

Programme Sarajevo Talent Campus #4

Events marked in: **YELLOW** are reserved for all Talents, **ORANGE** for Directors, **GREEN** for Actors, **PINK** for Producers, **PURPLE** for Scriptwriters, **GRAY** for combined groups of Talents, the ones marked with black dots are open to all accredited guests of the 16th Sarajevo Film Festival.

Saturday, July 24

Gloria Welcomes Talents

19:00 // Festival Square Terrace

The photos of the last year's talent actors will be exhibited at the Festival Square Terrace. The exhibition will be opened 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 4th Sarajevo Talent Campus.

Recommended Screening – Open Air Programme

21:00 // !hej Open Air Cinema

HONEY

Turkey, Germany, 2010, 35 mm, Colour, 103 min. / Director: Semih Kaplanoğlu

Sunday, July 25

Opening of the 4th Sarajevo Talent Campus •

10:00 // Festival Square Terrace

Talents are invited to attend the opening of the 4th Sarajevo Talent Campus!

A welcome address by the Director of the Sarajevo Film Festival, Mirsad Purivatra, will officially open the 4th Sarajevo Talent Campus.

Further, the representatives of the partners of the Sarajevo Talent Campus, Dieter Kosslick, Director of the Berlin International Film Festival and the Recipient of the Honorary Heart of Sarajevo 2010 and Matthijs Wouter Knol, Program Manager of the Berlinale Talent Campus as well as Frank Albers, Project Manager for Art and Culture at the Robert Bosch Foundation will greet talents and wish them successful work. Finally, coordinators of the Sarajevo City of Film Program and the Sarajevo Talent Campus will briefly present the program and announce competition.

Semih Kaplanoğlu, the winner of this year's Golden Bear at the Berlin Film Festival and the first lecturer of the Sarajevo Talent Campus #4 will also attend the opening.

Talent Campus Briefing •

11:15 // 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 #4.

Since it has been recognized that potential of the regional filmmaking lies in genuine stories, the focus of the 4th edition of the STC has been placed on storytelling. United under the theme Storytelling: From Your Backyard into the World, talents will have an opportunity to explore how turbulent histories can be

turned into capturing tales, how idiosyncrasies of a place can be told through the lives of ordinary people and how local particularities can be offered at global market and made universally recognizable.

Pursuing the theme in focus, the STC will, like in the last three years, 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. The STC will continue practice of workshops planned for particular groups of artists, so that actors, directors, producers and scriptwriters could get down to the specificities of their respective professions besides exploring the art of cinema in general.

Yet again, short film has found its way into the Campus program, as the most realistic and tangible option for talents to make a breakthrough into the industry. Talents will get an insight into the world of contemporary European short film at Minimarket, a short film platform designed to introduce key figures of international short film industry to regional directors and producers, attend screenings, lectures, meet experts and hopefully translate experience onto a screen through the Sarajevo City of Film project.

Last but not least, to make the entire filmmaking process complete, the two annual projects of the SFF, STC and Cinelink introduce a pilot project, Sarajevo Talent Campus Pack & Pitch, a special pitching training and session for scriptwriters, directors and producers. Apart from providing a networking platform, four selected project will be mentored by a pitching trainer and project consultants how to prepare projects for public presentation and apply knowledge in an actual pitch session before industry professionals at Cinelink.

Therefore, the program of the Sarajevo Talent Campus #4 is designed to encourage talents to look in their backyards for stories, offer practical advice how they could make the most of them, wrap them up and present them, hoping to enhance regional cooperation of young filmmakers through creative and successful projects in the Sarajevo City of Film program and beyond.

Opening Lecture by Semih Kaplanoğlu •

Tradition vs. Modern: Ebb and Flow of Cinema between Center and Periphery

12:15 // ASU – Open Stage

Turkish director Semih Kaplanoğlu, one of the most acclaimed writer-director-producers of contemporary film in Turkey, received deserved attention when his film Honey won the Golden Bear award at the 2010 Berlin International Film Festival.

Honey, the final part of Kaplanoğlu's Yusuf trilogy, which describes three stages of the life of a man in reverse chronological order is the fruits of Turkish new wave art house cinema that emerged in the mid-1990's proven popular among international audience and featured in competitions and film festivals in Europe.

The trilogy is told in reversed order, the story of a young man, a teenager and a little boy respectively, by peeling down the character and reaching the core, as the author says himself. The journey begins in Egg, with a young man lost in a big city, who goes back to his small town, continues with "coming of age" story in Milk following a young man struggling to find his place in changing face of rural and urban lives while battling traditional roles of masculinity and ends in childhood in Honey. Both Egg and Milk earned him important national and international awards and were shown in the Regional Competition Program at the Sarajevo Film Festival two years in the row.

Honey tells the story of a boy who lives with his parents in an isolated mountain area and often accompanies his beekeeper father on the job. The boy is extremely introverted and finds it difficult to communicate with the world. Not even the strong bond with his father can protect him from the first year of school. The boy further closes down when his father disappears and decides to find him.

The character travels all the way to the childhood, the time when personality is formed and the world discovered; when soul is pure and closer to God, in search of the answers to the secret of human existence and self-discovery. At the same time, he returns back to his family, religion and Nature, primordial,

pristine world, the childhood of humanity. The journey explores universal issues concerning human existence, such as life, death and loss, faith in simple, minimalistic way, but using rich metaphors and symbols, alluding to religious myths and rituals. In the world that has become frighteningly real, Honey elevates a simple story onto spiritual level and etches it with emotions. Just like poetry, which served as its primary source, it delivers emotion with as little words as possible, in a simple way and at slow pace, allowing going deeper into the story and adding spiritual dimension, nuances and details, analyzing and intensifying experience.

It is the exploration of spiritual and emotional sides of life that leads us back to traditional values and draws attention to a detail, taking time to dive deeper, contrasting the superficiality of modern life. Further, the popularization of slow cinema with its long takes, de-centered and understated modes of storytelling and pronounced emphasis on quietude and the everyday shows that viewers are ready to retreat from culture of speed to stillness and contemplation.

Cinema reflects the moods of society and flows accordingly. Semih Kaplanoğlu will explore the ebb and flow of cinema in the opening lecture: Tradition vs. Modern: Ebb and Flow of Cinema between Center and Periphery.

Opening Speed Matching

Everybody Meets Each Other

15:15 // ASU – Open Stage

This year, the Sarajevo Talent Campus decided to make the “Speed Dating” more extensive than in previous two years. For the first time, Talents will get to meet each other and emerging German producers, supported for the third time by the Robert Bosch Foundation. At the meetings 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 first “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 the first networking session of the sort in the region. This Speed Matching should be a networking platform in Southeast Europe offering Talents and the guests an opportunity to discover each other and establish contacts, which will hopefully result in short films made within the project Sarajevo City of Film, Co-production Prize project and some others.

Recommended Screening – Tribute to... Programme

21:00 // Vatrogasac Open Air Cinema

HADEWIJCH

France, 2009, 35 mm, Colour, 105 min. / Director: Bruno Dumont

Sarajevo City of Film – Gala Screening of 4 Films

23:30 // Cinema Meeting Point

SARAJEVO CITY OF FILM fund was launched in 2008, with the aim to encourage and motivate young film directors from the region of South-Eastern 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, one of the directors will be the recipient of the Atlantic Grupa Award, granted by the project partner Atlantic Grupa. All four directors will also compete for other two awards, one provided by British Council and the other through the joint project Operation Kino (project supported by MEDIA International). We proudly present four short fiction films: The Ticket Collector, Frigidance, Smart Girls and Reverse:

THE TICKET COLLECTOR, Catalin Musat

The violent clash encounter between a ticket collector and a drunk without a ticket, in the tram, turns into an unexpected possible friendship.

FRIGIDANCE, Kelmend Karuni

What would mean to dare? In a bizarre tango lesson, everybody is pretending to dance without any music. Everybody follows the directions of the tango teacher, who leads every couple to a more passionate approach to the tango. She urges them to feel it, to pretend that the music and rhythm is leading their steps. Ema, one of the students, tries to break this absurd just for once and be herself. She does something that maybe spoils the balance of this awkward reality.

SMART GIRLS, Hana Jušić and Sonja Tarokić

While Marija is set with her boyfriend, her roommate Nikolina is still a virgin. But, after realizing that the social practices have changed, she has to follow her duties and restructure her beliefs.

REVERSE, George Grigorakis

Marco wants to teach his son how to protect himself.

His son wants his Mom back.

His lover wants to protect herself.

Her son Adis, knows how to protect himself!

Marco is caught into a situation where he is unable to protect himself or his son.

Words and actions work in reverse.

Monday, July 26

In Search of a Backyard Story

Presentation of the Project Sarajevo City of Film by Izeta Građević,

Jovan Marjanović and Ivana Pekušić

10:00 // ASU – Open Stage

SARAJEVO CITY OF FILM is the fund supporting the realization of short micro-budget films, created through artistic and technical cooperation between the young film authors from the South-Eastern Europe.

For many years, the Sarajevo Film Festival has been developing program platforms which aim towards providing support and promoting of the new young film scene in the region. A part of this strategy is being successfully implemented through the activities of the projects of Sarajevo Talent Campus and the CineLink. It is in this framework that our project, SARAJEVO CITY OF FILM, represents a natural upgrade and linkage between these two fields of activities – the education, i.e. training, and the film industry.

The presentation of the Sarajevo City of Film project will be an opportunity for the participants in the Talent Campus to learn about the rules of participation in the project and to hear directly from the members of the selection board what stories capture their attention.

The Coordinator of the program, Ivana Pekušić, will inform talents how to apply for Sarajevo City of Film project, while the members of the Selection Board, Izeta Građević, Creative Director of the SFF and the Script Consultant for the Sarajevo City of Film projects, and Jovan Marjanović, Head of Cinelink and Producer, will share their experience related to work on short films with special emphasis on how to select and develop a good story for short micro-budget film.

