



**TALENTS**  
SARAJEVO

12-17 August 2017  
**CLOSE-UP**  
Facing Realities

Sarajevo  
Film Festival



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SARAJEVO



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# A very warm welcome to Talents Sarajevo 2017

As the new kid in the office, flush with excitement, I find myself able to excuse any commentary here that, in future, might seem like shameless promotion. With that in mind, I can express my admiration for a film festival that is, in a word, legendary – not only for its history, with its dawning in a basement under the dark cloud of siege, nor its astonishing growth over the past decades, but also for the warmth and enthusiasm with which it is received at home, and the way Sarajevo itself transforms into a festival city during the annual event.

In 2007, the Sarajevo Film Festival launched Talents Sarajevo in co-operation with the Berlinale Talents initiative – a programme that is equally laudable for its creation of an international camaraderie of up-and-coming film professionals as it is for the expertise and knowledge it shares through each of its editions. I am at once proud and humbled to have been given the honour of contributing in some small way to this important and necessary enterprise.

One of the many things that brings us, the cinema community, together, is that ever-elusive goal: the perfect film. There is, of course, no formula for such a mystical artifact – surely, we would all be off doing something altogether different if there were. At times it seems as though a truly unflawed work of cinema must result from a process involving alchemy, serendipity and luck – with a little hard work and some careful thinking thrown in for good measure.

(Questionable) Comedy aside, we can surely recognise that the films we love – those that grab us somewhere we didn't know existed, transport us to places we didn't know we wanted to go, tell us what we knew but were too timid to acknowledge, show us what we didn't know but need to realise – are constructed of myriad carefully formed elements, placed precisely to elicit the desired effect.

Among the various bits and pieces in the filmmaker's toolkit, the close-up operates as a kind of magic. Place it at the start of a sequence and it can ignite suspense; end with it and it can provide resolution. Drop it in the middle and it can be a clue, emphasise a point, or give us some necessary detail. Alchemy indeed.

Each year, the Talents Sarajevo programme rests upon an underlying theme, which wends itself through all the event programming, providing unity and focus on the one hand, and expanding thoughts from a gravitational centre on the other. Close-Up: Facing Realities is this year's organising principle – a notion that can be applied to the craft of cinema as much as to the business of filmmaking.

We are pleased you are joining us at Talents Sarajevo to view things up close, and take a hard look at some of the realities we face. It is my sincere hope that with this year's programme we, the Talents team, have managed to place our elements precisely and that we will achieve the desired effect.

Any success we do enjoy surely sits squarely on the shoulders of my tireless – and endlessly cheerful – colleague Dina Čerić, without whom the construction that is Talents Sarajevo would have no foundation; as well, I owe huge thanks to my predecessor Asja Makarević, whose decidedly large shoes I have endeavoured to fill, guided by her expertise and encouragement. My partner-in-many-crimes Ivana Kalember provided invaluable advice in navigating waters both choppy and calm; Florian Weghorn and Christine Tröstrum, our erstwhile colleagues at Berlinale Talents, have been instrumental in shaping the programme; and the team who will lead you through the coming week have dazzled me with their enthusiasm and support. I thank each of them for their contributions in containing this wonderful whirlwind.

Finally, our gratitude goes out to all the mentors and expert guests who have agreed to share their time and experience to guide you in your quest for the perfect film. You will find them all in the pages that follow, but I would especially like to acknowledge Jessica Hausner, who will discuss her work in a session to open this year's programme, and the Festival's Tribute to... programme guests, Joshua Oppenheimer and Oliver Stone – both of whom will enlighten us with screenings and master classes.

Please browse through this booklet to see what awaits you in the coming week. My warmest wishes for an enriching programme that I have no doubt will lead to new friendships, new opportunities and new ideas.

Nicholas Davies

## Berlinale Talents

Welcome to the 11th edition of Talents Sarajevo. We look forward to meeting all of you in the coming days and cannot wait to come to know your many perspectives on film – at least 70 of them – and the many more stories you have in your minds.

“Close-Up” is the theme of this year’s sessions, and we encourage you to be active, passionate and critical contributors to every element offered in the programme. By taking a closer look and truly facing up to the realities of filmmaking in these times we are living in, we all can benefit greatly from the sheltered space for reflection that Talents Sarajevo provides. Please feel free to share your thoughts, listen carefully to your colleagues, and return home with that great sense that we can always achieve a bit more when we do it together.

We want to express a heartfelt ‘Hvala Puno’ to Mirsad Purivatra, the lovely team of Sarajevo Film Festival, and to Nicholas Davies, Asja Makarević, Dina Ćerić and our other dear colleagues who have worked day and night towards another successful edition.

We welcome you to our huge family of more than 7,000 Talents, and encourage you to stay in touch with us in the future. Should you consider joining us in Berlin for the 2018 Berlinale Talents programmes and its various labs for project development, you can still apply at [www.berlinale-talents.de](http://www.berlinale-talents.de) until 4 September, 2017. Many Berlinale colleagues are attending this year’s Sarajevo Film Festival, so please don’t hesitate to talk to us personally if you have questions or ideas, or would like to show us your new film. We wish you all an inspiring week and myriad unforgettable encounters,

Florian Weghorn and Christine Tröstrum

## The Academy of Performing Arts

The Academy of Performing Arts in Sarajevo began its activities in 1981, with the enrolment of the first generation of students in its Acting Department. This was followed by the opening of the Directing Department in 1989, with the Department of Dramaturgy established during the war in 1994. A significant segment of the Academy’s activities has been realised at the Open Stage Obala, the legendary Sarajevo theatre and the place where students present their work and where professional actors, directors and writers contribute to the theatre repertoire of Sarajevo and Bosnia and Herzegovina (BiH).

The Academy is the oldest acting school in BiH. The work of Acting Department was established on the foundations of experiences at prestigious acting schools in Europe and around the world. Given the number and importance of the prizes awarded to its alumni for their achievements, the Directing Department can be numbered among the most prestigious schools of its kind in the world. The department offers the study of multi-media directing as a unique artistic profession practised in theatre and cinema, and on television and radio. At the Department of Dramaturgy, studies are based on the complexity and synthetic character of the dramatic arts, as well as on the positive world experiences and original working methods from the fields of dramaturgy, and theatre and film arts. The programme brings together classic and modern principles and procedures.

The Open Stage Obala is the place in Sarajevo for students to train and present their examination work and projects to the public. Part of the students’ training is implemented in co-operation with theatre, television and film companies from Sarajevo, which enables students to realise their practical work and projects, including works for both theatre and cinema.

Professors and students continued to work at the Academy throughout the siege of Sarajevo, directing plays and documentary films, and collaborating on art projects. From 1992 to 1996, the teachers and students of the Directing Department contributed to events and productions at the MESS International Theatre Festival; the first Sarajevo Film Festival; productions of the SaGa film company; Radio and Television of Bosnia and Herzegovina; and various Sarajevo theaters, as well as a variety of other art and documentary projects.

The alumni of the Academy’s Directing Department have received more than 200 awards, including an Academy Award, a European Film Award, and prizes at the Cannes Film Festival, the Berlin International Film Festival, the Festival del Film Locarno and the International Film Festival Rotterdam. Recently, the Academy has established departments of Production, Management and Editing, with the intention that students will soon find success in those fields as well.

Pjer Žalica  
Dean of the Academy of Performing Arts





## Talents Sarajevo at a Glance

### OPENING SESSION: JESSICA HAUSNER IN CONVERSATION

Moderated by Nicholas Davies

The 11th edition of Talents Sarajevo will be opened by renowned Austrian director, screenwriter and producer Jessica Hausner, whose four feature-length films have been met over the years with understandable critical acclaim. Broadly addressing the underlying theme of this edition of Talents Sarajevo – Close Up: Facing Realities – Ms Hausner will speak about her approach to filmmaking, establishing and developing a cinematic style, and her experiences collaborating with colleagues.

### WORKING BREAKFASTS

Breakfast is that time to gather thoughts, prepare for the day ahead, pick up your tickets for screenings and get any schedule updates – but also a good moment for a casual conversation with colleagues from throughout the industry. Talents Sarajevo participants are welcome to enjoy a morning coffee and breakfast buffet on the Festival Square, and to chat with representatives of international film festivals, funding initiatives, filmmaking labs and producers associations. Breakfasts are hosted by Atlantic, ACE and EAVE, Bambi KisaKes and Podravka.

### ICEBREAKER

Seventy Talents ... nine streams of programming ... six days. Participants are going to be busy busy busy with projects, assignments and screenings, so to ensure everyone gets to know each other at the start – and to answer all those what, where, when and who questions that will make the festival experience a smooth one – we'll gather together and play a goofy game. Channel your inner first-grader, find out who your colleagues are, and let the networking begin!

