUFF AND DOUGH (2001) is considered to be a film that paved a way for the group of critically acclaimed directors: Cristian Mungiu, Rade Muntean and Corneliu Porumboiu and the scriptwriter Razvan Radulescu. He firmly rejects the claim that the new Romanian film promotes a kind of national spirit: "Those are not Romanian stories, but the stories from Romania," he warns in one interview, refusing to reduce his films to the allegory of the state of Romanian nation in the beginning of a new millennium.

This kind of explanation by the author turned out to be necessary when his first internationally recognized and awarded film, THE DEATH OF MR. LAZARESCU (2005), came along. The film follows the last hours in the life of a 63-year-old single man from the outskirts of Bucharest spent in the ambulance and the waiting rooms of hospitals, where he is not receiving adequate help. Most of international critics described the film as a keen and satirical criticism of Romanian health system as an institution indifferent towards the sick. Puiu, however, denounced those claims – although they most often praised the film – as lazy and unprepared to transcend the most superficial layer. In spite of the verisimilitude in the representation of today's health system in Romania, the film is not interested that much in sociology or anthropology of modern Romania as in the ontology of human existence, loneliness, inability to communicate and finally dying.

Therefore, it is not a surprise that his following film AURORA (2010) made significant stylistic and formal steps to emphasize ontology over sociology. He tells the story of Viorel, a lonely man who commits a couple of murders, showing, but not explaining his actions. Puiu does not use a standard chronological-causal editing, opting for ellipses and therefore radically destabilizing the viewers' expectation regarding the course of action. Also, he rejects a psychological approach to the character. Therefore, the final Viorel's statement where he explains the crimes is not satisfactory. The statement more demonstrates that Viorel wants to give a sense to his actions and conceal their genuine traumatic background and the fact that they are done in a mentally incompetent manner.

Reality is, Puiu reminds us, full of discontinuities, breaks and ruptures that can never be molded into a "sensible" story, harmonized or explained. Events in real life do not follow the laws of causality, just like people do not follow the laws of psychology. Films most often do not show reality in its traumatic chaos, but explain or demonstrate it. That is exactly what Puiu wants to avoid. By exploring the reality on the other side of causality and psychology in films, Puiu shows that we must not lose the notion of "the gap", as its essential part. The inability to tell every story completely, to fully realize ourselves, is not the consequence of social or political factors, but fundamental inherent characteristic of human existence and the result of human perception of the world.

Recommended Screening**PARADISE HOPE**, Director: Ulrich Seidl

20:00 // Multiplex Cinema City 3

Recommended Screening**THE LATEST FILM** by Pirjo Honkasalo

22:00 // Multiplex Cinema City 3

DAY 7 / Friday, August 23

Intensive Story Coaching: Working Towards Better Script

With: Licia Eminent, Gyula Gazdag, Olivia Hetreed, Kate Leys, and Ula Stöckl
10:15//ASU 3a/3c/3d

Coaching Session on Film Criticism

With Dan Fainaru and Jurica Pavičić
10:15 // ASU Backstage

Excursion to Cinelink (D,P)

With Jovan Marjanović
10:00 // Hotel Europe

CineLink, the backbone of the Festival's Industry Section, is a development and financing platform for carefully selected feature projects from Southeast Europe suited for European co-production. With an average conversion rate of its selected projects from development to production of over 60% in the past ten years, CineLink has grown into one of the most successful development and financing platforms in Europe. Selection and diversification in development are central to this success, while focus on local productions with international potential, emerging talent and modern cinematic language proved essential to the program's raising profile in the film industry. Films developed through CineLink are now the part of prestigious festivals' selections and distribution catalogues around the world.

The most recently completed crop of projects from previous editions of CineLink is already very visible on the international festival circuit. The year started with Srđan Golubović's CIRCLES selection in Sundance World Cinema Dramatic Competition and subsequent presentation at Berlinale Forum. Also, Alexandra Gulea's MATEI CHILD MINER was in Rotterdam's Bright Future section, Bobo Jelčić's A STRANGER premiered in Forum, while HARMONY LESSONS from Emir Baigazin competed for the Golden Bear.

CineLink is open for feature-length film projects with potential for theatrical distribution created by filmmakers from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Georgia, Greece, Hungary, Kosovo, Macedonia, Malta, Montenegro, Romania, Serbia, Slovenia and Turkey.

Jovan Marjanović, Head of Industry, will explain how one can participate in the platform by submitting a project for the development workshops and look for co-production partners for its realization.