COFFEE WITH... Sarajevo City of Film Directors •

Presented by Atlantic Grupa and moderated by Ivana Pekušić

11:00 // Festival Square Terrace

Directors of the films made as the part of the project Sarajevo City of Film 2010 will share the experience gained from the work on short films with the representative of Atlantic Grupa, Ivana Pekušić, Sarajevo City of Film Coordinator and audience at the Festival Square Terrace.

Speed Dating

Young German Producers Meet Talents

12:15 // ASU – Open Stage

Robert Bosch Foundation, the partner of the Sarajevo Talent Campus continues to extend its support through representatives, Karin Angela Schyle, Andrea Wink and Frank Albers!

Robert Bosch Foundation 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.

Recognizing the Sarajevo Film Festival Talent Campus as an important platform for young German, Eastern and South Eastern European filmmakers in the region, this year, they will continue in the last year's fashion and present the Co-Production Prize for Young German and Eastern and South Eastern Filmmakers at the Opening of the 4th Sarajevo Talent Campus. Therefore, one more time, young filmmakers will be given an opportunity to explore the methods and creative styles of their partner country and contribute to the exchange and development of European cinema.

Moreover, this year, within two days, Robert Bosch Foundation will repeat the last year's initiative and introduce special guests to talents, but, this time, the encounter will be more dynamic. On day one, the special guests, ten German producers, will introduce themselves and their field of work to the talents. Afterwards, in a sort of speed dating, the talents will have the chance to meet the German producers in individual meetings limited to 5 minutes each. These first meetings are a kind of "Get Together" to exchange ideas and projects and to get to know each other.

After the "Speed Dating", there will be a timetable for the registration of individual "One to One Meetings".

Welcome to the STC Workshops

As the Sarajevo Film Festival was gaining momentum in the region, the platform for the Sarajevo Talent Campus was being created with the intent to offer regional artists a chance to receive education, strengthen cooperation by exchanging experience and participating in joint projects and eventually reach European and international market.

That is precisely why the Sarajevo Talent Campus offers theoretical but practical education as well, trying to enhance the transition from a group of creative and talented young film professionals to true professionals. Therefore, this year, like in the past three years, the goal of the Campus is to maintain balance 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 specific results and encourage interaction.

This year, the STC will continue the last year's practice of workshops planned for particular groups of artists. That way, actors, directors, producers and scriptwriters, apart from receiving knowledge and experience about filmmaking in general, will be able to get down to the specifics of their respective professions, analyze and interact, while exploring the theme which is in the focus of this year's Campus: Storytelling – From Your Backyard to the World. At the 4th Sarajevo Talent Campus, notable professionals from the film industry, Licia Eminent, Katriel Schory, Leon Lučev, Jasmila Žbanić, Nancy Bishop, Szabolcs Hajdu, Izeta Građević, Aneta Lesnikovska, Sanja Ravlić, Miroslav Mandić and Lucile Hadžihalilović, some of them at the same time being the old friends of the Sarajevo Talent Campus and the Sarajevo Film Festival, will

hold workshops over one and two days.

Licia Eminent, creative script advisor, will hold a two-day workshop for screenwriters "Delivering a Story: More Particular, More Universal", designed to analyze the entire process of the development of a story with the focus on the research from a particular to the universal.

Katriel Schory, experienced producer and Managing Director of Israel Film Fund will also hold a two-day workshop for talent producers "Producer on Constant Lookout for an Authentic Story", encouraging talent producers to take on more pro-active and creative role in their profession.

Leon Lučev, one of the most prolific Croatian actors, who has become the brand of the Campus over the past three years, and Jasmila Žbanić, acclaimed and awarded Bosnian directress, in Actor Workshop "Close-Up and Personal", will start from a close up and use exercises in front of a camera to encourage relaxation with a partner in joint effort for a good scene.

Moreover, this year, for the first time, Nancy Bishop, American casting director, will hold two casting seminars (tailor made), one for actors and one for directors. Talent actors and talent directors are welcomed to sit and interact in each other's session.

In the session for talent directors, Hungarian filmmaker, Szabolcs Hajdu, whose film *Bibliothèque Pascal* is in the Regional Competition Program of the SFF, will explore storytelling techniques, the extent of power that a storyteller holds and the complexity of narrative where reality and fantasy do not exclude each other. Izeta Građević, Aneta Lesnikovska and Sanja Ravlić, the Script Consultants for the Sarajevo City of Film projects together with Miroslav Mandić, Script Consultant for the CineLink projects and Lucile Hadžihalilović, filmmaker, will convey knowledge, skills and creativity to talent scriptwriters within the session "Intensive Story Coaching: Your Story, Your Script", helping them improve their scripts, avoid potential traps and overcome problems.

Close-Up and Personal (I)

Workshop for Talent Actors by Leon Lučev and Jasmila Žbanić

12:15 // ASU – Backstage

In 1997, together with her friends, Jasmila Žbanić founded Artist's Association Deblokada, through which she produced, wrote and directed numerous documentaries, video works and shorts. Her work has been screened at film festivals and exhibitions worldwide. Highlights include her short *Birthday* (part of the omnibus film *Lost & Found*), a look at the different paths taken by two young girls - one Croatian, one Bosniak; the 2002 documentary *Red Rubber Boots*, which follows Bosnian mothers searching for their children; and documentary *Images From the Corner*, a moving personal account of a young woman seriously wounded during the war who watched in pain as a foreign photographer snap pictures of her.

Her first long feature film *Grbavica* (2005), a moving portrayal of Bosnia's post-war trauma, received numerous awards including Golden Bear at the 56th International Film Festival in Berlin. Her second long feature *On the Path* (2009), the story of a young couple trying their best to overcome unexpected obstacles that threaten their relationship was among nominations at the 60th Berlin International Film Festival.

Following his brilliant performances in Croatian box-office hits "How the War Started on my Island" (1996) and *What's a Man without a Mustache* (2005), as well as in internationally awarded films like Žbanić's *Grbavica* (2006) and Vinko Brešan's *Witnesses* (2003), Leon Lučev became one of the most popular and productive Croatian actors of his generation. His performance in *Buick Riviera* won him the Heart of Sarajevo for the Best Actor and he received the Golden Arena at the Pula Festival for the best male supporting role in Brešan's *It Will Not End Here*. He recently appeared as a lead male role in Jasmila Žbanić's *On the Path*. He is not just an old guest of the Festival, but also a faithful supporter of young authors, which he only confirmed by coming to the Sarajevo Talent Campus four years in the row, from the very beginning. He has become the brand of the Campus and the friend of the Festival.

Already proven collaborators in making movies, Jasmila and Leon teamed up to deliver a workshop to help actors 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", Jasmila and Leon, as a directress and an actor, will use different perspectives to work with talent actors and improve their performance on camera. They will focus on close up, distribution of energy in a close up and the difference between an actor and a character. They plan 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.

The work will be divided into a preparatory session, a recording session and a session where talents will watch and discuss the recorded material.

Recommended Screening - Tribute to... Programme

15:00 // Cinema Meeting Point

FLANDERS, France, 2006, 35 mm, Colour, 91 min. / Director: Bruno Dumont

Career Interview with Bruno Dumont by Howard Feinstein

Member-I'd like to think he would prefer the word "prisoner"-of no particular school of filmmaking, in fact, no particular school of thought, period-gallic director Bruno Dumont works on some special periphery of movie production. A philosopher by nature as well as by profession, a highly secular explorer of our spiritual yearnings and the powerful carnality with which they can be at odds, he has a unique take on our internal conflicts, and how they often surface as extremely violent acts-sexual, homicidal, or some combination thereof. Most of his films take place in the gray north of France, where he has always resided. The Tribute to...Bruno Dumont at the Sarajevo Film festival kicks off July 23 with the opening night screening of *Hadewijch* (2009), in which a young woman seeks salvation in all the wrong places. Julie Sokolowski, as usual for Dumont a nonprofessional actor, gives an unforgettable performance as a privileged young Parisian Catholic ripped apart from the battle between body and soul. Dumont will be present for the retrospective, which includes all of his other features: his debut, *La vie de Jesus* (1997); *Humanite* (1999), which garnered three prizes at Cannes; the controversial English-language film *Twentynine Palms* (2003); and the potent antiwar drama, *Flanders* (2006). Also showing are some of his exceptional industrial shorts, which frequently invert convention. As is the custom, the Tribute will close with a public career interview with the director.

By Howard Feinstein

Recommended Screening – Panorama Programme

18:00 // Cinema Meeting Point

SELF, USA, 2010, HD CAM, Black & White, 20 min. / Director: Oleg Dubson

FLOODING WITH LOVE FOR THE KID

USA, 2009, DVD, Colour, 107 min. / Director: Zachary Oberzan

Recommended Screening – All Shorts Programme: EFA Shorts 2 – Nominations 2010

23:30 // Cinema Meeting Point

LIGHTS, Germany, 2010, 35 mm, Colour, 14 min. / Director: Giulio Ricciarelli

TUSSILAGO, Sweden, 2010, 35 mm, Colour, 15 min. / Director: Jonas Odell

OUT OF LOVE, Denmark, 2009, HD CAM, Colour, 29 min. / Director: Birgitte Stærmosse

VENUS VS ME, Belgium, 2009, 35 mm, Colour, 27 min. / Director: Nathalie Teirlinck

MARIA'S WAY, Scotland, 2009, HD CAM, Colour, 16 min. / Director: Anne Milne

Tuesday, July 27

Co-Production Prize Breakfast •

9:30 // Festival Square Terrace

Co-Production Prize breakfast will take place at the Festival Square Terrace, where the idea of the Co-Production Prize will be introduced. Representatives from the Robert Bosch Foundation will be present to answer questions in an informal atmosphere. The deadline for the submissions for the next Co-Production Prize is October 31, 2010. Applications are available for download at www.coproductionprize.com

One-Man Act •

Meet Panorama Filmmakers: Zachary Oberzan, Oleg Dubson and Damien Chazelle

10:30 // ASU – Open Stage

Zachary Oberzan, Oleg Dubson and Damien Chazelle are young and adventurous Panorama filmmakers whose artistic expressions transcend objective limitations and prove that a great film can be made with nothing but love of the work. Their creative processes were different, but all three of them started with kernel for an idea, wrote scripts and executed films with very little money.