### SARAJEVO CITY OF FILM

From 2007 to 2013, the Sarajevo City of Film project funded 25 short films involving more than 300 young directors, screenwriters, producers, actors, cinematographers, editors and composers from 12 countries in Southeast Europe. Following a three-year hiatus, the initiative returns in 2017 to discover, support and promote talented filmmakers from Bosnia and Herzegovina and the surrounding region – and enable their collaboration to make films. You can get involved right here in Sarajevo if you get together with Talents alumni of the current or previous three editions of Talents Sarajevo and develop an idea for a short film. Four projects selected for production receive a budget of €15,000, shoot in Sarajevo in the Spring of 2018 and premiere at next year's Sarajevo Film Festival. Teams that come together this week will have the chance to outline their ideas at the final Talents Sarajevo Wrap Up.

### FILM SCREENINGS

Tickets are made available to Talents to select screenings of films throughout the Festival. Required and recommended films are noted in the schedule. Tickets are required for all screenings, unless otherwise noted. Tickets for recommended screenings must be picked up daily at breakfast before 09:30.

## TRIBUTE TO... PROGRAMME

Every year, the Festival's Tribute to... section invites prominent filmmakers to present some of their films and conduct a master class – a series of great value to Talents Sarajevo participants, who make up the programme's core audience. Over the years, guests have included Steve Buscemi, Bruno Dumont, Amat Escalante, Todd Haynes, Mike Leigh, Dušan Makavejev, Gaspar Noë, Béla Tarr and Michael Winterbottom, among many others. This year, we are thrilled to pay tribute to **Joshua Oppenheimer and Oliver Stone**, both of whom will speak with Talents audiences following screenings of their films. Please note that attendance at Tribute to... screenings and master classes is mandatory for Talents participants.

### Screenings

#### THE ACT OF KILLING (d. Joshua Oppenheimer / 159 minutes / 2012)

When the government of Indonesia was overthrown by the military in 1965, Anwar Congo and his friends were promoted from small-time gangsters to death-squad leaders. They helped the army kill more than one million alleged communists, ethnic Chinese, and intellectuals in under a year. As the executioner for the most notorious death squad in his city, Anwar himself killed hundreds of people with his own hands. He and his friends claim to have been inspired by the violent American films they watched growing up, and so the film-makers challenged Anwar and his friends to develop scenes about their experience of the killings, adapted to their favourite genres – gangster flicks, westerns and musicals. They write the scripts. They play themselves. And they play their victims.

#### THE LOOK OF SILENCE (d. Joshua Oppenheimer / 103 minutes / 2014)

Through Joshua Oppenheimer's footage of perpetrators of the 1965 Indonesian genocide, a family of survivors discovers how their son was murdered, as well as the identities of his killers. THE LOOK OF SILENCE focuses on the family's youngest son, who decides to break the suffocating spell of submission and terror by doing something unimaginable in a society where the perpetrators of the Indonesian massacre remain in power: he confronts the men who killed his brother and, while testing their eyesight, asks them to accept responsibility for their actions. This unprecedented film initiates and bears witness to the collapse of 50 years of silence.

#### THE PUTIN INTERVIEWS (d. Oliver Stone / 232 minutes in 4 parts / 2017)

Oliver Stone was granted unprecedented access to Russian president Vladimir Putin during more than a dozen interviews over two years, with no topic off limits. This remarkable four-part documentary series provides intimate insight into Putin's personal and professional lives, from his childhood under communism, to his rise to power, his relations with four U.S. presidents, and his surprising takes on U.S.-Russian relations today. Witness the most detailed portrait of Putin ever granted to a Western interviewer.

#### SNOWDEN (d. Oliver Stone / 134 minutes / 2017)

"There's something going on inside the government that's really wrong." Edward Snowden is a conscientious man – and it was as such that the young patriot carried out his work as a computer expert for various American secret services. Being in this position, he gained insight into the increasingly comprehensive, not to mention illegal, surveillance techniques employed by the USA. Deeply disappointed, Snowden made the decision to change his life: in June, 2013, the 29-year-old met Guardian journalist Glen Greenwald and film-maker Laura Poitras, and presented them with strictly confidential secret service documents in order that they could enlighten the global public. Director Oliver Stone presents this nail-biting disclosure story as a biopic about a modern-day hero.

## Master Classes

### Joshua Oppenheimer

Moderated by Tue Steen Müller

Join Joshua Oppenheimer for an in-depth conversation about his experiences making THE ACT OF KILLING and THE LOOK OF SILENCE. Oppenheimer is sure to inspire Talents with his articulate compassion, his deep empathy for his subjects and his precise filmmaking style.

### Oliver Stone

Moderated by Nenad Puhovski

For over four decades, celebrated writer-director Oliver Stone has been making high-impact, masterful and often controversial films, among them his trilogies about the war in Vietnam and three troubled Presidents of the United States; a searing examination of the USA's obsession with celebrity and violence; and documentaries exploring and exposing the complexities of the world we live in today. In this session, Stone discusses his work and career, as well as issues related to cinema more generally.

## COFFEE WITH... JOHN CLEESE

Moderated by Mike Goodridge

Beloved comedy legend John Cleese attends the Sarajevo Film Festival this year, where he will receive and Honourary Heart of Sarajevo Award for his extraordinary contribution to the art of film. In the open air on Festival Square, Cleese will discuss his work and lengthy career in a casual – and doubtless side-splittingly funny – conversation with Mike Goodridge – a Sarajevo Film Festival programmer, former editor-in-chief of Screen International and SFF favourite.

## FILM STAGE STUDIO PRESENTATION

Talents in the Film Stage Studio work with three scripts in a five-day scene workshop, going through casting, directing and rehearsals with mentors Gyula Gazdag and Ermin Bravo – all of which culminates in a live-shoot presentation of everything they have developed over the course of the lab, with Talents participants as the audience. Come see what your Film Stage Studio peers have accomplished! For further details, see page 18.

## WRAP UP

We close this year's Talents Sarajevo as we began: all together. Perhaps a little more tired, certainly loaded up with new knowledge, and now fully fledged Talents alumni. In this final session, Berlinale Talents Programme Manager Florian Weghorn outlines the opportunities that await Talents who apply to attend the Berlin International Film Festival, as well as the benefits of being part of the international Talents network. Editing Studio participants present segments of the work they have executed over the past few days while working with the material shot by the Camera Studio cinematographers, and any Talents who have developed ideas for applications to this year's Sarajevo City of Film project are welcome to announce their thoughts to the crowd. Then, some casual time to catch up with peers, wish everyone well ... and hit the closing night festivities.

## Acting Studio

Acting Studio Talents participate in workshops designed for actors, where they exchange their insights, re-think their craft and enhance their acting skills. They are also prevailed upon to develop their artistry within the Film Stage Studio programme, where they help realise three scenes written and directed by six other Talents, and deliver the final product to an audience at the culmination of the programme. Six performers also participate with the cinematographers in Camera Studio sessions to make a short film.

**Mentor: Ermin Bravo**

### CLOSE-UP STUDIO

Five minutes to learn your scene, then get in front of the camera and deliver... Led by Ermin Bravo, actors experiment with different approaches to delivering lines, using props and remaining conscious of the camera. Close-up shots can have an unnerving impact on performers – this workshop will reduce the tension in an atmosphere of casual exploration.

### EDITING FOR ACTORS

How is an actor's performance handled and evaluated in the editing room? Why does an editor prefer one take to another in terms of acting? And how does an actor's on-camera performance shape editing? These are some of the questions addressed in this talk. Often, actors do not have access to the editing suite, but it is here that their performances are scrutinised, shaped and enhanced – and sometimes cut out altogether. Led by editor Çiçek Kahraman, this session highlights the editing process to help actors equip themselves better in front of the camera.

### FILM STAGE STUDIO

Under the tutelage of distinguished screenwriter and director Gyula Gazdag, the Film Stage Studio sessions provide Talents with a cross-disciplinary experience that brings together actors, writer-directors and cinematographers in a series of casting exercises, scene workshops, rehearsals and a live performance to conclude Talents Sarajevo. For further details, see page 18.

### CAMERA STUDIO

Romanian director of photography Tudor Mircea leads Talents cinematographers through three days of shooting in and around Sarajevo to complete photography of a short film script. Six Acting Studio participants will be cast to fill the roles demanded by the film and will lend their skills to the shoot. For further details, see opposite.