Regional Forum at the Sarajevo Talent Campus

The Sarajevo Film Festival's Regional Forum is a major annual conference on the film industry in Southeast Europe that presents three days of keynote speeches, round tables, workshops and presentations, delivered by high profile international and regional experts.

The Regional Forum is directly linked with the Festivals industry oriented platforms CineLink Coproduction Market, CineLink Work in Progress and the Docu Rough Cut Boutique.

Organized in collaboration with Screen International over its past 4 editions, the Forum became a true policy-shaping platform for the whole audio-visual sector in the region. Every year it brings together over 100 key professionals from 15 regional countries, including both, the private and public sector to discuss the burning issues in the industry, advocate for, and shape up public policies and network with each other.

The most important aspect of its program is that international film experts are invited to take part in panels and discussions, sharing their experience with regional film professionals.

In the past editions the Regional Forum has hosted speakers such as Eric Garandeau, Michel Reilhac, Mike Goodridge, Roberto Olla, Ilan Girard, Martin Kanzler, Thomas Ruetters, Hido Bišćević, Dan Fainaru, Mia Bays, Antoine Virequem and many others.

The Regional Forum target audience and participants are representatives from film funds, national film centers and festivals, decision makers on the political level, producers, distributors and exhibitors as well as other film professionals.

Having recognized the significance of the specific issues discussed at the Forum along with networks created as the basis for creating a charter for the next generation policy in the audio-visual field in Southeast Europe, the Sarajevo Talent Campus has integrated the part of the program of the conference into the program designed for talent producers. Therefore, talent producers will have an opportunity to attend two discussions.

Cultural Policy: How to Boost the Impact of Creative Industries on Local Societies and Economies?

Speakers: Thomas Hailer, Berlinale; Dave Moutrey, Director & CEO, Cornerhouse & Library Theatre Company; Mirsad Purivatra, Director, Sarajevo Film Festival
11:00 // Hotel Europe

Closing a Gap between Documentary and Fiction •

With Pirjo Honkasalo, moderated by Tue Steen Müller
12:15 // ASU Open Stage

In her rich career, Pirjo Honkasalo, one of the most prominent and influential directors and cinematographers from Finland has been switching between feature films and documentaries.

Pirjo explores human experience and analyzes the most inner worries by dealing with theological themes, spirituality and war ordeals. In doing so, she shifts from documentaries to fiction and vice versa depending on the prevailing emotion at the time – whether she is in search for the logic of a dream found in fiction or purifying concreteness found in documentaries. Moreover, observational method and stylization add a sense of fiction to her documentary films and blur the lines between documentary and fiction.

In the conversation moderated by Tue Steen Muller, Pirjo will talk about her work and the examination of these borders, if they exist at all.

Connecting the Creative Communities Around the Globe Through the Art and Science of Film (I)

12:15 // ASU 3b

A joint project between the Academy of Motion Picture Arts and Sciences International Outreach program and the Sarajevo Talent Campus

Throughout the globe, the Academy seeks to inspire local and regional filmmaking communities by sharing the expertise of its professional filmmaker members, who are recognized as leaders in their crafts, as well as fostering an appreciation of each culture's unique stories. Local partners are engaged and long-term relationships forged, with the goal of supporting the ability of local filmmakers to share their vision, while enhancing their technical capabilities and their sense of themselves as artists.

The Academy's International Outreach program brings visiting artists to countries with developing film industries, as well as creating opportunities for creative conversations between emerging and established

filmmakers from many nations. Ongoing projects are currently underway on four continents: Asia (Vietnam), Africa (Rwanda and Kenya), Latin America (Cuba) and the Middle East (Iran, Kurdistan/Iraq).

After the last year's successful video conference with the Academy of Motion Picture Arts and Sciences, this year, Sarajevo Talent Campus will host a group of artists from the Academy, who will hold several sessions for specific groups of participants and for all participants together.

STC PACK&PITCH – Pitching Session •

Moderated by Gabriele Brunnenmeyer

15:00 // Hotel Europe – Mezzanine Hall

Upon successful completion of the training, talents will get an opportunity for a five-minute pitch, assisted by the pitching trainer Gabriele Brunnenmeyer, in front of the audience, composed of distributors, producers, financiers (Sarajevo Film Festival guests, CineLink Co-Production Market participants). Possibility for further communication with the attending film professionals will be reached in form of less formal gathering.