Oberzan's *Flooding with Love for The Kid*, Dubson's *Self* and Chazelle's *Guy and Madeline on a Park Bench* are presented within the SFF Panorama Programme.

Zachary Oberzan is an original member of New York City's Nature Theater of Oklahoma. In 2007 he completed his first feature film, *Flooding with Love for The Kid*, currently being screened at film festivals and art institutes throughout the US and Europe.

His new solo theater/film work, *Your brother. Remember?*, premiered in May 2010 in the Kunstenfestival-desarts in Brussels, and is preparing for a worldwide tour. In 2010/11 he will collaborate with the Dutch group Kassys on a new piece, *Cliffhanger*.

Oberzan's film *Flooding with Love for the Kid* is the adaptation of David Morell's novel *First Blood* about young man Rambo and his one-man war against a small town and its sheriff. The film was shot for \$96 in a 220 square foot studio apartment, adapted, directed, filmed, acted, designed and edited by one man.

Oleg Dubson was a member of theater-studio *Class-A!* in Minsk, Belarus. He studied filmmaking in New York and continued theatrical endeavors with experimental troupes *Science Project* and *Laboratory Theater*. *Self* is Oleg's fourth short film. It premiered in the Forum Expanded section of the Berlin International Film Festival in February of 2010. As a sort of a self-portrait, the film follows a young man whose morning routine is continuously interrupted by daydreams.

Damien Chazelle devoted himself to jazz drumming and received rewards at jazz competitions. *Guy and Madeline on a Park Bench* began as a short for Damien's senior thesis at Harvard University. He eventually expanded it into his first feature. His work also includes *Kiwi* (2006), *I Though I Heard Him Say* (2005) and *Mon Père* (2004).

In *Guy and Madeline on a Park Bench*, Damien uses fantasy to tell the story about a real life in which the former lovers' thoughts drift to each other and prospects of a possible reunion. He followed improvisatory and documentary style to make a film about people communicating through music.

In a discussion about these three films, the authors will share their journey from personal playacting to the broad audience.

Casting for Directors Seminar with Nancy Bishop

12:15 // ASU – Open Stage

Nancy Bishop is an Emmy-award nominated American casting director with a Prague address, who has cast over fifty American and British films, including major feature films like Polanski's *Oliver Twist*, *Hellboy*, *Bourne Identity*, G.I. Joe, *Prince Caspian* and recently completed *George Lucas's Red Tails*. In addi-

tion to being a casting director, Nancy is committed to actor training and has developed a proven method for film acting technique. She has been teaching master classes throughout Europe, the UK, and the US, and she is the chair of the Acting for Film Department at the Prague Film School. In addition to being a casting director, Nancy is committed to actor training and has developed a proven method for film acting technique. She has been teaching master classes throughout Europe, the UK, and the US, and she is the chair of the Acting for Film Department at the Prague Film School.

During the 4th Sarajevo Talent Campus, Nancy Bishop will put her experience across to young actors and directors in two seminars: Casting for Directors and Casting for Actors. Talent Directors and Talent Actors are welcomed to sit in each other's sessions and interact.

In Casting for Directors seminar, CSA Casting Director Nancy Bishop will share her knowledge of the casting process from production point of view and also how to work with actors. Casting is one of the most important aspects of filming, and starring cast can make the difference between a film being greenlit or not. In this seminar Ms. Bishop will speak about the mechanics of the casting process, casting the lead that can get a film greenlit, making deals, casting supporting talent, conducting auditions to get the best work out of actors, working with professional vs. amateur talent.

Delivering a Story: More Particular, More Universal (I)

Workshop for Talent Scriptwriters by Licia Eminententi

12:15 // ASU – 3c

The idea behind the 4th edition of the Sarajevo Talent Campus is to focus on the stories from the region delivered to a wide audience, reflecting historical developments and the problems of post war and transitional societies united under the theme: Storytelling - From Your Backyard to the World.

Attention will be paid to the careful analysis of the entire process of storytelling – from an idea to a film, including all narrative elements, characters, plots, dramatic situations and the points of view.

This year, Licia Eminententi, creative script analyst, will share experience of delivering truthful stories about what is local and distinctive in a surrounding, helping talent scriptwriters sharpen their senses for what is specific around them and how it can be elevated to become universally recognizable.

Licia Eminententi worked as an administrator for the cinematographic European Coproduction Funds, Eurimages, and was in charge of the international sales for Gemini Films. She has been expert/reader for Arte France Cinema and she continues her collaboration with the Eurimages Funds as expert, as well with Media Program. She's one of the member who founded the BLAC (Collectif for the cultural action for cinema and audiovisual) and teaches "image" in several workshops (also colleges in and out school time). Her short films received awards and were selected in many festivals worldwide: *Intimisto* (23'30"), *La Petite Fille* (19'), *Fraternitas* (17'30").

Licia will hold a two-day workshop for screenwriters. She will use the analysis of two films, which are specific, distinct and universally recognizable, but also take interactive approach and employ "practical examples". Both sessions will be divided into two parts. On day one, in the first part of the session, she will use a film from the region of Southeast Europe, 4 months, 3 weeks and 2 days by Christian Mungiu, as a successful example of a story dealing with a problem which emerged as a result of the restrictions during the dictatorship regime in Romania. In the second part, she will help talents brainstorm a scene they are supposed to write for the following day.

Producer on Constant Lookout for an Authentic Story (I)

Workshop for Talent Producers by Katriel Schory

12:15 // ASU – Backstage

Whereas last year Katriel Schory, noteworthy and experienced producer, addressed the partnership between Director and Producer, this year, in the workshop for Talent Producers "Producer on Constant Lookout for an Authentic Story", he will draw on his experience and focus on the role of producer and his

never ceasing duty to be on a lookout for a good story.

Katriel Schory was in charge of the production of documentary films and dramas which won prestigious awards and international coproduction with BBC, ARD, VARA, PBS. In the beginning of the 1980's, he worked as Assistant Producer and Line Producer of the award winning feature film *Beyond the Walls* (Film Critics' Award, Venice 1984, nominated for Best Foreign Film, Academy Awards 1985).

In 1984, he established his own production company BELFILMS LTD and until 1998 he produced over 200 films including award winning feature films, documentaries, TV dramas, studio TV shows, and international coproduction. In 1999, he was appointed Managing Director of Israel Film Fund, the institution which was supposed to encourage, promote and invest in Israeli feature films.

Considering technical and budget restraints, as well as oversaturated market, the best resource young filmmakers in the region have lie in their backyards – creative and authentic stories waiting to be launched into the world.

Katriel believes in more active role of Producer, the system of checks and balances in making films, as he calls it. In his opinion, as true capital lies in creative ideas, a good story is the most valuable asset and therefore producers should sharpen their senses and always be on the hunt for stories that can be turned into films by reading books, magazines, listening to what is going on around them, tracing ideas instead of waiting for stories to happen.

Within this year's workshop for Talent Producers, Katriel Schory will use one Bosnian film (*On the Path* by Jasmila Žbanić), one Israeli film (*Ajami* by Scandar Copti and Yaron Shani) and a short assembly of selected scenes from recent feature Israeli films as examples of how authentic stories may win world-wide recognition.

One to One Meeting

Young German Producers Meet Talents

15:00 // ASU – Open Stage

On day two, the talents will have an opportunity to to present their projects to potential producers and co-producers from Germany in "One to One Meetings". Each meeting will last up to 15 minutes and the goal is to use the time in order to find partners for a team that can compete for the 2011 "Co-Production Prize" of the Robert Bosch Foundation.

The German producers are: Marieke Bittner, Malte Can, Philipp Dettmer, Leonid Godik, Meike Goetz, Zorana Musikić, Nicole Ringhut, Alexandra Szymanska, Tim Wustrack and Paul Zischler.

Experts for the Speed Dating and the One to One Meetings are: Frank Albers, Robert Bosch Foundation; Karin Angela Schyle, Co-Production Prize of the Robert Bosch Foundation; Andrea Wink, goEast-Festival.

Screening of the Co-Production Prize Films (Robert Bosch Foundation) •

Presented by Frank Albers

17:00 // ASU – Open Stage

Every year the Robert Bosch Foundation issues three Coproduction Prizes for Young German and Eastern European Filmmaker in the category of animated, documentary and short film to the filmmakers working in the fields of production, directing, camera and screenwriting. Talents will have an opportunity to see some successful accomplishments that won Coproduction Prizes over the last three years:

AT HOME by Nenad Mikalčki, Germany/Serbia, Winner of 2009

Two young men are deported from Germany to Kosovo and into a home country, which no longer feels like home and whose language they don't speak. In this film the Serbian Director and his German Producer have developed together an inspiring story of two Ashkali-Roma travelling throughout Serbia.

RENOVATION by Paul Negoescu, Germany/Romania, Winner of 2008

Mother Doina tries to manage the renovation of the family's apartment. Her son Alex can hardly find any time for both the renovation and his girlfriend as the deadline for his graduation thesis comes close. His

grandmother Flori insists to help the family although her support is not always welcome.

ANNA BLUME by Vessela Dantcheva, Germany/Bulgaria, Winner of 2007

Anna Blume is a visual poetry about the lust of a man chasing a woman. The story takes on a surreal journey dictated by the mind of the poet. Lust and ingestion, disguised in love, drive the two characters to an end where love turns to be a very lonesome and strange place. The film is based on and inspired by the emblematic love poem from 1919 "An Anna Blume" by Kurt Schwitters.

Recommended Screening – Panorama Programme

18:00 // Cinema Meeting Point

LEBANON

Israel, Germany, France, Lebanon, 2009, 35 mm, Colour, 94 min. / Director: Samuel Maoz

Recommended Screening – Competition Programme - Features

20:00 // National Theatre

BIBLIOTHÈQUE PASCAL

Hungary, Germany, Romania, United Kingdom, 2010, 35 mm, Colour, 111. / Director: Szabolcs Hajdu

Wednesday, July 28

Casting for Actors Seminar with Nancy Bishop

10:15 // ASU – Open Stage

The session designed for actors will cover the main points of film casting technique. Actors will work one-on-one with Nancy, as if in a casting session. The scenes (in the English language), chosen from actual film projects that Nancy has cast, will include a variety of genres ranging from historical drama, to action/thriller to sci-fi. Each participant will get one-on-one coaching in front of the camera with Nancy. Talent Directors are welcomed to sit and interact in the session.