## Camera Studio

Together with director of photography Tudor Mircea, Camera Studio participants spend three days shooting a short, six-scene film in and around Sarajevo, assisted by Talents selected from the Acting Studio programme. Daily footage is delivered to the Editing Studio team, who will craft an edit of the work to be presented to the entire Talents Sarajevo group at the final wrap-up session. Several cinematographers will also lend their skills to the Film Stage Studio to help realise their final presentation.

**Mentor: Tudor Mircea**

### FILM STAGE STUDIO

Under the tutelage of distinguished screenwriter and director Gyula Gazdag, the Film Stage Studio sessions provide Talents with a cross-disciplinary experience that brings together actors, writer-directors and cinematographers in a series of casting exercises, scene workshops, rehearsals and a live performance to conclude Talents Sarajevo. For further details, see page 18.

The Talents Sarajevo Camera Studio is supported by the Academy of Performing Arts in Sarajevo.

# Directors Summit

Talents directors attend a series of workshops, discussions and presentations throughout the Sarajevo Film Festival that provide them with skills-building knowledge gathered from industry experts with extensive experience, accomplished filmmakers and their peers in other Talents sections.

## BIOGRAPHY OF A PHOTO

Ron Haviv and Lauren Walsh explore the dynamics of memory and photography through a discussion of BIOGRAPHY OF A PHOTO, their in-progress documentary. The main “characters” of the film are two photographs – both seminal, both depicting moments of conflict, and both taken by Haviv. In charting the life histories of these photos, Haviv and Walsh investigate the legacy of each image, from its initial dissemination, to its recurrent appearances, through to today. What are the afterlives of images, particularly iconic images, and especially in the aftermath of conflict? The push and pull between the reproduction and erasure of these images reveals much about how societies move forward beyond trauma, and about how visual media shape our social and political lives, as well as our shared historical memory.

## DIRECTING ACTORS

The relationship between a director and members of their cast is a pivotal element of any film production. How can one professional transmit to another their creative vision with precision to capture exactly the expression, emotion and tone required for any given moment? Acting Studio mentor Ermin Bravo takes Talents directors through a workshop that demonstrates how, sometimes, a single, carefully selected word can give an actor everything they need to deliver a pitch-perfect performance.

## ENTERING THE UNIVERSE OF A FILM: Seminar with Jessica Hausner

The initial moments of a film are the director’s opportunity to lay the foundations of the world in which a story will take place. Unbounded imagination must somehow be pinned down and made concrete, so that the audience is transported to a filmic universe. Director Jessica Hausner, who addresses Talents in this year’s Opening Session, provides directors with the first several sequences of her current screenplay and asks participants to provide their thoughts on how they would provide the foundation for its story space.

## THE EXPANDED ROLE OF THE FILM CRITIC

What is film criticism today? Do we need it? Does it matter? Can it help a documentary to develop, survive the pressures of mainstream consumption and gain more depth? Can critiques of documentary be analytical, with a focus on cinematic aspects instead of “only” on content? Session leader Tue Steen Müller has lengthy experience with the documentary community, as a consultant, festival organiser and programmer and, for the past 10 years, as a blogger on filmkommentaren.dk, where he reports on documentary matters and reviews films.

## FROM SUBJECT TO CHARACTER

Festival doc programmer Rada Šešić moderates a chat with Georgian director Rati Oneli, whose CITY OF THE SUN has its regional premiere in competition in this year’s festival, and legendary Serbian filmmaker Želimir Žilnik, one of this year’s documentary jurors. The possibilities of creative documentary are endless; through clips and discussion, the filmmakers address the notion of creating filmic “characters” from real-life subjects.

## IN CONVERSATION: Peter Webber and Olivia Hetreed

Peter Webber’s directing credits include HANNIBAL RISING (2007), EMPEROR (2012) and the miniseries ‘Tutankhamun’ (2016). With Olivia Hetreed – one of this year’s Script Station mentors – in the writer’s chair, he directed his first feature-length film – the highly acclaimed GIRL WITH A PEARL EARRING – in 2003. More than a decade after that auspicious moment, these two friends unite for the benefit of Talents directors in a discussion about their shared experience and their perspectives on directing and screenwriting.

## INTRODUCTION TO CINELINK INDUSTRY DAYS

Join Head of Industry Jovan Marjanović for a familiarisation tour of CineLink Industry Days, the Sarajevo Film Festival’s multi-platform sessions and programming tooled for networking, support and development of the film business in Southeast Europe and the Southern Caucasus.

## PACK&PITCH

The Pack&Pitch module supports emerging directors and producers in preparing their projects for the marketplace. Participants learn how to analyse and prepare their projects for effective written and oral presentation. Talents pitch their projects at the end of the programme to a jury and an audience of peers and industry professionals. After the pitch, Talent Press critics interview the participants for radio segments. For more details, see page 19.

## SEMINAR WITH SEMIH KAPLANOĞLU

After making several acclaimed and award-winning features over the past 17 years, Semih Kaplanoğlu gives us this year’s GRAIN, featuring a near-future world in which the issues facing us today have taken a drastic turn. Shot in black and white and featuring an international cast and crew, the film is ripe material for an intimate discussion with directors about approaches to filmmaking.

continued...



## CINELINK TALKS

**INSIDE THE WRITERS ROOM**

UK writer and producer Ben Harris has extensive experience writing in the UK system and the American writers' room, where he has run the room as Head Writer on the CBS / TF1 co-production series 'Ransom'. In this lecture, organised in collaboration with the Serial Eyes training programme, Harris covers the differences between the British and American ways of writing drama, and looks at the role of the showrunner, how the writers' room system works, and how episodes are broken down, developed and written within that structure.

**THE MARKET FOR TV DRAMA IN TURKEY**

Turkish television series are wildly popular in Turkey and around the world, and are among the country's best-known economic and cultural exports. Turkey is the world's fastest-growing television series exporter and the second biggest exporter of series after the USA. Selin Arat, Director of International Operations at Tims & B Productions, maps the key players, discusses current trends and assesses the future of this long-running phenomenon.

**TRUE STORIES MARKET**

The True Stories Market connects filmmakers with organisations that are documenting and researching the Yugoslav wars of the 1990s, with the aim of bringing these stories to wider audiences. Six such organisations will present nine cases that have not yet been the subject of film or television productions. Moderated by Robert Tomić Zuber

**USING OLFFI**

Get to know the world's largest toolbox and database for development, production, and post-production public funding and initiatives with Marija Serban. Find new financing opportunities for short and feature-length films, television and new media.

## Editing Studio

For the first time this year, the Talents Sarajevo programme features sessions for editors. Working with acclaimed FAMU professor Ivo Trajkov, Talents editors work with material shot by Camera Studio participants to assemble a short film. The results will be shown to all Talents at the final Wrap Up session.

**Mentor: Ivo Trajkov**

**EDITING FOR ACTORS**

How is an actor's performance handled and evaluated in the editing room? Why does an editor prefer one take to another in terms of acting? And how does an actor's on-camera performance shape editing? These are some of the questions addressed in this talk. Often, actors do not have access to the editing suite, but it is here that their performances are scrutinized, shaped and enhanced – and sometimes cut out altogether. Led by Çiçek Kahraman, this session highlights the editing process to help actors equip themselves better in front of the camera.

**DOCU ROUGH CUT BOUTIQUE**

The CineLink DOCU Rough Cut Boutique sessions include screenings and discussions of near-final assemblies of works-in-progress. Editing Talents attend one such presentation to gain insight into the reactions of seasoned experts from the documentary world, who provide their thoughts on what next steps the filmmakers might take to lock the film. Following the session, Talents have a lunchtime chat with editor and DRCB mentor Maya Hawke, where they can reflect on the morning's presentation, ask questions and discuss general editing issues in a casual discussion.

## Film Stage Studio

The Film Stage Studio provides Talents with a cross-disciplinary experience that brings together actors, writer-directors and cinematographers in a series of casting exercises, scene workshops and rehearsals culminating in a live performance. Over the course of the five-day lab, Talents explore the nature of dramatic structure, character development and visual forms. The Film Stage Studio develops creative interaction among participants in a safe workshop environment.

Under the tutelage of Film Stage Studio mentor Gyula Gazdag and Acting Studio mentor Ermin Bravo, three scenes, submitted by Talents, are each workshopped twice, under the direction of six directors. This allows the writing to be considered from differing directorial, cinematographic and performance points of view. The Studio emphasis is on exploration of the scene-building experience, rather than on the final product – the possible permutations are limitless, and the live presentation represents six realisations of the cinematic creative process.

