

Berlinale Talent Campus 2009

General Information

The *Berlinale Talent Campus*, which will take place from 07 to 12 February 2009 at the "Hebbel am Ufer" (HAU) in Berlin-Kreuzberg, is a summit of the most talented up-and-coming filmmakers from around the world. 350 of them are invited to Berlin each year to reflect on their ideas about film in *lectures* and *panel discussions*, and to work on their projects in specialized *hands-on programmes* like the *Script Station & Doc Station*, the *Talent Project Market*, the *Talent Press*, the *Campus Studio*, the *Berlin Today Award* and the *Volkswagen Score Competition*.

The *Campus* takes place simultaneously with the Berlinale and gives the young filmmakers the opportunity to learn from world-class experts and establish an international network. Internationally acclaimed experts and film professionals will share insight into their lives and work. Campus experts this year include:

Emily Atef, Brigitte Broch, Anne Carey, Julie Delpy, Arta Dobroshi, Andreas Dresen, Reha Erdem, Karin Fong, Stephen Frears, Patricio Guzmán, Sir David Hare, Christophe Honoré, Janusz Kamiński, Susan Korda, Mick LaSalle, Sharon Lockhart, Ole Christian Madsen, Claudia Meglin, Raphaël Nadjari, Michèle Ohayon, Anders Østergaard, Lloyd Phillips, Mark Read, Max Richter, Jean-Louis Rodrigue, Til Schweiger, John Sloss, Michael Snow, Tilda Swinton, Bertrand Tavernier, Daniela Thomas, Yeşim Ustaoglu, Wim Wenders and Jasmila Žbanić.

Many of the events will deal with issues already addressed in the cinema showcased at the Berlinale Film Festival, as well as reflect the focus of the *Campus 2009*, "*Suddenly, It All Happened – The Turning Point In Close-Up*". Storytelling is one of the central aspects of successful filmmaking and is as old as humanity itself. Stories have always connected people to their culture. It is a communications medium used to influence others, to seduce, convince or even manipulate them. It can explain certain things or keep people and events from fading from our memory. Successful films and compelling stories thrive on turning points, events that give a plot a new and critical direction. These turning points can make the film experience unique and overwhelming. However, they are not only responsible for shaping a successful plot development but also play a central part on other levels of filmmaking. Whether director, producer, actor, cinematographer, editor or composer – everyone will face a turning point in the creative process and deal with its aftermath. The *Berlinale Talent Campus*, which for some participants is a turning point in their career, will focus in 2009 on turning points as a driving force in filmmaking and will illuminate every facet of the fascinating effect they can have.

Some larger events in HAU 1 and HAU 2 will be open to the general public. Tickets for these events will be available through the official Berlinale Ticket System. They will be sold at different festival locations and online at www.berlinale.de (7 / 5 Euro). On the day of the event, tickets will only be available at the ticket counters in HAU 1 and HAU 2.

Press Tickets / Accreditation / Material

- Members of the press who are accredited for the Berlin International Film Festival, still require a press ticket to attend *Campus* events.
- Members of the press that are not accredited for the Berlin International Film Festival may get press tickets to the *Berlinale Talent Campus* events, only if they intend to cover the *Campus* events.

For press tickets for public and closed events and interview requests, please contact:
e-mail: press@berlinale-talentcampus.de, tel: +49 (0)30 25920 518

For general information on the *Campus*, please also check the *Campus* website www.berlinale-talentcampus.de. In the Press Section (check 'Current Edition' / 'Service') further information on accreditation, as well as press releases, a press book and press photos are available for download.

**Berlinale Talent Campus 2009
Programme (Selection)**

SATURDAY, February 7th

Opening Ceremony and World Premiere of the Berlin Today Award Films 2009

17.00 h, HAU 1 / Brigitte Broch, Dieter Kosslick, Kirsten Niehuus, Max Richter and Daniela Thomas. Moderated by Jenni Zylka. Supported by Medienboard Berlin-Brandenburg.

Dieter Kosslick, director of the Berlin International Film Festival, will officially open the Berlinale Talent Campus with his welcome address. Matthijs Wouter Knol, programme manager of the Berlinale Talent Campus, will also welcome guests and Talents in attendance, presenting the focus "Suddenly, It All Happened – The Turning Point in Close-Up". The five short films competing for the Berlin Today Award 2009 "My Wall" will subsequently have their World Premiere. (By invitation only). Further information: www.berlinale-talentcampus.de/berlin-today-award.de

SUNDAY, February 8th

Suddenly, It All Happened – Turning Points In Scriptwriting

11:00 h, HAU 1 / Anne Carey, Sir David Hare, Daniela Thomas. Moderated by Peter Cowie.