STC Pack and Pitch - Pilot Project

One-to-One Meetings by Ido Abram, Kristina Trapp, Alice Ormieres and Martichka Bozhilova

10:15 // ASU

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

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

Three-member jury consisting of Amra Bakšić Čamo, CineLink Manager, Kathi Bildhauer, BTC Talent Project Market Manager, and Carsten Spicher, Head of Archive of the International Film Festival Oberhausen, selected four participants for this year's "Sarajevo Talent Campus Pack&Pitch" Project. The participants are: Ilinca Belciu, Tijana Petrovic, Monica Stan and Aldo Tardozi.

Aside from online sessions, Talents will be mentored by a pitching trainer Ido Abram and project consultants: Kristina Trapp, Alice Ormieres and Martichka Bozhilova, who will teach them how to analyze their current projects, realize how to pitch them and to whom and thoroughly prepare them for written and oral presentation.

Among other things, Ido Abram worked for the International Film Festival Rotterdam as CineMart Director

and Head of Public Relations and Industry Affairs and was the director of the Binger Filmlab. In addition, he is a consultant of the Producers Network of the Cannes Film Festival, a member of the International Advisory Board of the CineMart, a member of the International Advisory Board of the Hong Kong Asian Film Financing Forum, and an advisor to the Dutch Film Fund. Ido is a board member of ACE and of MEDIA Desk Nederland, and a member of the European Film Academy. Since May 2010 he is Director of Communications of the EYE Film Institute Netherlands.

Kristina Trapp has worked at the German regional film fund MFG-Filmförderung Baden-Württemberg, as free-lance producer for ARTE, heading the Film Commission Strasbourg and with the European training program Masterclass Ludwigsburg / Paris. She joined EAVE in 2004 as Program Manager. In 2007, she became Deputy Chief Executive and was appointed Chief Executive in 2009. She has been matchmaker at the Berlinale Co-Production Market for the last few years. She is member of the documentary commission of the French regional fund Provence-Alpes-Côte d'Azur and of the European Film Academy.

Alice Ormieres joined ACE in January 2008. Previously she worked for three years at TS Productions (Paris) and for Ognon Pictures (Humbert Balsan).

Martichka Bozhilova has been producer of AGITPROP since 1999. Her films include Georgi and the Butterflies, The Mosquito Problem and Other Stories, and Corridor #8. In 2006 she received International Trailblazer Award launched by Robert Redford and Sundance Channel at MIPDOC in Cannes for creativity, innovation, originality and breakthrough in the field of documentary cinema. She is official representative of the European Documentary Network (EDN) in Bulgaria and director of the Balkan Documentary Center, based in Sofia.

Delivering a Story: More Particular, More Universal (II)

Workshop for Talent Scriptwriters by Licia Eminententi

10:15 // ASU – 3c

On day two of the Workshop for Talent Screenwriters, after Licia Eminententi analyzes Flandres by Bruno Dumont, as an example of the film from Western Europe, exploring psychological effects of the modern-day war fought overseas, she will discuss with talents the development of their ideas in written scenes, taking into account the focus: from particular to universal.

Producer on Constant Lookout for an Authentic Story (II)

Workshop for Talent Producers by Katriel Schory

10:15 // ASU - Backstage

Close-Up and Personal (II)

Workshop for Talent Actors by Leon Lučev and Jasmila Žbanić

12:15 // ASU – Open Stage

Middle East Stories •

By Renen Schorr, Jessica Landt and Falk Nagel

12:15 // ASU - Backstage

Since its foundation in 1989, the Sam Spiegel Film and Television School has become Israel's leading School of Film and Television achieving international acclaim and standing. This first independent film and television school in Israel has a large student body divided in three tracks: a comprehensive director's track, creative writing track and entrepreneurs producer's track. The school has had over 115 international retrospectives, while its films have been selected for around 130 film festivals each year, such as Cannes, Berlin, Venice, Clermont-Ferrand.

Beleza Film is Hamburg and Berlin-based company that produces films and documentary projects for national and international market with an emphasis on creative team work and collaboration.

The Beleza Film has just finished the project One Day in the West Bank, the ten day film workshop organized in cooperation with the Goethe Institute Ramallah and the Cinema in Jenin. In ten days, ten short films between 2 and 12 minutes were developed, filmed and edited. The ten participants applied with their short film ideas and were selected out of more than 50 applicants from the whole West Bank.

Talents will meet Renen Schorr, the founding director of the Sam Spiegel Film and Television School, a leading architect of modern Israeli cinema and a key figure in the Israeli film arena since the late 70's as a film director and educator and Jessica Landt and Falk Nagel, two producers in charge of Beleza Film, who developed and produced feature and TV projects for the international market.

Renen, Jessica and Falk will inform talents about the school and the project and show successful selected short films that put Israel and Palestine in a spotlight to demonstrate how much a backyard has to offer if only one wants to use it.

Short Film at STC #4

At the 4th Sarajevo Talent Campus, as in the past, lectures, discussions, conversations, workshops and practical sessions will offer knowledge and advice on how to improve artistic skills, but also broaden talents' horizons concerning the most realistic and tangible options for them to make a break through into the industry.

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 career. They focus on different topics, which larger, more commercial films avoid, giving larger freedom, enabling a filmmaker to take higher risk.

In this year's edition of the Sarajevo Film Festival, besides finding its way to the screen, within the Competition Programme – Short, New Currents Short and Sarajevo City of Film, short film found its way into the festival via the industry-linked event, minimarket. Minimarket is a short film platform designed to introduce key figures of international short film industry to regional directors and producers. Its purpose is to create market place for the exhibition of regional and international short film production and inform about promotion and opportunities.

Short Film as a Form of Expression •

Intro into the Short Film Industry by Vanja Kaluđerčić

With: Frederic Boyer, Carsten Spicher, Maïke Mia Hoehne, Erwin van 't Hart and Reto Bühler

15:00 // ASU – Open Stage

As the Sarajevo Talent Campus is involved in the market, the Sarajevo City of Film project will be presented as an example of regional production and talents will have a chance to benefit from it. Besides experimenting and networking with colleagues from around the region in the Sarajevo City of Film Program and sharing experiences amongst themselves during the Coffee With Sarajevo City of Film Directors, talents will receive the introduction to the industry of short film through the lecture of Vanja Kaluđerčić, Short Film as a Form of Expression – Intro into Production, Distribution and Promotion, and the European Film Academy and New Currents Short Screening.

Vanja Kaluđerčić, the SFF's New Currents Shorts Programmer, is one of the cofounders of Isola Cinema - a film festival dedicated to African, Asian, Latin American and Eastern European cinema. She contributed to the Human Rights Film Festival in Zagreb and the International Documentary Festival of Zagreb where she managed ZagrebDox Pro. She also worked at Hulahop Film and Art production company, and is in charge of production management of World Festival of Animated Films – Animafest. She was involved in the work of the Co-Production Office, where she was responsible for acquisition.

In her lecture, Vanja will start with the form of short film and use a couple of good examples of the European Film Academy shorts to show successful accomplishments in various categories that can serve as an orientation points for future works.

In the introduction to the short film industry, talents will hear the presentation of the entire process of the making of short films – preproduction, distribution, promotion and cover all the elements (financing, production, foundation, festivals, TV, sale, world sales) of European and – to lesser extent – regional industry of short film, as well as the introduction to the basic units of the European film industry, that is, who is who, what is the role of a producer, TS, what is sales, what is the role of festivals.

Specific ideas and examples of good shorts that illustrate various forms will be followed by the presentation of the festivals and short film programs: Berlinale (Maïke Mia Hoehne), Oberhausen (Carsten Spicher), Directors' Fortnight (Frederic Boyer), Rotterdam Film Festival (Erwin van't Hart) and Kurzfilmtage Winterthur (Reto Bühler) and the meeting with these leading short film curators in Europe from, who will show one or two shorts each.

Recommended Screening – Competition Programme - Features

20:00 // National Theatre

ADRIENN PÁL

Hungary, Netherlands, Austria, France, 2010, 35 mm, Colour, 136 min.

Director: Ágnes Kocsis

Recommended Screening – Open Air Programme

21:00 // !hej Open Air Cinema

IF I WANT TO WHISTLE, I WHISTLE

Romania, Sweden, 2010, 35 mm, Colour, 94 min. / Director: Florin Serban

Recommended Screening – New Currents Shorts Programme: New Currents Shorts 2

23:30 // Cinema Meeting Point

BERIK, Denmark, 2010, 35 mm, Colour, 16 min. / Director: Daniel Joseph Borgman

BAROQUE STATUES SHALL NOT CHEW BUBBLE YUM

France, 2009, 35 mm, Colour, 14 min. / Director: L'amicale du réel

GIRLFRIENDS, Holland, 2009, Mini DV, Colour, 15 min. / Director: Sabina Maria van der Linden, Nina Yuen

PHOTOGRAPH OF JESUS, United Kingdom, 2008, DigiBeta, Colour and B&W, 7 min. / Director: Laurie Hill

RANDEZ VOUS A STELLA PLAGE, France, 2009, 35 mm, Colour, 18 min. / Director: Shalimar Preuss

THE WEBSITE IS DOWN: SALES GUY VS. WEB DUDE

USA, 2008, DigiBeta, Colour, 12 min. / Director: Joshua Weinberg

LIVE A BIT LONGER, Belgium, 2009, 35 mm, Colour, 17 min. / Director: David Lambert

Thursday, July 29

Berlinale Talent Campus Breakfast •

With Matthijs Wouter Knol and Kathi Bildhauer

9:30 // Festival Square Terrace

The Berlinale Talent Campus is an annual creative academy and networking platform for 350 up-and-coming filmmakers from all over the world, taking place parallel to the Berlin International Film Festival (www.berlinale.de). The Berlinale Talent Campus lasts for six days and offers a huge variety of different program elements for directors, screenwriters, actors, cinematographers, producers, editors, sound designers, composers, production designers and film critics, who have the opportunity to learn from top ex-

perts and build international networks in the course of lectures, discussions, workshops and excursions. Apart from around 70 master classes and workshops, the Berlinale Talent Campus offers a range of tailor-made hands-on programs with mentors who personally coach you during the Campus. What to keep in mind when you apply for the Campus in Berlin? How to apply for a hands-on program you would like to take part in? How do Berlin and Sarajevo collaborate? What does the Campus community offer you throughout the year? Campus Program Manager Matthijs Wouter Knol and Talent Project Market Coordinator Kathi Bildhauer are here to tell you and answer your questions (www.berlinale-talentcampus.de).