**Mentor: Gyula Gazdag**

### DIRECTING ACTORS

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### Film Stage Studio scenes by:

Dimitrios Nikolaos Kotselis / Director / Greece

Dimitra Mitsaki / Director / Greece

Belkis Esra Saydam / Screenwriter / Turkey

## Pack&Pitch

Since 2010, Pack&Pitch has supported emerging directors and producers in preparing their projects for the marketplace. Within the Pack&Pitch framework, participants learn how to analyse and prepare their projects for effective written and oral presentation. Talents are mentored in group and one-on-one session by pitching trainers, who instruct them in the creation of one-pagers and the analysis of projects, and provide insight into the all-important subjects of how to pitch, and to whom.

Over the course of several days of intensive sessions, Talents prepare written and oral presentations of their projects, which they pitch at the end of the programme to a five-member jury and an audience of their peers and industry professionals. The Talent who makes the most successful pitch is invited to participate in the Sarajevo Film Festival's CineLink programme in 2018, and receives an in-kind award worth €4,000 in post-production sound services from Studio Chelia.

**Mentors: Gabriele Brunnenmeyer and Selina Ukwuoma**

### Pack&Pitch 2017 Projects

BUNKER / Director: Marko Crnogorski / Macedonia

I HATE BERLIN / Producer: Diana Paroiu / Romania

PINKLER / Producer: Patricia D'Intino / Hungary

SIRIN / Director: Senad Sahmanović / Montenegro

SO, WHERE THE HELL IS MY PRINCE CHARMING? / Director: Sonja Rakić / Serbia

SO, WHERE THE HELL IS MY PRINCE CHARMING? / Producer: Ana Renovica / Serbia

TIN PEST / Director: Vagelis Zouglos / Greece

# Producers Summit at at Glance

Talents producers attend a series of workshops, discussions, shadowing opportunities and presentations throughout the Sarajevo Film Festival that provide them with skills-building knowledge gathered from industry experts with extensive experience, accomplished filmmakers and their Talents peers in other programme sections.

## EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT PRODUCING (BUT WERE AFRAID TO ASK)

In three morning sessions, Talents have the opportunity to ask questions and explore ideas with producers from Southeast Europe and beyond, in casual conversations designed to deflate the pressure to perform that can be an intimidating hallmark of professional industry gatherings. This year's guest producers are Titus Kreyenberg, Milan Stojanović and Klaudia Smieja.

## FROM SUBJECT TO CHARACTER

Festival doc programmer Rada Šešić moderates a chat with Georgian director Rati Oneli, whose *CITY OF THE SUN* has its regional premiere in competition in this year's festival, and legendary Serbian filmmaker Želimir Žilnik, one of this year's documentary jurors. The possibilities of creative documentary are endless; through clips and discussion, the filmmakers address the notion of creating filmic "characters" from real-life subjects.

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## PACK&PITCH

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## SHADOWING VISITING PRODUCERS

How do producers operate on the ground? What are the questions, considerations and personal connections that lead to involvement in bringing a film to the screen as a producer? To provide real-life, real-time experience of the producing process, Talents take meetings with established industry professionals as they explore potential involvement in projects in the CineLink Co-Production Market or CineLink Drama sessions.

## WHAT KIND OF PRODUCER DO YOU WANT TO BE?

The Executive Director of the Israeli Film Fund since 1999 and the producer of more than 130 films over a career spanning more than four decades, Katriel Schory brings his wealth of experience to Talents producers in a conversation that looks at how combining knowledge of one's inner self with the creative, business and professional aspects of being a producer makes a real difference when it comes to sustaining a career as a producer.

## CINELINK TALKS

### BEYOND THE PITCH

Once you get through the door of your broadcaster or producer with your project, and have raised interest, how do you manage the relationship with your client(s) to ensure you get the green light? Klaus Zimmermann, the producer tutor at MIDPOINT TV Launch and co-founder of Dynamic Television ('100 Code', 'Trapped', 'Cape Town') speaks about the long road of development.

### CREATIVE SURVIVAL: A CASE STUDY

How do you set up your business, build the right portfolio of skills and projects, and develop creative ideas? M J McMahon takes us through the story of London-based production company Capture, tells how its commercial and film projects intersect with and complement each other, and shares his thoughts on how to create your own professional future.

### THE MARKET FOR TV DRAMA IN TURKEY

Turkish television series are wildly popular in Turkey and around the world, and are among the country's best-known economic and cultural exports. Turkey is the world's fastest-growing television series exporter and the second biggest exporter of series after the USA. Selin Arat, Director of International Operations at Tims & B Productions, maps the key players, discusses current trends and assesses the future of this long-running phenomenon.

### PHOTOREALISTIC AND INTERACTIVE FACTUAL CONTENT FOR VR

VR is not something you do, it's a place you go. Realities.io combines photogrammetry and non-linear storytelling to create photorealistic, interactive factual VR content, empowering the user to freely explore a real-world location. Daniel Sproll gives an in-depth look into some of the company's projects, the technology behind them, and what they have learned about VR storytelling.

### TRUE STORIES MARKET

The True Stories Market connects filmmakers with organisations that are documenting and researching the Yugoslav wars of the 1990s, with the aim of bringing these stories to wider audiences. Six such organisations will present nine cases that have not yet been the subject of film or television productions. Moderated by Robert Tomić Zuber

### USING OLFFI

Get to know the world's largest toolbox and database for development, production, and post-production public funding and initiatives with Marija Serban. Find new financing opportunities for short and feature-length films, television and new media.

# Script Station

The Script Station sessions are designed to provide a space for constructive discussions about specific script issues to support and encourage their further development and bring them to the next level of completion. The lab consists primarily of one-on-one meetings with mentors Teresa Cavina, Jan Forsström and Olivia Hetreed during Talents Sarajevo, time during the festival for rewriting and rethinking between sessions, and follow-up conversations in the future.

**Mentors: Teresa Cavina, Jan Forsström and Olivia Hetreed**

## FROM SUBJECT TO CHARACTER

Festival doc programmer Rada Šešić moderates a chat with Georgian director Rati Oneli, whose CITY OF THE SUN has its regional premiere in competition in this year's festival, and legendary Serbian filmmaker Želimir Žilnik, one of this year's documentary jurors. The possibilities of creative documentary are endless; through clips and discussion, the filmmakers address the notion of creating filmic "characters" from real-life subjects.

## PACK&PITCH

The Pack&Pitch module supports emerging directors and producers in preparing their projects for the marketplace. Participants learn how to analyse and prepare their projects for effective written and oral presentation. Talents pitch their projects at the end of the programme to a jury and an audience of peers and industry professionals. After the pitch, Talent Press critics interview the participants for radio segments. For more details, see page 19.

## USING PERSONAL EXPERIENCE IN SCREENWRITING (WITHOUT MAKING AUTOBIOGRAPHICAL FILMS)

Most – if not all – writing is at least in some sense "personal". Nevertheless, sometimes it can be difficult to remain aware of the value of material that lies very close by. Jan Forsström argues that it is precisely through details that give a sense of having been lived through and/or closely observed that a film gains narrative authority and so gain the trust of the spectator. The discussion will feature concrete examples of ways of using one's own experiences (of persons, situations, feelings, milieux and details), even when the resulting stories as such are far from autobiographical.

## CINELINK TALKS

### BEYOND THE PITCH

Once you have been able to get through the door of your broadcaster or producer with your project, and have raised interest, how do you manage the relationship with your client(s) to ensure you get the green light? Klaus Zimmermann, the producer tutor at MIDPOINT TV Launch and co-founder of Dynamic Television ('100 Code', 'Trapped', 'Cape Town') speaks about the long road of development.

## CREATING CINEMATIC VR CONTENT

Philipp Wenning of INVR.SPACE addresses technical workflows and creative approaches to content creation for Cinematic VR. Cinematic VR is a promising field within the development of content for virtual reality. Participants have the opportunity to discuss their questions and run through the basic workflow of content creation for Cinematic VR.

## EFM DRAMA SERIES DAYS

Kathi Bildhauer provides an introduction to Drama Series Days, the TV drama strand of the Berlinale's European Film Market, followed by a series of pitches. Moderated by Andrea Reuter

## FROM FORMAT ADAPTATION TO ORIGINAL CONTENT

Executive producer Tereza Polachova, who has been instrumental in the success of several HBO Europe series, including 'In Treatment', 'Burning Bush', 'Head Over Heels', 'Mammon' and 'Pustina', gives a step-by-step analysis of the challenges of original content development and production in small markets.