Writing a novel screenplay is an adventurous journey, a process that begins with your imagination and ends with a story structure and script. What takes place in between embodies the art and craft of scriptwriting. This is the phase when you explore, clarify and focus your story, and figure out what's really at stake in the film. The key turning points in a script draw people into the film, setting the entire story in motion or giving the plot a new critical direction. Acclaimed English playwright, screenwriter, theatre and film director, Sir David Hare wrote and directed the films *Wetherby* (1985) which bagged him the Golden Bear at the 1985 Berlinale, *Paris by Night* (1988) and *Strapless* (1989), amongst others. He is the scriptwriter of two Stephen Daldry films including *The Reader* (selected for the Berlinale 2009) for which he is nominated for an Academy Award. Daniela Thomas, acclaimed scriptwriter and director, she has worked with Walter Salles on a number of films including *Foreign Land* (1995) and most recently *Linha de Passe* (2008). The two writer/directors discuss with eminent independent film producer and co-founder of the production company This Is That, Anne Carey, the underlying dynamics of turning points in scriptwriting. Carey's film portfolio comprises films such as *The Savages* and *Thumbsucker* (executive producer), which premiered at the 2005 Berlinale. Together the experts look at different ways in which turning points could be brought into a storyline and how to continue after the climax of a story.

Dealing With Reality

14:00, HAU 1 / Hala Galal, Michèle Ohayon and Anders Østergaard. Moderated by Matthijs Wouter Knol.

Sifting the world through your camera and hopefully bringing out representations of reality, including emotional, physical and factual reality, requires exceptional filmmaking skills. An innate curiosity combined with the resolve to seek the reality beneath the surface is sometimes not sufficient when depicting capricious situations and events. Documentary filmmakers often shoot under hardship conditions and relying on unpredictable elements, they must put together a convincing argument in the form of a compelling narrative. As filmmaker Michèle Ohayon said in an interview on her documentary, *Steal a Pencil for Me*, "in my best scenarios, I wish that this will happen or that will happen, but I know that something entirely different may happen, too." For a non-fiction filmmaker, working in a visual medium means constantly translating "reality" into good cinema. So what does a filmmaker do in a situation where the script becomes inadequate in the face of reality, which turns out to lead the shooting process and sweeps all the characters in a completely unexpected direction? Panellist Anders Østergaard narrates his experience while shooting *Burma VJ – Reporting from a Closed Country*, when real-life events meddled in ways that hindered him from treating his material as originally planned. It is equally challenging to make a

film that presents no pre-packaged opinion on the status of Egyptian women today, as filmmaker, scriptwriter and producer Hala Galal has achieved in her film *Women's Chit Chat*, which deals with generations of feminists in Egypt. These high-profile experts delve into the reality that documentary filmmakers deal with, discussing also how to go about making films under extreme circumstances, where the film moves beyond any sense of reality?

Kill Your Darlings

14:00, HAU 2 / Editing master class with Susan Korda.

Editing is the one craft in the process of filmmaking that has the potential to mould, improve and even recreate a motion picture. The creative force of film reality, it can manipulate space, time, emotions, and emotional intensity and is limited only by individual instincts and creative ability. Susan Korda, editor, director and screenwriter imparts her mastery of the editing craft from an artistic point of view. Nominated for an Oscar for the editing of *For All Mankind*, she also edited the award-winning film, *Trembling Before G-d*, recipient of the Teddy Award for Best Documentary at the Berlinale 2001. She is a teacher at the NYU Tisch School of Arts and a filmmaker in her own right, having made several award-winning experimental films including *One of Us*, which she presented at the Berlinale 2001. In her master class, she leads you through a selection of films where the visual transition in the editing room made all the difference. She displays how an editor can work to extract and weave together the best material from a daunting excess of footage, every decision shaping the tone and pace of the film.

Tales from the Casting Couch

14:00, HAU 3, top floor / Leo Davis, Rie Hedegaard, Stephen Frears, Ole Christian Madsen.

Moderated by Beatrice Kruger. *In cooperation with European Film Promotion, Berlinale Competition.*

The delicate process of casting is the defining moment for a filmmaker and his or her creative vision for the film. Deciding which actors will embody the story's characters, which faces will move audiences and make them laugh, cry, think, shake with fear and fall in love is a tough one. A talented casting director puts people into roles that make us want to emulate them when watching their on-screen performance. The often close collaboration between film directors and casting directors is the focus of this panel, giving an in-depth look at the complex choices that need to be made, looking beyond faces and physique, and fascinating examples of how dreams and wishes were realised by clever casting. From the established film directors and their casting agents – Stephen Frears and Leo Davis who worked together on *The Queen*, *Mrs. Henderson Presents*, *Dirty Pretty Things* and *The Deal*, and Ole Christian Madsen and Rie Hedegaard who collaborated on *Flames and Citrons*, we hear captivating tales from the casting couch.