Close-Up and Personal (III)

Workshop for Talent Actors by Leon Lučev and Jasmila Žbanić

10:30 // ASU – Open Stage

STC Pack and Pitch - Pilot Project

Pitching Training by Ido Abram

One-to-One Meetings by Kristina Trapp, Alice Ormieres and Martichka Bozhilova

10:30 // ASU

Intensive Story Coaching: Your Story, Your Script

Workshop for Talent Scriptwriters with Izeta Građević, Aneta Lešnjikovska, Sanja Ravlić,

Miroslav Mandić and Lucile Hadžihalilović

10:30 // ASU

In order to write good scripts young writers need good support and understanding why stories and scripts work. Talent scriptwriters will receive creative and practical guidance in the series of unique and original one-to-one script coaching sessions packed with information and tools for script development.

Izeta Građević, Aneta Lesnikovska, Sanja Ravlić, Lucile Hadžihalilović and Miroslav Mandić will convey knowledge, skills and creativity to talents, helping them improve their scripts, avoid potential traps and overcome problems.

Izeta Građević, Creative Director of the SFF, Aneta Lesnikovska, filmmaker and teacher of digital film at ARTez Institute for the Arts in Holland, and Sanja Ravlić, a senior consultant of the Croatian Audiovisual Centre, the governing film agency in Croatia, and Croatia's national representative on the Board of Management of Eurimages, are the Script Consultant for the Sarajevo City of Film projects and the participants of the Creative Collaboration. The Creative Collaboration is the Sarajevo Film Festival's CineLink development platform partnered with a London based script development company The Script Factory, along with the British Council, with the ultimate aim to nurture and support highly skilled people who can contribute to the creation of better films and TV drama for international film industry.

Lucile Hadžihalilović is versatile filmmaker, who apart from building her own filmography collaborated as writer, producer and editor with various other artists like Gaspar Noé, Jean-Michel Roux, Guillaume Breaud and Atlante Kovaite Her feature film *Innocence* (2004) was awarded at several festivals.

For a number of years Miroslav Mandić has worked as Script Consultant for the CineLink. He is the author of notable films and TV series in the former Yugoslavia and numerous documentaries for Czech Television.

Homemade Documentary Storytelling by Boris Mitić •

10:30 // ASU – Backstage

Besides being the part of regional and competition program, documentaries found their way into the Talent Campus again. This time, talents will have an opportunity to attend documentary master class held by Boris Mitić, independent documentary filmmaker, founder of Dribbling Pictures, a documentary film production company and lecturer at international film schools and festivals. Boris filmed, edited,

directed and produced three internationally acclaimed documentaries - *Pretty Dyana* (2003), *Unmik Titanik* (2004) and *Goodbye, How Are You?* (2009) - which played at 150+ festivals worldwide, received 18 awards and got broadcasts on over 20 TV channels.

In line with the theme of this year's Campus "From Your Backyard into the World", in his class *Homemade Documentary Storytelling – Combining Authenticity, Innovation and Market Imperatives*, Boris will focus on achieving local significance and universal recognition at the same time: "Every documentary is, could or should be different than all the others - in content, but also in form. Against budget restraints and saturated markets, our best resource remains creative dramaturgy, one that combines bold authentic stories with stylistic innovation and empathic universality required by ever more demanding audiences. This lecture presents tips & principles on improving your documentary storytelling, with illustrations from recent successful East European documentaries."

The lecture will include the hints on how to evolve as documentarist with or without film schooling, how to define criteria for finding crew and what to expect from pitching sessions. Therefore, Talents will receive the insight in various stages of the development of documentaries.

From Personal Experience of Director to the Golden Lion •

Case Study: Lebanon

With Samuel Maoz, David Silber and Katriel Schory

15:00 // Hotel Europe, Conference Room 1

Since its premiere at the last year's Venice Film Festival where it was awarded the Golden Lion for the Best Film, *Lebanon* by an Israeli director Samuel Maoz continues being acclaimed by the critics at international festivals. Sarajevo Film Festival is the latest station in its festival life – it is going to be screened within the SFF's Panorama Programme – whereas the Talent Campus participants will have the opportunity to take part in a case study in which Maoz will be explaining the making of his debut feature, as well as its success.

Lebanon portrays the first day of the 1982 Lebanon war from the perspective of four young Israeli conscripts making the tank crew. Israeli invasion on its neighbouring country finds them military-trained, but emotionally, mentally, and morally completely unprepared for the horror and terror in which they will soon find themselves, and to which their actions are going to even contribute. Frustrated with inability to get to the bottom of the logic of their battle assignment and isolation from the rest of the platoon, tankers fail to start functioning as a united crew. Narrow inside space of the tank makes them stay together but not feel as a part of the same team: mutual misunderstanding escalates even before the tank is set off to combat, and when solidarity finally arises, for some members of the crew it is already too late.

Misunderstanding and quarrels are caused by incapability to cope with the scenes of war they see through the scope of the gunner's turret. Although this device represents the prospect of power and force, the images soldiers see through it only destabilize them additionally. Although they cannot see "the bigger picture", the details they zoom are unbearably horrific: crushed villages full of shot civilians, dead bodies, cattle, destroyed and burned houses. Even the ones who survived in these murdered places, only contribute to their terror: a blind old man sits at the table unaware that there is a dead body across him; frantic woman whose daughter and husband have been just killed by the Israeli "salvation" troops, poor hen seller struggling on the ground mutilated by a tank projectile... Maoz does not hesitate to remind of the brutality of Israeli invasion in Lebanon, as one of the most brutal military operations in the recent history of the Middle East.

It were Maoz's harrowing memories of his personal experience of a tank gunner in Lebanon war that inspired the film, and the director significantly modelled the character of gunner Shmulik upon himself. This brings forward certain similarities between Maoz's film and Ari Folman's animated masterpiece *Waltz with Bashir* (2008), which in 2008 reminded of the invasion of Lebanon as the most traumatic moment of contemporary history of the Middle East. However, while Folman explores reasons that caused

repression and oblivion of own experiences from the Lebanon war, Lebanon is a work by a person who has remembered the most horrific parts of this war, or has never even forgotten them.

At the session entitled "From Personal Experience of Director to the Golden Lion - Case Study: Lebanon", in the presence of David Silber, producer, and Katriel Schory, on behalf of Israel Film Fund, Maoz is going to talk with the Talent Campus participants about how personal memories have been transformed into the script and into the film of characteristic visual and auditive texture, as well as about the reception of the film.

Excursion to CineLink

With Jovan Marjanović

16:30 // Hotel Europe

As a part of the Industry section of the Sarajevo Film Festival, CineLink represents a development and financing platform for selected regional feature-length fiction films destined for European co-production. Its activities are ongoing throughout the year and designed to meet the current need and expectations of Southeast Europe's film industry in its reshaping. The program includes: Development and Training, Co-Production Market, Work in Progress, Industry Events and Industry Office Activities. In its 8th edition CineLink will attract over 400 film professionals from all over Europe who have embraced CineLink as a way for development of their projects and a true catalyst in the filmmaking process.

Films developed and financed through CineLink such as I am from Titov Veles by Teona Strugar Mitevska, It's Hard to be Nice by Srđan Vuletić, Buick Riviera by Goran Rušinović, Donkey by Antonio Nuić, Honey by Semih Kaplanoğlu, If I Want to Whistle, I Whistle by Florin Serban, Tuesday, After Christmas by Radu Muntean, Adrienn Pál by Ágnes Kocsis, etc., are now a part of prestigious film festivals' selections and distribution catalogues throughout Europe. Screen International, one of the most important industry publications in the world, listed in 2008 the CineLink Co-Production Market of the Sarajevo Film Festival among the 13 most successful world film co-production markets. CineLink and CineLink Work in Progress are open for authors from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Greece, Hungary, Macedonia, Malta, Montenegro, Romania, Serbia, Slovenia, Turkey and UNMI Kosovo.

Jovan Marjanović, Head of Sarajevo Film Festival's 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.

When You Co-Produce...•

With Amira Kreševljaković, Leon Lučev, Daniel Mitulescu and Kirsten Niehuus

17:30 // Hotel Europe – Conference Room 1

The panel discussion "When You Co-Produce..." will offer an insight into contemporary co-production practices through a case study of two films, If I Want to Whistle, I Whistle (Florin Serban, Romania, Sweden, 2010) and On the Path (Jasmila Žbanić, Bosnia and Herzegovina, Austria, Germany, Croatia, 2010). These two films, both Berlinale 2010 Competition entries, emerged from diametrically different co-production structures. On behalf of the On the Path crew, Amira Kreševljaković, production coordinator, and Leon Lučev, co-producer, will attend together with Daniel Mitulescu, producer of If I Want to Whistle, I Whistle... and speak about the co-production of their respective films. Kirsten Niehuus, managing director, Medienboard-Berlin Brandenburg will join them in discussion about co-production in general.

On the Path being a result of a stable co-production structure based on a success of the directress's Golden Bear winning debut- Grbavica. Most of its co-producing partners already produced her previous film together and are currently co-producing her next film as well. All European co-production financing mechanisms were used, including an MG from a sales agent who participated in the financing from the very beginning. The film is also a good example of a regional co-production, as initial financing national film funds of Bosnia and Herzegovina and Croatia came respectively.