## INSIDE THE WRITERS ROOM

UK writer and producer Ben Harris has extensive experience writing in the UK system and the American writers' room, where he has run the room as Head Writer on the CBS / TF1 co-production series 'Ransom'. In this lecture, organised in collaboration with the Serial Eyes training programme, Harris covers the differences between the British and American ways of writing drama, and looks at the role of the showrunner, how the writers' room system works, and how episodes are broken down, developed and written within that structure.

## THE MARKET FOR TV DRAMA IN TURKEY

Turkish television series are wildly popular in Turkey and around the world, and are among the country's best-known economic and cultural exports. Turkey is the world's fastest-growing television series exporter and the second biggest exporter of series after the USA. Selin Arat, Director of International Operations at Tims & B Productions, maps the key players, discusses current trends and assesses the future of this long-running phenomenon.

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# Talent Press

The Talent Press sessions are tailor-made for emerging film critics and journalists from the region of South-east Europe and the Southern Caucasus. Through the platform, film criticism is introduced as a tool for the contextualization of filmmaking practices within the region and in relation to other European countries, and for further enhancement of film language. Six film critics review films and events throughout the festival. Coached by three prominent film critics via group and one-on-one sessions, participants further develop their skills with articulating their impressions and insights in the form of written articles, interviews and radio reportage for the Talents Sarajevo website and those of its media partners.

**Mentors: Dana Linssen, Matt Micucci, Yoana Pavlova**

## MASTER CLASS: BIOGRAPHY OF A PHOTO

Ron Haviv and Lauren Walsh explore the dynamics of memory and photography through a discussion of *BIOGRAPHY OF A PHOTO*, their in-progress documentary film. The main “characters” of the film are two photographs – both seminal, both depicting moments of conflict, and both taken by Ron Haviv. One is from Panama in 1989; the other from Bosnia and Herzegovina in 1992. In charting the life histories of these photos, Haviv and Lauren Walsh investigate the legacy of each image, from its initial dissemination, to its recurrent appearances, through to today. What are the afterlives of images, particularly iconic images and especially in the aftermath of conflict? The push and pull between the reproduction and erasure of these images reveals much about how societies move forward beyond trauma, and about how visual media shape our social and political lives, as well as our shared historical memory.

## FILM FREQUENCY

Matt Micucci leads participants through the process of the recording and production of film-related content for radio broadcast and podcasting, including interviews, reviews and reports. This workshop includes aspects of preparing segments, for example preparation, co-ordination, timing for radio and the challenges that may be encountered during recording. An overview of the role and functioning of radio presentations at film festivals rounds out the workshop; finally, participants are assigned pre-scheduled radio interviews with high-profile festival guests.

## THE EXPANDED ROLE OF THE FILM CRITIC

What is film criticism today? Do we need it? Does it matter? Can it help a documentary to develop, survive the pressures of mainstream consumption and gain more depth? Can critiques of documentary be analytical, with a focus on cinematic aspects instead of “only” on content? Session leader Tue Steen Müller has lengthy experience with the documentary community, as a consultant, festival organiser and programmer and, for the past 10 years, as a blogger on [filmkommentaren.dk](http://filmkommentaren.dk), where he reports on documentary matters and reviews films.

## PACK&PITCH

The Pack&Pitch module supports emerging directors and producers in preparing their projects for the marketplace. Participants learn how to analyse and prepare their projects for effective written and oral presentation. Talents pitch their projects at the end of the programme to a jury and an audience of peers and industry professionals. After the pitch, Talent Press critics interview the participants for radio segments. For more details, see page 19.



## Actors



Elif Atakan  
TURKEY



Florist Bajgora  
KOSOVO\*



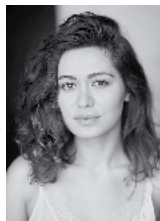
Balázs Csémy  
HUNGARY



Daniela-Eleonora  
Cupcencu  
ROMANIA



Vaja Dujović SERBIA



Tahmina Jabrayil  
AZERBAIJAN



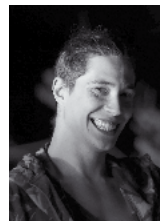
Görkem Kasal  
TURKEY



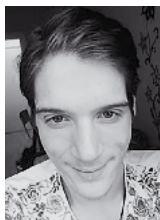
Romanna Lobach  
GREECE



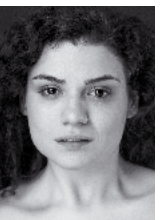
Ivan Marković SERBIA



Dragan Mishevski  
MACEDONIA



Igorcho Postolov  
MACEDONIA



Theodora-Paula  
Gitana Sandu  
ROMANIA

\* Ovaj naziv, bez prejudiciranja statusa Kosova, u skladu je sa Rezolucijom 1244 i mišljenjem MSP-a o deklaraciji o nezavisnosti Kosova. / This label does not prejudge the status of Kosovo and is in accordance with Resolution 1244 and the opinion of the ICJ on Kosovo's declaration of INDEPENDENCE

## Directors



Eren Aksu  
TURKEY



Miraç Atabey TURKEY



Ana Maria  
Comanescu  
ROMANIA



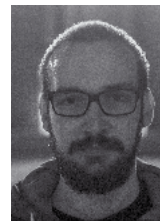
Marko Crnogorski  
MACEDONIA



Teymur Hajiyev  
AZERBAIJAN



Filip Heraković  
CROATIA



Simon Intihar  
SLOVENIA



Dimitrios Nikolaos  
Kotselis GREECE



Dimitra Mitsaki  
GREECE



Vagelis Zouglos  
GREECE



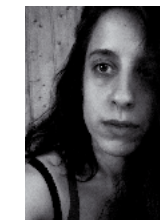
Borbála Nagy  
HUNGARY



Sonja Rakić  
SERBIA



Senad Sahmanović  
MONTENEGRO



Katerina  
Yiannakopoulou  
GREECE

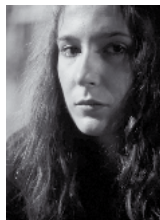


Lyubo Yonchev  
BULGARIA

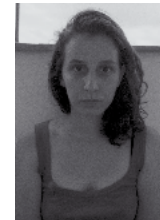


Strahinja Mladenović  
SERBIA

## Producers

Dilek Aydın  
TURKEYÇağla Çağlar  
TURKEYPatricia D'Intino  
HUNGARYTijana Drakulić  
SERBIATena Gojić  
CROATIAHana Hribar  
CROATIAValentina Iusuphod-  
jaev  
MOLDOVAViki Réka Kiss  
HUNGARYZorka Klapan  
CROATIANastja Kotnik  
SLOVENIAMiloš Ljubomirović  
SERBIAAmna Maksumić  
BOSNIA AND  
HERZEGOVINADiana Paroiu  
ROMANIAAna Renovica  
SERBIATanja Todorova  
MACEDONIAEzgi Ünlü  
TURKEYAna Vidović  
CROATIA

## Scriptwriters

Nikolina Bogdanović  
CROATIAAnja Bunderla  
SLOVENIAMaria Charitonidi  
GREECEKatarina Janković  
SERBIAMarina Notaraki  
GREECEYordan Petkov  
BULGARIABelkis Esra Saydam  
TURKEYDumitru Stoianov  
MOLDOVAMilica Živanović  
SERBIASanja Živković  
SERBIA

## Editors



Doris Dodig  
CROATIA



Alice – Gentiana  
Gheorghiu  
ROMANIA



Marija Kovačina  
SERBIA

## Talent Press



Mónika Bajnóczi  
HUNGARY



Flavia Dima ROMANIA



Arman Fatić BOSNIA  
AND HERZEGOVINA



Aslı Ildır  
TURKEY



Lana Mihailović  
BOSNIA AND HERZE-  
GOVINA



Mina Stanikić SERBIA

## Cinematographers



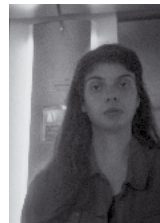
Boróka Biró  
ROMANIA



Milica Drakulić  
SERBIA



Bojan Mrdenović  
CROATIA



Magdalena Ptíček  
CROATIA



Yannis Simos  
GREECE



Dragan Šiša  
CROATIA



# Mentors



## ERMIN BRAVO – ACTING STUDIO

Ermin Bravo has worked extensively in theatre and film, and is the recipient of more than 20 acting awards, among them three Golden Laurel Wreaths for Best Actor at the MESS International Theatre Festival. Bravo has received praise for his appearances in Jasmila Žbanić's *GRBAVICA*, *ON THE PATH* and *LOVE ISLAND*; Dino Mustafić's *REMAKE*; Danis Tanović's *CIRCUS COLOMBIA* and *BAGGAGE*; and Angelina Jolie's *IN THE LAND OF BLOOD AND HONEY*. He appears in the Festival this year in Semih Kaplanoglu's *GRAIN* and Alen Drljević's *MEN DON'T CRY*.