Connecting Creative Communities Around the Globe Through the Art and Science of Film (II)

16:30 // ASU Open Stage

A joint project between the Academy of Motion Picture Arts and Sciences International Outreach program and the Sarajevo Talent Campus

Recommended Screening

HARMONY LESSONS, Director: Emir Baigazin

21:00 // Vatrogasac Cinema

Sarajevo Talent Campus Party

Apocalypse B.I.G. Time

23:00 // Atrium Garden, School of Economics and Business

DAY 8 / Saturday, August 24

Connecting Creative Communities Around the Globe Through the Art and Science of Film III (D,S)

10:15 // ASU Open Stage

A joint project between the Academy of Motion Picture Arts and Sciences International Outreach program and the Sarajevo Talent Campus

Business Models: Film Industry Between New Legislations and New Technologies

Speakers: Erik Barnett, State Department; Chris Marcich, MPAA; Tomislav Lukičić, EBU Cable Coordinator; Roberto Olla, Eurimages; Toni Beus APAW

Moderator: Zoran Vujasin, APAW

11:00 // Hotel Europe Conference Hall

Harmony Lessons – Moving from the Aesthetics to the Ethics of Film Language

Encounter with Emir Baigazin

12:15 // ASU Open Stage

HARMONY LESSONS, written, directed and edited by Emir Baigazin, has been proclaimed a discovery at the Berlin International Film Festival, where it was the only first feature selected for the official competition.

The film, which presents insightful study of bullying and revenge in a small town on the steppes of Kazakhstan, explored familiar and universal theme in the unusual setting and with a peculiar approach. This poetic drama, compared with the works of Gus Van Sant and Bresson, has ushered a young director into the big league.

HARMONY LESSONS will be screened at the 19th Sarajevo Film Festival as the part of the Kinoscope program and Sarajevo Talent Campus will host Emir Baigazin as one of the experts.

At the Sarajevo Talent Campus, Emir will hold a session for directors “Harmony Lessons – Moving from the Aesthetics to the Ethics of Film Language” and talk about aesthetic language of the film, but also about his path to success, more specifically, how the experience at Berlinale Talent Campus and at Cinelink Work in Progress helped him with everything that followed.

Complicit Engagement with Ulrich Seidl's Paradise Trilogy (D, P, S)

From the angle of Philippe Bober, Sales Agent and Producer

15:15 // ASU Open Stage

Ulrich Seidl's Paradise trilogy started to unfold last year in Cannes with PARADISE: LOVE, continued the same fall in Venice with PARADISE: FAITH and came to a conclusion this year in Berlin with PARADISE: HOPE.

Through the stories of middle-age Austrian women looking for young lovers in Kenya, a fervent Christian who devotes her vacation to missionary work and a 13-year-old girl in a diet camp, Seidl delivers a statement on human condition. Each character searches for paradise, through the body or the soul, fails to find it, learns something and possibly changes.

Underlining the popularity of Ulrich Seidl in the world of art house cinema, Philippe Bober's Coproduction Office has closed a large number of sale deals on the films.

Founded by Philippe Bober in 1987, Coproduction Office has a reputation for discovering and nurturing talent: as a producer, Philippe Bober was involved in early films by Lars von Trier (EUROPA, THE KINGDOM, BREAKING THE WAVES), Lou Ye (SUZHOU RIVER) and Carlos Reygadas (JAPON and BATTLE IN HEAVEN). Also, since their feature film debuts, Philippe Bober has been working with Roy Andersson (SONGS FROM THE SECOND FLOOR and YOU THE LIVING), Jessica Hausner (LOVELY RITA, HOTEL and LOURDES), Kornél Mundruczó (PLEASANT DAYS, DELTA), and Ulrich Seidl (DOG DAYS, IMPORT EXPORT).

In addition to the above, among Coproduction Office's international discoveries and top sellers are Takashi Miike's AUDITION, Thomas Clay's SOI COWBOY, Antonio Campos' AFTERSCHOOL, Vincent Patar et Stéphane Aubiers' A TOWN CALLED PANIC and two multi-award-winning Romanian films: Cristi Puiu's THE DEATH OF MR. LAZARESCU and Corneliu Porumboiu's 12:08 EAST OF BUCHAREST.

As Coproduction Office is known for original input that goes much beyond merely selling and producing films, Philippe Bober will do a case study of Seidl's PARADISE TRILOGY to illustrate an engagement of a producer in the work of an artist that includes creative production, involvement in the work, the process of re-editing and post production.

Sarajevo Talent Campus Closing Session

17:15 // ASU - Open Stage

After the intense program of lectures, panel discussions, workshops, film screenings, presentations and networking, the team of the Sarajevo Talent Campus will take stock of the Campus and say goodbye to talents hoping to meet them again at future festivals as successful filmmakers.