If I Want to Whistle, I Whistle..., on the other hand had a different starting position. First-time film-maker, making a prison love story with real inmates instead of professional actors, was not something many

co-producers or film funds would jump on at the script stage and although the project made its round on the co-production markets circuit it was financed and shot by its main production company with no foreign co-producers or sales agents. It wasn't before reaching the post-production stage that the project received international attention after being shown as a work-in-progress at Sarajevo's CineLink, where it found a partner in the Swedish post production facility Chimney Pot, who later co-produced the film raising finance from the Swedish regional Film I Vast fund. The film was selected for Berlin after which Celluloid Dreams came on board as an international sales agent and the film scooped the Silver Bear award and was sold worldwide.

Recommended Screening – organized for Talents only

19:00 // Cinema City 3

ON THE PATH, Bosnia and Herzegovina, Austria, Germany, Croatia, 2010, DVD, Colour, 100 min.

Director: Jasmila Žbanić

Sarajevo Talent Campus Party

Trashformers: The Fallen Keep Trying

23:00 // Dom mladih (Youth House)

Friday, July 30

ACE and EAVE Networking Breakfast

9:30 // Hotel Europe Terrace

In synergy with CineLink, STC is bringing 15 producers (participants of the Sarajevo Talent Campus), 5 emerging producers from France, Sweden, Germany, Netherlands and Austria, and 10 young emerging German producers (special STC guests whose attendance is organized by the STC partner - Robert Bosch Foundation) to the ACE and EAVE Networking Breakfast at CineLink in order to provide more possibilities to emerging talent to network with each other as well as with established regional and international professionals.

Les Ateliers du Cinema European (ACE) is a center for training and development geared towards helping independent European producers. Its objective is to guide, advise and offer opportunities to producers to exchange information, establish contacts, and make use of tailor made service. Every year a dozen of producers are selected to participate in ACE program and construct projects. It also gives producers a chance to experience international festivals through ACE events and meetings.

European Audiovisual Entrepreneurs (EAVE) is one of the leading training, development and networking programs for audiovisual producers in Europe. Over the past twenty years, it has delivered a variety of training programs at international, national and regional level. At the center of its activities, there is producers' workshop in the form of a yearlong professional development program delivered through three week long intensive workshop held in three different European cities for producers who want to develop coproduction network of knowledge, contacts and partners.

Intensive Story Coaching: Your Story, Your Script

Workshop for Talent Scriptwriters with Izeta Građević, Aneta Lešnikovska, Sanja Ravlić, Miroslav Mandić and Lucile Hadžihalilović

10:15 // ASU

ACE Interview with Christine Vachon

11:00 // Hotel Europe – Meeting Room 1

In the organization of ACE, Christine Vachon, Producer, will give an interview to Simon Perry, ACE Head of Board. Simon Perry is famous for a number of achievements in international production. As the Head of British Screen (1991-2000), he helped numerous European films make it to the screen, including Neil Jordan's *Crying Game* and Ken Loach's *Land and Freedom*. His experience covers the range of activities from filmmaking, creative development to production, finance and distribution.

Christine Vachon is an American movie producer active in the US independent film sector. After she produced Todd Haynes' controversial first feature *Poison* (1991), which was awarded the Grand Jury Prize at the Sundance Film Festival, she has gone on to produce many acclaimed American independent films including *Far From Heaven*, *Boys Don't Cry*, *On Hour Photo*, *Hedwig and the Angry Inch*, *Happiness*, *Velvet Goldmine*, *SAFE*, *I Shot Andy Warhol*, *Go Gish* and *I'm Not There*. Christine also runs *Killer Films*, the production company that celebrated its 10th anniversary. She has received numerous awards and published books on independent production: "Shooting to Kill" and "A Killer Life: How an Independent Film Producer Survives Deal and Disaster in Hollywood and Beyond".

Power of Storytelling

Workshop for Talent Directors by Szabolcs Hajdu

13:20 // ASU – Open Stage

This year, for the first time Sarajevo Film Festival is going to host Szabolcs Hajdu one of directors at the forefront of contemporary Hungarian cinema, whose film *Bibliothèque Pascal* is included in the Competition Programme Selection. Being at the same time the scriptwriter of this film, Hajdu is going to be the guest of the Talent Campus, which focuses on the scriptwriting, and where he is going to give the lecture on *Bibliothèque Pascal* which is interesting in terms of its narrative structure.

Unlike Hajdu's previous feature films – *Tamara* and *The White Palms* – *Bibliothèque Pascal* is not only more complex film in terms of the screenplay, but the story telling is one of its central motives. The main, central part of the film follows the travails of the film protagonist, a young Roma woman from Romania, who under the circumstances she was not able to control, loses her little daughter and becomes the victim of trafficking ending up in a bizarre brothel in Liverpool where she impersonates great characters of literature for high-brow yet murderous clientele. But how truthful is this story which makes the largest part of the film? It is not only a subjective story told by the Roma woman to a social worker in order to regain the custody over her daughter, but it also contains elements of surreal, such as materialising dreams, erasing completely the line between the reality and fantasy. Besides storytelling for the social worker, this Roma woman is forced to tell the stories to make a living, at first at the carnival to earn for a living, and later in a brothel, she is forced to "act" *Joan of Arc* by G. B. Shaw, as well as the character of *Desdemona*. According to Hajdu himself, the first idea about the film was inspired by a story of a Hungarian prostitute who liked talking about the most different adventures she had all over Europe where she allegedly worked, although it was obvious that she has never left her hometown.

Bibliothèque Pascal is therefore not only a collection of numerous exchanged stories of which the authenticity is impossible to confirm due to the facts kept secret by their narrators, but it is also a kind of meditation about the authenticity itself and the truth of the story. What is it that makes a story authentic? Do reality and fantasy exclude each other in a narrative? What is the relationship between the stories and the languages in which they are created and in which they are retold? What are the ways and the reasons due to which certain stories circulate among different nations, cultures, classes? And perhaps the key issue: who are the ones who decide which stories are worth telling, and which stories are to be or not to be believed in. The story about the narrative is always the story about power.

Then, it is not a surprise that *Bibliothèque Pascal* is at the same time a film about the entire range of modern social phenomena: about the relationship between the European East and West, organised

crime, family transformation, migration, gender and sexual violence, consumerism, poverty, role of art ranging from folklore over circus to high culture, interweaving of traditional, modern, and postmodern. And yet, posing many questions and tackling contemporary phenomena through emphasised fairy tale-like and fantastic fiction was not possible without controversies. As every time when certain social trauma is shown through representations and narratives not pretending to authenticity (such as in a form of documentary or a type of realism), so did the *Bibliothèque Pascal* provoke the questions such as if its form is appropriate for its content. Is it possible to talk about social traumas as trafficking or sexual abuse in a fairy tale-like manner? Is it not that the very form of fiction disfigures in a way such social problems, representing them as exotic and too aesthetic, depriving them of their authentic traumatic quality?

In that regard, vigorous colours and lively mise-en-scene of the *Bibliothèque Pascal* should not be misleading. Hajdu did not yet lose his trust in a fairy tale and fiction as genres that can very much so convey traumatic character of many contemporary phenomena. In a fairy tale background of his film, crime and violence become even more cruel and emphasised, so that any kind of revising or toning down of the reality is out of question. In a contemporary world dominated by pseudo-documentary forms such as TV reality shows, *Bibliothèque Pascal* is a more than welcome reminder of potentials of a fairy tale, myth, and fiction which, in the mainstream film, have been most often deprived of power to provide social comments, and are reduced to the spectacles in which there is nothing else to be seen but special effects. The challenges of writing and filming of the *Bibliothèque Pascal* are going to be the subject of the lecture Hajdu is going to give during the Talent Campus.

Animation in a Nutshell

Workshop for Talent Producers by Ivan Ramadan

15:15 // ASU – Open Stage

As an emerging filmmaker, Ivan has produced all of his films by himself in the environment that offers little encouragement for young artists. His first film *Tolerantia* (2008) became successful in Bosnia and around the world. It is the first 3D animated film produced in Bosnia and Herzegovina. The film was awarded with seven awards including the nomination for the best short film by the European Film Academy (EFA) 2008. It was shown in the official selection of 35 film festivals. In 2010 Ivan created a 2D animated short *Wondermilk* which is also the pilot episode of the future TV series for children. He is currently finishing the production of his third short film *Kiyamet*.

In the session for producers *Animation in a Nutshell*, Ivan will share his experience and speak about working on animation, but with especial emphasis on production aspect of his work.

STC Pack and Pitch - Pilot Project •

Pitching Session

17:00 // Hotel Europe – Meeting Room 1

Upon successful completion of the training, talents will get an opportunity for a five-minute pitch, assisted by the pitching trainer Ido Abram, in front of the audience, composed of distributors, producers, financiers (Sarajevo Film Festival guests, CineLink Co-Production Market participants). Matthijs Wouter Knol, Berlinale Talent Campus Program Manager, will make an introduction. Possibility for further communication with the attending film professionals will be reached in form of less formal gathering.

Recommended Screening – Panorama Programme

18:00 // Cinema Meeting Point

ENTER THE VOID

France, Germany, Italy, 2009, 35 mm, Colour, 143 min. / Director: Gaspar Noé

Saturday, July 31

Enter the Void with Gaspar Noé •

10:15 // ASU – Open Stage

After his first two feature films were screened at the SFF, French author Gaspar Noé is coming to Sarajevo with his third achievement and the burden of controversies that have been a part of his public figure since his early beginnings.

The film Noé made famous and notorious at the same time was *Carne* (1991), 40-minute film about an anonymous Butcher, who murders an innocent man he believes to have raped his autistic daughter. Middle aged, fat Butcher is, without any exaggeration, one of the most hate imbued characters ever played in film (Phillip Nahon). His villainous character is evident not only in his thoughts that through a voice off reveal that he would be rather slaughtering his customers than horses, but also in his almost incestuous relationship with his own autistic daughter. Naturalistic texture of the film is documented already at the very beginning, by authentic shots of horse slaughtering, and continued in the scene of giving birth, or the scenes of violence.