## GABRIELE BRUNNENMEYER – PACK&PITCH

Gabriele Brunnenmeyer works for the Kuratorium Junger Deutscher Film as a freelance project and script advisor. Since 2013, she has acted as the conference co-ordinator for the IDM Film Conference Incontri in Italy. She is a consultant for script development, packaging and presentation, and for the First Films First script development programme, Berlinale Talents, Talents Sarajevo, the Robert Bosch Co-Production Prize, the Baltic Pitching Forum, Euro Connection and the Sam Spiegel Film & Television School, among others.



## TERESA CAVINA – SCRIPT STATION

Teresa Cavina is a veteran of festivals, including the Abu Dhabi, El Gouna, Rome and Venice Film Festivals, the Festival del Film Locarno and the Festival International de Programmes Audiovisuels. She has extensive experience with co-production forums, having launched Open Doors in Venice and directed the New Cinema Network in Rome; and with analysing screenplays for funds including Abu Dhabi's *SANAD* and Doha's Grants Programme. She currently works with Premio Solinas, and is Artistic Director of the Otranto Film Fund Festival.



## JAN FORSSTRÖM – SCRIPT STATION

Jan Forsström was born in Kokkola, Finland. A screenwriter, director and script editor, he graduated from the University of Industrial Arts in Helsinki in 2006 and also has a bachelor's degree in Comparative Literature. Forsström's screenplays include J-P's award-winning *THE VISITOR*, Zaida Bergroth's *LAST COWBOY STANDING* and *THE GOOD SON*, and his own *THE PRINCESS OF EGYPT*. He has published a short story collection and is currently working on his second book. His latest script, *MIAMI*, also by Bergroth, premieres in August, 2017.



## GYULA GAZDAG – FILM STAGE STUDIO

Scriptwriter and director Gyula Gazdag is a Distinguished Research Professor at UCLA, Artistic Director of the Sundance Filmmakers Lab and an advisor for Berlinale Talents, and was named one of the 10 best film teachers in the USA by *Variety* in 2010. Most of his films, among them *THE LONG DISTANCE RUNNER*, *STAND OFF*, *A HUNGARIAN FAIRY TALE*, *LOST ILLUSIONS* and *HUNGARIAN CHRONICLES*, were banned in Communist Hungary. For the stage, he has directed 'Candide', 'The Bald Soprano', 'The Tempest', 'Tom Jones' and 'Hothouse', among others.



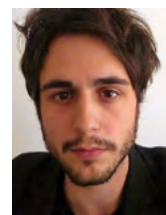
## OLIVIA HETREED – SCRIPT STATION

Olivia Hetreed is the multi-award-winning screenwriter of *GIRL WITH A PEARL EARRING* and *WUTHERING HEIGHTS*. Her recent international feature films include *FINDING ALTAMIRA*, and Bosnia and Herzegovina's first animated feature, *BIRDS LIKE US*, which is screening in the Sarajevo Film Festival this year. She also has a number of television projects in development. Hetreed is President of the Writers' Guild of Great Britain, which represents more than 2,000 professional writers, and is a very experienced mentor of new writing talent.



## DANA LINSEN – TALENT PRESS

Dana Linssen is a long-term writer for the daily newspaper *NRC Handelsblad* and editor-in-chief of the independent film magazine *de Filmkrant*. She is the founder of The Slow Criticism Project, a counterbalance against the commodification of film criticism. With Jan Pieter Ekker, she curated two editions of the Critics' Choice at the International Film Festival Rotterdam, and the selection of the Director's Forum at the Netherlands Film Festival. She is currently completing an MA in Film Studies at the University of Amsterdam.



## MATT MICUCCI – TALENT PRESS

Matt Micucci is a film and music journalist, and the director of programming and a reporter at *FRED Film Radio*. He also programs art-house film screenings at Nun's Island Theatre in Galway, Ireland, and covers numerous international film and music events every year. With a background in film history, film theory and filmmaking, he has a keen interest in film preservation, exhibition and education. He has worked on several films, including a collaboration with Mark Cousins on a short film inspired by the work of Pier Paolo Pasolini.



## TUDOR MIRCEA – CAMERA STUDIO

Tudor Mircea lives in Bucharest, and has been working as cinematographer since finishing studies at Bucharest's University of Drama and Film in 1999. He began his work in the industry as a still photographer during high school, then worked as a camera operator for the French television channel M6. As a cinematographer, Mircea has worked with a number of directors, including Marian Crisan, Wolfram Paulus, Corneliu Porumboiu and Raoul Ruiz, among others. He has worked on short and feature-length films, documentaries, television dramas, commercials and music videos. He is a member of the Romanian Society of Cinematographers.



## YOANA PAVLOVA – TALENT PRESS

Yoana Pavlova is a Bulgarian journalist, critic and researcher currently based in Paris. Her field of work includes cinema, new media, digital culture and the New East, topics she covers in Bulgarian, English and French for several print and online publications. She is the founder and a contributing editor of *Festivalists.com*, a platform for independent film criticism. Pavlova co-authored *The Bulgarian Nouvelle Vague* (2012), *Eastern Promises* (2014) and *Cinemas of Paris* (2016).



#### **IVO TRAJKOV – EDITING STUDIO**

Born in Skopje, Ivo Trajkov is a director, producer, editor, screenwriter and story editor. A graduate of FAMU in Prague, where he now teaches and is a department head, in 1994 he co-founded The World Circle Foundation, which has produced more than 150 films. Trajkov has directed eight feature films, for which he has received several awards. In 2008, he was named Honorary Ambassador of Culture of the Republic of Macedonia in the Czech Republic. He has worked in various capacities with numerous acclaimed directors.



#### **SELINA UKWUOMA – PACK&PITCH**

Selina Ukwuoma is a freelance script consultant who has advised on projects ranging from the BAFTA-winning *BOY A* (2008) and Teddy Award winner *THE WAY HE LOOKS* (2014) to this year's Berlinale Best First Feature *SUMMER 1993*. As well as consulting for production companies and designing and running development initiatives with a number of organisations, Ukwuoma teaches screenwriting at the National Film and Television School in the UK and leads pitching workshops at various film festivals worldwide.

## Special Guests



#### **JOHN CLEESE – COFFEE WITH... GUEST**

John Cleese is best known for his involvement in the seminal sketch-comedy series 'Monty Python's Flying Circus', the venerated television series 'Fawlty Towers', and films including *MONTY PYTHON AND THE HOLY GRAIL* (1975), *MONTY PYTHON'S LIFE OF BRIAN* (1979), and *A FISH CALLED WANDA* (1988). He is also the co-author, with the eminent psychiatrist Dr. Robin Skynner, of the best-selling books *Families and How to Survive Them*, and *Life and How to Survive It*. He is a Provost's Visiting Professor at Cornell University.



#### **JESSICA HAUSNER – OPENING SESSION ADDRESS**

Jessica Hausner's *LOVELY RITA* (2001) was the first of three of her films that were selected for the Un Certain Regard section at the Cannes Film Festival, followed by *HOTEL* (2004) and *AMOUR FOU* (2014). *LOURDES* (2009) had its premiere in the International Competition of the Venice Film Festival, where it won the FIPRESCI PRIZE; it went on to win numerous other awards, among them the European Film Award for Best Actress for Sylvie Testud.



#### **JOSHUA OPPENHEIMER – TRIBUTE TO... GUEST**

Born in Austin, USA, Joshua Oppenheimer received a BA from Harvard College and a PhD from the Central Saint Martins College of Arts and Design. His debut feature-length film, *THE ACT OF KILLING* (2012) won 72 international awards, among them a BAFTA and a European Film Award, and was nominated for the Academy Award for Best Documentary. *THE LOOK OF SILENCE* (2014) premiered at the Venice Film Festival, where it won five awards; it has since received the Danish Academy Award for Best Documentary and a Danish Arts Council Award.



#### **OLIVER STONE – TRIBUTE TO... GUEST**

Oliver Stone was born in New York City, and studied Film under Martin Scorsese at New York University. His directorial breakthrough came with *PLATOON*, which gave him his first Best Director Academy and become the third-highest-grossing film of 1986. He has since won popular and critical praise for films including *BORN ON THE FOURTH OF JULY* (1989), *JFK* (1991) and *NATURAL BORN KILLERS* (1994), among many others. This year, Stone receives the Honorary Heart of Sarajevo Award for his extraordinary contribution to the art of film.