The story about the Butcher upon his return from the jail is continued in Noé's feature debut *Seul contre tous* (I Stand Alone) (1998). Representations of the ugly and of disgusting, as well as the scenes of violence and explicit sex (pornographic scene is inventively announced with a warning sign), did not only deepen the gap between the critics who have taken their stands apropos Noé already after the *Carne*, but they also reached wider audience causing even more controversies. No one brought Noé's status of an agent provocateur in question, but while ones were claiming that this was a self-indulgent and frivolous provocation, the others were claiming that it shed a light on actual social and political problems of Le Pen's France, such as racism and misogyny.

The character of Butcher is again shortly introduced at the beginning of Noé's next film *Irreversible* (2002), in which it seems as if he deliberately embraced all the attributes assigned to him by his attackers. A story about another rape and murder of a person mistakenly accused of it, offered two shocking images, even without the scenes of explicit sex: – nine-minute rape scene ending in smashing victim's head, and a total skull shattering by repeated blows with a fire extinguisher. Disgusted audience was leaving the hall, his attackers wiped out all doubts about having to do with a sadist and a pervert. On the other hand, positive criticism left little space for doubts about Noé being a sovereign author who pays more attention to the form of his characters than to shocking contents. *Irreversible* is also a kind of meditation about the role of time in a narration: the entire film is "told" in a retrospective, in what seems to be one uninterrupted scene. For the needs of filming, he designed a special camera to make the scenes which were impossible to make with the available cameras, which resulted in this film being an exceptional visual experience. Attention Noé pays to execution of his films – starting with photography, music and sound, to working with the actors making bravura roles – reminded many of Kubrick in his most vital days, and Noé himself contributed to this comparison through numerous references to Kubrick's films.

Enter the Void (2009) is, depending on the perspective, the latest Noé's shifting of boundaries, or only complacent pumping of shock value. All characteristic Noé's motives are there again: world of vices, social underground, bursts of violence and eruptions of sexuality, and everything has again been filmed in a way that only yesterday was unimaginable. However, this story about a small-time drug dealer who gets shot on the streets of Tokyo, still introduced something new in Noé's universe. His camera became, so to speak, a proof of existence of something that many did not recognise in his previous films – the soul. Most part of the film is made in a POV shot of the ghost of a murdered protagonist who continues to float over the city. It turns out that this spiritual premise is going to enrage Noé's attackers even more than his exercises in bestiality, while on the other side Noé is going to get even more acclaimed, which only yesterday was unimaginable almost as were his films – one of them being "Max Ophuels on Acid Trip".

A great opportunity to test the arguments of both sides – but also to enjoy the film in its own right – will be the screening of the *Enter the Void* at the SFF within the framework of Panorama.

Talents will have an opportunity to meet Gaspar and hear him talk about his career and artistic expression.

A Voyage of Self-Discovery - Woman's Perspective in Adrienn Pál •



Case Study with: Ágnes Kocsis and Éva Gábor

12:15 // ASU – Open Stage

Hungarian director Ágnes Kocsis is anything but a stranger to Sarajevo Film Festival. Her 2006 debut feature *Fresh Air* was screened within the Competition Selection of the 12th Sarajevo Film Festival, whereas the screenplay of her sophomore feature *Adrienn Pál* was awarded with the Magic Box award at CineLink. *Adrienn Pál* had its premiere within the Un Certain Regard section of the Cannes Film Festival, where she received FIPRESCI award thus confirming Kocsis' status of one of the most perspective emerging authors of the contemporary European cinema. While her film is going to compete for the awards in the SFF's main selection, Kocsis is going to be a guest of the Talent Campus and present a case study about development of this film, entitled "A Voyage of Self-Discovery - Woman's Perspective in Adrienn Pál".

Adrienn Pál is a story about an obese plump terminal-ward nurse Piroska, whose penchant for creamy cakes has suddenly found its match in her unexpected wish to find her long lost junior-high friend, *Adrienn Pál*. This rising obsession will only additionally emphasize the rifts in her emotional and social life. Her marriage is falling apart, and she is also faced with the intolerance by the working colleagues, in a morbid and lifeless terminal ward surrounding. On the other side, meeting with the old and forgotten school friends through which she is trying to trace *Adrienn Pál*, questions Piroska's own memories of the childhood. Search for a missing person becomes its own paradoxical aim, the means for Piroska to discover new things about herself.

In terms of Kocsis' auteristic signature, *Adrienn Pál* shares some key characteristics with her debut feature. Both films are focused on women protagonists that are plunged in every-day lethargy, deprived of any enthusiasm, energy, spectacle, humour. However, *Adrienn Pál* makes certain shifts. While the main protagonists of *Fresh Air* were mother and daughter in a conflict rooted in an inter-generational misunderstanding, Piroska, as undoubtedly a focal point of *Adrienn Pál*, is the main medium through which Kocsis tackles much wider range of problems and motives than it was the case in her debut. At first sight, Piroska's story is a story about a woman neglected in a loveless marriage, and marginalised by her morbid job, who is trying to heal her dissatisfaction in excessive meals. However, *Adrienn Pál* warns that Piroska's story is not only a story of her and about her, but also a story of others and about others. In her quest, Piroska becomes painfully aware of this, when it turns out that her memories of school days simply do not correspond to the memories of other people.

This is exactly the point where *Adrienn Pál* is a film not only about concrete intimate problems of a woman, or an artistic document of the state of contemporary society, but it is about re-examination of dividing line between personal and social. Where do we begin and where do we end as individuals, where does social start and where does it end? What is it that is genuinely ours, personal, and to which extent are we the children of our times and surroundings? How much our thoughts really belong to us? Are our memories truly authentic and what is their value and role in a broader social framework? Do our bodies actually belong only to us? And vice versa – how much the truth about the others that we are trying to uncover, such as the one about *Adrienn Pál* that Piroska is trying to discover, actually is the truth about ourselves? How much the feelings, memories or bodies of others are actually ours?

Adrienn Pál puts forward all these questions focusing on the subject of woman whose marginalisation is at the same time a kind of the privileged position. Piroska's life is largely, as it were, beyond life. Employed at the terminal ward, she is in a constant contact with agony and death as one of the retracted conditions of life and society. Kocsis underlines Piroska's position by placing her in front of the wall full of screens monitoring the heartbeats of all the patients at the terminal ward. Apart from being surrounded

by countless electronic impulses vibrating in front of her eyes, Piroška is also plunged deeply inside their electronic sound setting. To single out her own beat, from the mass of the beats of life, and to recognise it in its finiteness and mortality, might be a key comprehension that Piroška becomes aware of in her quest. The case study “A Voyage of Self-Discovery - Woman’s Perspective in Adrienn Pál” is supported by the Programme Culture for Development and it addresses one of the Millennium Development Goals - Promote Gender Equality and Empower Women. In this session, Ágnes Kocsis is going to analyse how motives such as obesity, memory, illness, and death, were integrated through a woman’s perspective in a multi-layered narrative. Since she is going to address the other aspects of production, such as casting, the leading actress Éva Gábor is also going to take part in the case study along with the film director.

Coffee with... Morgan Freeman •

15:00 // Festival Square Terrace

This year Sarajevo Talent Campus is also going to host one of the most famous and most charismatic actors of contemporary Hollywood, Morgan Freeman.

In 1980s Freeman finds his way to Hollywood. In the film *Brubaker* (1980, Stuart Rosenberg), a prison drama in which the leading character uncovers corruption behind the prison system in the Deep South, Freeman played one of the prisoners. Already by the end of the decade Freeman is going to be acclaimed as an exceptional actor among the profession colleagues. His first Golden Globe and Oscar nominations for the best actor in a supporting role came in 1988, for the performance of the Times Square pimp Fast Black in *Street Smart* (1987, Jerry Schatzberg). Just two years later he was nominated for the best actor in a leading role, for his role of a driver in *Driving Miss Daisy* (1989, Barry Levinson). This same year, Freeman performed in a brutal and gritty neo-noire film by Walter Hill *Johnny Handsome*, playing a sarcastic pessimist Lt. Drones, whereas in the *Glory* by Edward Zwick, the Civil War epic of the regiment made up of black soldiers, he played Major Cabot Forbes. All three films, each in its own genre and production range, did not only make Freeman globally recognised, but also made an announcement of the new attitude towards the issues of racial representation in Hollywood in 1990s. (Freeman’s partners in *Johnny Handsome* and *Glory* were Forest Whitaker and Denzel Washington, respectively.)

In his vitriolic attack against the Robin Hood: Prince of Thieves (Kevin Reynolds), Roger Ebert singled out Freeman as “the only major player who finds the right tone and voice for all of his scenes, ... find[ing] humour when it is needed, courage when it is required, and somehow even survives being given a running joke that has to be carefully nurtured from one end of the movie to the other.” His solid and substantial acting stature was occasionally used to provide rational, moral, and emotional gravity of action spectacle films such as *Outbreak* (1995, Wolfgang Petersen), *Chain Reaction* (1996, Andrew Davis), and *Deep Impact* (1998, Mimi Leder).