# Experts and Moderators



## SELIN ARAT

Born in Istanbul, Selin Arat graduated from Clark University in 1999 with a Bachelor's degree in Screen Studies and Theatre Arts. She went on to obtain an MBA in Marketing the following year. She has been Director of International Operations at TIMS Productions since 2012. The producer of the world-renowned TV show, 'Magnificent Century', now sold to 85 countries and counting, Tims Productions is among the top three production companies in Turkey. Arat oversees the international strategy of all productions in her present capacity.



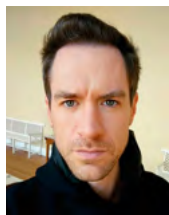
## NICHOLAS DAVIES

After (mis)spending his youth involved in the independent filmmaking world of Toronto, Nicholas Davies obtained a BA in Cinema Studies from the University of Toronto. He emerged from a 10-year stint at TIFF as Director of Creative Services and the programmer of TIFF's Dialogues: Talking with Pictures section, with guests including Costa-Gavras, Vilmos Zsigmond and Ousmane Sembène, among many others. Lately, he has held positions at film institutions in Abu Dhabi and Doha. He is currently Programme Manager of Talents Sarajevo.



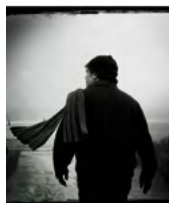
## MIKE GOODRIDGE

Mike Goodridge has held senior positions in the film industry for more than two decades, including 19 years in editorial positions at Screen International and four years heading the UK-based production, financing and sales company Protagonist Pictures, one of Europe's leading independent film outlets. He also works as a programmer for the international section of the Sarajevo Film Festival. He has written several books on cinema including two on film directors, and is a member of BAFTA and the European Film Academy.



## BEN HARRIS

Ben Harris began his career on the cult drama 'Dream Team' where, after three seasons as a writer, he became Series Producer and Executive Producer. He went on to show-run 'Ransom' and has written for 'Marcella', 'Transporter' and 'Crossing Lines' and worked on 'The Musketeers', 'Hunted' and 'The Paradise', while developing various original projects. In 2013, he became a lecturer at Serial Eyes, a Berlin-based post-graduate course focused on scriptwriting and production skills, particularly within the writer's room system.



## RON HAVIV

Ron Haviv is an Emmy-nominated, award-winning photojournalist and co-founder of the photo agency VII, dedicated to documenting conflict and raising awareness about human rights issues around the globe. Over the last three decades, Haviv has covered more than 25 conflicts and worked in more than 100 countries. He has published four critically acclaimed collections of photography, and his work has been featured in numerous museums and galleries, including the Louvre, the United Nations, and the Council on Foreign Relations.



## MAYA HAWKE

Maya Hawke is a writer, director and editor, and the creator of Lipstick on My Keyboard, which includes the interactive social media video novels 'Box of Birds', 'The Currency of Despair' and 'Unfated Yet'. She has edited eight feature-length documentaries, including two with Werner Herzog. She has cut Apple commercials for Errol Morris. Her own work explores female sexuality, addiction, depression, friendship and creativity. She shoots with an iPhone, edits with Final Cut X and believes in DIY – and wants to teach others to do the same.



## ÇİÇEK KAHRAMAN

Çiçek Kahraman has a Master's degree in filmmaking from Boston University, and is an award-winning film editor and video artist based in Berlin and Istanbul. Over the past 15 years, she has edited more than 50 films, many of which have been selected for festivals throughout Europe. Her credits include OUR GRAND DESPAIR; WRONG ROSARY, which was named Best Film at the International Film Festival Rotterdam, THE BLUE WAVE; and SUMMER BOOK. She teaches film at universities, and gives master classes on film editing home and abroad.



## SEMIH KAPLANOĞLU

Semih Kaplanoğlu was born in 1963 in Izmir, and graduated from the Cinema and Television Department of the Faculty of Fine Arts at Dokuz Eylül University. AWAY FROM HOME (2000), his feature directorial debut, won numerous awards; ANGEL'S FALL (2004) premiered at the Berlinale and gained wide interest from critics and audiences. EGG (2007) and MILK (2008) followed, both receiving numerous awards; in 2010, he won the Golden Bear at Berlin and the Golden Wings DiziTurk Digital Distribution Award in the Turkish Film Festival in London for HONEY.



## TITUS KREYENBERG

Titus Kreyenberg was an executive producer for film and television for many years before he founded his own production company, unafilm, which has become one of Germany's most prolific partners for international co-production. He is also partner in the French production company Surprise Alley, which co-produced 'Requiem for Mrs J', which had its premiere in the Panorama section of this year's Berlin International Film Festival. Apart from producing, Kreyenberg works as a tutor for EAVE and the Biennale Cinema College.



## JOVAN MARJANOVIĆ

Jovan Marjanović has been involved in the Sarajevo Film Festival since 1999, and is currently its Head of Industry. He has produced several award-winning films, and consults for a variety of international film institutions. He was on the Board of Management of the Bosnian National Film Fund from 2011, and headed it from 2014 to 2016, and is the national representative of Bosnia and Herzegovina to Eurimages. He holds an MSc from the Cass Business School in London, and teaches Film Business at the Academy of Performing Arts in Sarajevo.



### MJ MCMAHON

MJ McMahon is based in London, and has worked professionally in the film and television industry for over 16 years. He has extensive knowledge and experience working in digital post-production, having worked on more than 200 productions, including THE NINE MUSES and the Academy Award-winning THE KING'S SPEECH. He produced the short films GIN & DRY and THE GIRL IN THE DRESS, and is the director of the award-winning short films HAWK and KILLING THYME. He's presently developing his directorial feature film debut Playing Mercy.



### TUE STEEN MÜLLER

From 1975-1996, Tue Steen Müller worked for the National Film Board of Denmark (Statens Filmcentral) as press secretary, distributor, festival manager and consultant. He was part of the team behind the Balticum Film/TV Festival in Bornholm, Denmark, from 1990 to 2000, as well as the set-up of Filmkontakt Nord, Documentary and the European Documentary Network, of which he was the first director. Since 2006, he has been a consultant and teacher in documentary matters around the world. He writes for filmkommentaren.dk



### RATI ONELI

Rati Oneli was born in Tbilisi. He lived in New York City from 1999 to 2014, when he moved to Georgia in order to make his documentary CITY OF THE SUN. He specialised in Middle East Studies and International Affairs at the Free University of Tbilisi and at Columbia University in New York. Currently, he is pursuing his PhD in Philosophy at the European Graduate School. He produced Dea Kulumbegashvili's short films INVISIBLE SPACES and LETHE, both of which premiered at the Cannes Film Festival.



### NENAD PUHOVSKI

Nenad Puhovski is one of the pivotal figures in the development of modern Croatian documentary film. He is the author and producer of award-winning films, and the director ZagrebDox, the largest documentary film festival in the region. As a stage, film and TV director, since 1965 he has directed more than 250 productions and has received a number of Croatian and international awards. He is Professor of Documentary Directing at the Academy of Dramatic Arts in Zagreb, and has received the City of Zagreb Award and the Order of Danica Hrvatska.



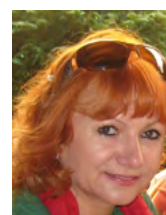
### ANDREA REUTER

Based in Stockholm, Andrea Reuter works as a moderator and project manager. She has moderated more than 100 events, where she has conducted onstage interviews, hosted gala events and moderated panels, seminars and press conferences. She has worked with Göteborg Film Festival for several years, moderating TV Drama Vision, seminars and work-in-progress sessions. She has also worked for the Swedish Film Institute, as a programmer for the Stockholm International Film Festival and as a radio and television host.



### KATRIEL SCHORY

Katriel Schory studied at the New York University Film School and returned to Israel in 1973 as the Head of Productions of Kastel Films, Jerusalem, at that time the leading production company in Israel. In 1984, he formed Belfilms, which has produced more than 130 film. In 1999, he accepted the position of Executive Director of the Israel Film Fund, the main film fund in Israel, which supports and promotes Israeli feature-length films. In that position, he has authorised the support and production of more than 240 Israeli productions.



### RADA ŠEŠIĆ

Rada Šešić is a festival programmer, film lecturer, critic and director of documentaries and dance films. After living in Sarajevo, she is now based in the Netherlands. The programmer of the documentary competition at the Sarajevo Film Festival, she is also works in the Netherlands with IDFA, where she is involved in the selection process and the IDFA fund, and IFFR, where she is a programme advisor and sits on the selection committee of the Hubert Bals Fund. She mentors and consults for several international workshops in Europe and Asia.



### KLAUDIA SMIEJA

Klaudia Smieja is an award-winning producer whose films have premiered at the Cannes Film Festival, Sundance, and the Berlinale. Smieja concentrates on international co-productions such as the French-Polish historical drama THE INNOCENTS by Anne Fontaine, and the Icelandic comedy hit RAMS, which took first prize in the Un Certain Regard section at Cannes in 2015. Her current slate of projects includes Agnieszka Holland's GARETH JONES, Claire Denis's HIGH LIFE, Babis Makridis's PITY and Hagar Ben-Asher's THE WAR HAS ENDED.



### DANIEL SPROLL

With a background in cognitive science, Daniel Sproll's first forays into VR came more than five years ago while studying human navigation behaviour. In the wake of the latest VR renaissance, he joined Re'Flekt as UX Researcher and Designer, working on a wide range of VR & AR projects. In 2015, he co-founded realities.io with the goal of making amazing real-world places explorable for everyone via VR. Ever curious, Sproll is deeply engaged in the national and international VR communities, and a frequent public speaker.



### MILAN STOJANOVIĆ

Milan Stojanovic produced Ivan Ikic's BARBARIANS (2014) and Katarina Mutić's THE WAY OF THE EAST (2017). He was a production manager and line producer on Srdan Golubović's CIRCLES (2012), Milcho Manchevski's MOTHERS (2010), Mladen Đorđević's THE LIFE AND DEATH OF A PORNO GANG (2010) and Marina Abramović's DESTRICED (2006). He is an EAVE graduate, a Producers on the Move and Berlinale Talents alumnus, a member of the European Film Academy, and Programme Director of the Cinema City International Film Festival in Novi Sad.



### LAUREN WALSH

Lauren Walsh's work has been published in The Los Angeles Review of Books, Photography and Culture, The Romanic Review, The Journal of American History, The New Republic, and Nomadikon, among others, as well as in numerous anthologies. Her research concentrates on questions of memory and visual media. She is interested in the politics and ethics of photography, and in exploring intersections of literature and visual culture. Walsh focuses particularly on photojournalism, with a specialty in conflict photography.



### PETER WEBBER

After directing award-winning television work for several years, Peter Webber made his feature-film directorial debut with the much-lauded GIRL WITH A PEARL EARRING, which was nominated for numerous awards. His next films were HANNIBAL RISING (2007) and EMPEROR (2009). He was an executive producer on THE LOVE OF BOOKS: A SARAJEVO STORY (2011), which won an Audience Award at the Sarajevo Film Festival. He recently completed the documentary EARTH – ONE AMAZING DAY; his first Spanish-language film, PICKPOCKETS, shot last year in Bogotá.



### FLORIAN WEGHORN

Florian Weghorn is Programme Manager of Berlinale Talents, and the programme advisor for its seven international offshoots. Born in Oldenburg, Germany, he studied Theatre, Film and Television Studies at the University of Cologne and graduated with a Master of Arts degree, majoring in the Visual Language of Melancholy in Film. He joined the Berlinale in 2002, and is currently a member of the selection committee for its Official Competition. He is the author and editor of several publications addressing film and youth culture.



### PHILIPP WENNING

Philipp Wenning studied Film and TV Directing at FAMU in Prague, and Editing at the Konrad Wolf school in Potsdam-Babelsberg. After directing his first narrative 180° panorama film THE IMAGONAUT, which premiered at the Berlinale Talents International Film Festival in 2014, he began to think outside the rectangular frame. At INVR.SPACE, he is responsible for developing narrative concepts for VR and creative workflows for a custom-built camera system. The next step of cinema evolution happens right here, right now!



### ŽELIMIR ŽILNIK

Želimir Žilnik is an internationally renowned director and a founder of the docudrama genre. He is noted for his focus on contemporary issues and his critical take on social, political and economic realities. In the 1980s, he directed several television docudramas that predicted the fall of Yugoslavia and the awakening of ethnic nationalism; the following decade, he produced a number of films about the Balkan turmoil. The breakdown of the value system in post-transitional Central and Eastern Europe are a focus of his most recent project cycle.



### KLAUS ZIMMERMANN

Born in 1966, Klaus Zimmermann has Master's degrees in Law from the Sorbonne, and in Management Science from Paris Dauphine. He began his career in 1993 at the German company KirchGruppe, and returned to France in 2002, where he created Zimt Média. In 2006, he co-founded Zen Productions, where he developed, produced and co-produced several ambitious projects. A four-time nominee as Best Producer in Germany, in 2014 he joined Dynamic Television as Managing Partner and has since launched Dynamic Productions in Paris and in Berlin.



### ROBERT ZUBER

Robert Zuber was born in Pula in 1972. As a journalist and editor, he has twice won awards from the Croatian Journalism Society. Through his work, he began making documentaries. In 2001, he directed NA STANICI U PULI, the most-watched documentary in cinemas that year. His AN ACCIDENTAL SON received the Oktavijan Award for Best Documentary at Croatian Film Days, and MILA SEEKS SENIDA won a human rights award at the Sarajevo Film Festival. Until 2016, he was Commissioning Editor for the documentary programme at HRT, where he now freelances.

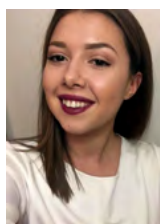
# Talents Sarajevo Team



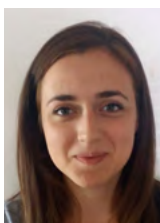
Nicholas Davies  
PROGRAMME MANAGER



Dina Čerić  
PROJECT COORDINATOR



Nejra Branković  
GUEST ADMINISTRATOR



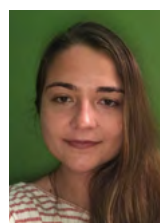
Adna Aličić  
SCRIPT STATION  
COORDINATOR



Benjamin Čengić  
CAMERA STUDIO  
COORDINATOR



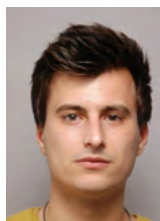
Nina Đogo Gračić  
ACTING STUDIO  
COORDINATOR



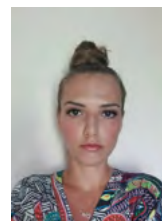
Nataša Hemon  
PACK&PITCH  
COORDINATOR



Kerim Mašović  
FILM STAGE STUDIO  
COORDINATOR



Jakub Salihović  
TALENT PRESS  
COORDINATOR



Belma Suljević  
COORDINATOR OF THE  
TALENTS SARAJEVO  
PRODUCERS



Aziz Čeho  
VIDEO  
DOCUMENTATION



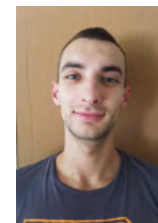
Ivana Kalember  
CATALOGUE EDITOR



Ahmed Alić  
TECHNICAL COORDI-  
NATOR



Muhamed El-  
Mordeha  
TECHNICAL COORDINA-  
TOR ASSISTANT



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## EKSKLUZIVNI SPONZORI



## REALIZOVAN UZ PODRŠKU



## FESTIVALSKI PARTNERI



## ZVANIČNA ZAŠTITARSKA AGENCIJA



## ZVANIČNI PREVOZNIK FILMOVA



## ZVANIČNO VINO



## ZVANIČNI IT DOBAVLJAČ



## ZLATNI SPONZORI



## ZLATNI SPONZORI



## SREBRENI SPONZORI



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## CINELINK INDUSTRY DAYS PARTNERI



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## MEDIJSKI PARTNERI



## MEDIJSKI PARTNERI



## GENERALNI MEDIJSKI INTERNET PARTNER



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## MEDIJSKI PARTNERI



## MEDIJSKI PARTNERI



## MEDIJSKI PARTNERI



## TEHNIČKA PODRŠKA



## POKROVITELJI



# Talents Sarajevo #11

CLOSE-UP

Facing Realities

12–17 August. 2017

70 Talents in 7 fields of work:

16 directors; 10 scriptwriters; 12 actors; 17 producers; 6 cinematographers; 6 film critics; 3 editors

14 countries: Azerbaijan, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Hungary, Kosovo, Macedonia, Moldova, Montenegro, Romania, Serbia, Slovenia and Turkey

60 experts

70 conversations, events, panels, presentations, screenings and workshops

A very important segment of the Talents Sarajevo platform is also its virtual dimension – the Online Talent Database. The pool of Talents, which grows every year, serves primarily as a promotional and networking tool. The profiles of the participants display their general info and video samples of their work.

[sff.ba](http://sff.ba)

[berlinale-talents.de/bt/find/talents](http://berlinale-talents.de/bt/find/talents)