However, Freeman often achieved his best roles in films that enabled intimate acting communication and in which he played a guide and a protector. In *Shawshank Redemption* (1994, Frank Darabont), he again finds himself in a prison drama, playing prisoner Elis Boyd Red Redding who becomes a guardian to Andy Dufresne (Tim Robbins), in a story to become arguably the most cherished prison film of all times. In Daniel Defoe-inspired *Moll Flanders* (1996, Pen Densham), as Hibbles he tries to safeguard the main hero (Robin Wright Penn), while in *Amistad* (1997, Steven Spielberg) he plays a former slave and abolitionist fighting for the rights of slaves accused of mutiny. The most elaborated variation of the protective character is to be found in a quirky comedy *Nurse Betty* (2000, Neil LaBute), in which Freeman steals the show as an elderly contract killer Charlie who falls in love with a woman whom by all rules of his profession he has to kill. Although it might not seem so obvious, the same profile of the protective character can be found in Freeman’s appearances in comedies by Tom Shadyac *Bruce Almighty* (2003), and *Evan Almighty* (2007), in which he played the God assigning for a while his divine powers to a clumsy mortal. However, the most iconic performance of this kind, Freeman gave in the David Fincher’s instant classic *Se7en* (1995), in which he played calm and meticulous Lt. William Somerset who is, together with a

young and explosive partner Millsom (Brad Pitt), trying to catch a serial killer inspired by seven mortal sins (Kevin Spacey). *Somerset* is a neo-noir variation of a cerebral detective possessing professional devotion, education, analytical skills, and asceticism which make him a total opposite of his inexperienced partner, who is impulsive, thoughtless, and proves to be a person unable to reach high professional ideals and values which Somerset continuously defends and represents till the end. Freeman’s performance of Somerset was a blueprint for a character of a serial killer profiler Dr. Alex Cross played by Freeman in *Kiss the Girls* (1997, Gary Fleder), and *Along Came a Spider* (2001, Lee Tamahori).

Of particular importance in Freeman’s career is the cooperation with Clint Eastwood. In Oscar awarded *Unforgiven* (1992), one of the defining moments of contemporary Hollywood, Freeman plays Ned Logan, whose death and public humiliation is going to be revenged by William Munny, his best friend played by Eastwood. This film friendship continues in the *Million Dollar Baby* (2004), which earned Freeman an Oscar for the best actor in a supporting role for performance of Eddie “Scrap-Iron” Dupris, an old boxing coach working with young Maggie (Hilary Swank, awarded by the Oscar for the best actress in a leading role). Same as with the *Unforgiven*, Eastwood won the awards for directing and the best picture. Their latest cooperation was undoubtedly bringing an Oscar ring. *Invictus* is a story about rise of the underdog and maturing, with sports dimension, but of epic, national proportions. Instead of a forgotten coach, this time Freeman is playing Nelson Mandela, one of the most charismatic political leaders of today, who supports a South African rugby team: thanks to him, young white sports players, brought up as racists, make triumph not only over the competitors on the field, but also over their Afrikaan background, becoming mature in political sense. For this performance Freeman got an Oscar nomination for the best actor in a leading role, and anyone will hardly be surprised if he wins another Oscar in some of the future cooperation projects with Eastwood.

Cutting-Edge Film Language •

Meet New Currents Filmmakers Gust Van den Berghe and Michelangelo Frammartino

16:15 // ASU – Open Stage

Determined to invite only first and second films from up-and-coming directors, New Currents has featured promising filmmakers in previous editions that are now among the key figures of international independent cinema: Harmony Korine, Carlos Reygadas, Jia Zhangke, or Bruno Dumont (to whom the festival dedicates a retrospective this year), to name only a few.

Continuing to explore unconventional and daring film, in conversation with Gust Van den Berghe and Michelangelo Frammartino, we will learn about their beginning as filmmakers and experiences in making their first feature films.

Recalling the spirit of Italian Neorealism, *Little Baby Jesus of Flandr* by Gust Van den Berghe tells the story of the Three Kings in an astonishing and truly original visual and narrative form. Set among vast Flemish landscapes, this beautifully shot graduation project is brought to life by theater actors with *Down Syndrome*.

As a multidisciplinary artist, Gust Van den Berghe danced in theater pieces including for Praga Khan, the Royal Ballet of Flanders, Robert Groslot and Marc Bogaerts. His first feature film ‘*Little Baby Jesus of Flandr*’ is developed from his graduation project. Currently he’s developing his next feature film together with *Minds Meet*.

The film *Il dono*, by then-unknown Italian director Michelangelo Frammartino, was screened in New Currents in 2006. Last month in Cannes, Michelangelo won a main prize in the Directors’ Fortnight section for his second feature *Le quattro volte* and established his name as an upcoming director. In *Le quattro volte* Frammartino further pursues his exploration of the beautiful yet complex region of Calabria, Italy, which he began with *Il dono* –and offers a sui generis perspective on the universal relationship between man and his environment, the physical elements of nature and the soul.

During his studies, he self-produced a series of short films as well as various arts projects (painted decors, video clips, video installations). He teaches cinematographic language and technique at the EN-FAP Lombardia, and teaches courses in film language and scriptwriting at the CINELIFE education center. The session "Cutting Edge Film Language" will be an ideal opportunity for talents to discuss with New Current filmmakers if author film can really survive in the face of limited possibilities.

Sarajevo Talent Campus Closing Session •

17:30 // ASU – Open Stage

The Program Culture for Development is funded by the Spanish Millennium Development Goals Achievement Fund (MDG-F). It is a three-year program implemented in joint partnership between the three United Nations organizations in Bosnia and Herzegovina: UNDP, UNESCO, and UNICEF, in cooperation with the Ministry of Civil Affairs of BiH, Federal Ministry of Culture and Sports, Ministry of Education and Culture of RS, as well as other relevant institutions with authorities in the field of education and culture in the state, and co-financed by the state level authorities of Bosnia and Herzegovina.

Millennium Development Goals Fund (MDG-F) Program Culture for Development has become the partner of the SFF (STC, SCF). In that capacity, the Fund will be involved in the production of a short feature film within the Sarajevo City of Film program with the focus on one of the MDG problems and the organization of the case study: A Voyage of Self-Discovery – Woman's Perspective in Pál Adrienn within the Sarajevo Talent Campus, which relates to one of the MDG.

This way, besides benefiting from regional cooperation and education, young artists will draw attention to the eight international development goals that the UN member states and international organizations have agreed to achieve by 2015: eradicate extreme poverty and hunger, achieve universal primary education, promote gender equality and empower women, reduce child mortality rate, improve maternal health, combat HIV/AIDS, malaria and other disease, ensure environmental sustainability and develop a global partnership for development. The cooperation between MDGF and SFF will hopefully motivate youth to be actively involved in the creation of better future, human rights and equality.

As the Sarajevo Talent Campus is coming to a close and since this is the first cooperation between the STC/SCF and MDGF, the representative of the MDGF will join the team of the STC/SCF at the closing session and introduce the program, objectives and their importance. The team of the SFF will take stock of the Campus and say goodbye to talents hoping to meet them again at future festivals as successful filmmakers. In the meantime, the Coordinator of the SCF program will invite them to participate in the SCF program.

Recommended Screening – New Currents Programme

19:15 // Cinema City 5

THE FOUR TIMES

Italy, Germany, Switzerland, 2010, 35 mm, Colour, 88 min. / Director: Michelangelo Frammartino

Recommended Screening – New Currents Programme

21:15 // Cinema City 3

LITTLE BABY JESUS OF FLANDR

Belgium, 2010, 35 mm, Black & White, 74 min. / Director: Gust Van den Berghe

THANK YOU:

Academy of Performing Arts, Akova, Albanian Film Center, Art Servis, Asa Group. Atlantic Grupa, Azel France, Berlin International Film Festival, BBI Centar, Berlinale Co-Production Market, Berlinale Talent Campus, Berlinale Talent Project Market, BHT1, Cinematography Fund of Federation of BiH / Ministry of Culture and Sport of Federation of BiH, Coca-Cola, Croatian Audiovisual Centre, City of Sarajevo, Establish, Film Center of Serbia, HT Eronet, Izo Light, Living Pictures, MDGF, MEDIA International, MTV, Nestle, Office of Public Affairs – OPA, Podravka, Pro.ba, Radionica, Red Bull, Robert Bosch Stiftung, Sarajevo Osiguranje, Slovenian Film Fund, Solid State Productions, Team Consulting, The Royal Norwegian Embassy, Torte i to.

Adi Tunović	Elma Tataragić	Jovan Marjanović	Renen Schorr
Adnan Čehić	Emina Ganić	Karin Angela Schyle	Reto Bühler
Ágnes Kocsis	Emir Hadžihafizbegović	Kathi Bildhauer	Rusmir Efendić
Aida Memović	Emir Pekmez	Katriel Schory	Samuel Maoz
Alice Ormieres	Ena Dozo	Kirsten Niehuus	Sanja Ravlić
Alma Hadžić	Enrico Battaglia	Kristina Trapp	Semih Kaplanoğlu
Almir Palata	Erwin van 't Hart	Lejla Begić	Simon Perry
Altijana Marić	Éva Gábor	Lejla Karišik	Srebrn Dizdar
Amer Bećirbegović	Falk Nagel	Leon Lučev	Szabolcs Hajdu
Amira Kreševljaković	Feđa Purivatra	Licia Eminent	Timka Grahić
Amra Bakšić Čamo	Frank Albers	Lucile Hadzihalilovic	Timur Makarević
Andrea Wink	Frederic Boyer	Maike Mia Höhne	Vanja Kaluđerčić
Aneta Lesnikovska	Gaspar Noé	Martichka Bozhilova	Zachary Oberzan
Boris Mitić	Gavrilo Grahovac	Matthijs Wouter Knol	Zijad Mehić
Bruno Dumont	Gust Van den Berghe	Michelangelo Frammartino	
Carsten Spicher	Hajrudin Ajkunić	Mike Goodridge	SFF Accrediation Team
Christine Tröstrum	Howard Feinstein	Miroslav Mandić	BOOM! Produkcija
Christine Vachon	Ido Abram	Mirsad Purivatra	SFF CineLink Team
Damien Chazelle	Ivana Ivišić	Moamer Kasumović	SFF Regiona Forum Team
Daniel Mitulescu	Ivana Kalember	Morgan Freeman	SFF Hospitality Team
Darko Arsenovski	Ivan Koroman	Nancy Bishop	SFF Press Team
David Silber	Ivana Pekušić	Nebojša Jovanović	SFF Protokol Team
Dejan Čorić	Ivan Ramadan	Oleg Dubson	SFF Transport Team
Dieter Kosslick	Izeta Građević	Nedim Kovač	
Dino Čolaković	Jasmila Žbanić	Philippe Bober	
Dževad Mujan	Jessica Landt	Rada Šešić	