In the Limelight: Bertrand Tavernier

17:00, HAU 1 / Bertrand Tavernier. Moderated by Peter Cowie.

One of France's first rank directors, screenwriters, and producers, Bertrand Tavernier's association with the world of cinema has been long and varied. He evolved from an ardent film enthusiast and critic, press agent to ultimately become a prominent and versatile director in his own right. Regardless of the subjects they explore, Tavernier lends his films great introspection and humanity, something that has established him as one of the French cinema's more progressive and compassionate figures. His astounding range of films include his first *The Clockmaker* (1974, Special Jury Prize at the Berlinale), *Life and Nothing But* (1989) which won him the BAFTA for best film in a language other than English and a total of four César Awards, *It All Starts Today* (1999), which earned him awards at the Berlinale including the Jury's Special Mention Prize, and his most recent *In the Electric Mist* which competes for the Golden Bear in the 2009 Berlinale. "My job is to dream and invent, and out of this produce something that will change the world", he said in an interview at the 1999 Sydney Film Festival. He will talk about his initial involvement in the film industry and his socially politicised viewpoint reflected in the diverse themes of his films – familial relationships, World War I and contemporary social ills.

Brussels in Berlin: Turning Your Film into an Award Winner

17:00, HAU 2 / Jacques-Henri Bronckart, Christer Nilson, Arnaud Pasquali.

Moderated by Jürgen Seidler. *In cooperation with MEDIA.*

How to succeed as a young producer? In this panel, established European film producers will discuss their experiences and how they successfully produced award-winning films and developed their company. They will address the challenges and possibilities for co-production within Europe in general, the benefits of training, and the advantages of international networks. They will also tackle development issues and how the MEDIA programme has supported their development strategy. The MEDIA Programme of the European Union is one of the most important and influential support initiatives for the European film industry, aiming at increasing the circulation of work and talent in Europe and in the world. Providing financial support for the development and distribution of audiovisual work as well as enhancing the networking possibilities and training programmes of professionals, it's one of the Berlinale Talent Campus' main partners.

MONDAY, February 9th

Brigitte Broch: The Language of Spaces and Things

11:00, HAU 1 / Master class set design with Brigitte Broch.

Moderated by Ben Gibson.

The job of set designers is to match their visual decisions perfectly with the themes and tone of each film they work on, and exemplary in this field is Brigitte Broch. Art director, set decorator and production designer, she entered the Mexican film industry as a producer of short documentaries in the late 1970s and early 1980s. She won the Academy Award for her work as set decorator of Baz Luhrmann's *Moulin Rouge!*, shared with art director Catherine Martin. The duo had also been jointly nominated for an Oscar in the same capacities for their work on *William Shakespeare's Romeo + Juliet*. Broch has worked on four Alejandro González Iñárritu films – *Babel*, *21 Grams*, *Amores Perros* for which she bagged a Silver Ariel Award, and the short film *Powder Keg*. Born in Germany, she emigrated to Mexico in 1968 where she worked in over a dozen Mexican movies including Guita Schyfter's *Los Caminos de Graham Greene*, Guillermo del Toro's critically acclaimed *Cronos* and Alfonso Cuarón's debut feature *Sólo con tu pareja (Love in the Time of Hysteria)*. Among her other credits as production designer are Antonio Serrano's *Sexo, pudor y lágrimas* (for which she also won a Silver Ariel Award), Patricia Cardoso's *Real Women Have Curves*, Stephen Daldry's *The Reader* and Pete Travis' *Vantage Point*. With a focus on how to highlight decisive narrative film moments in production design, she explores what it means to understand the fictional setting of the film and how to achieve a creative and specific design sensibility.

Embodying the Character

11:00, HAU 3, top floor / Acting master class with Jean-Louis Rodrigue.

(Closed event. Members of the press may receive press tickets if they intend to cover the event.)

Voice, energy, breath and the ability to embody their character are the fundamental tools that actors need, and these are also what they most often lack. Jean-Louis Rodrigue's unique approach to acting coaching and to improving levels of performance in film and theatre has brought him international recognition. Born in Morocco and educated in Italy and France, he is the combination of an acting coach, choreographer and physical therapist. His work as a movement specialist can be seen on a number of films such as *W.*, *Bee Season*, and *Seabiscuit* to name just a few. He has worked with a number of prominent actors such as Juliette Binoche, Hilary Swank, Keanu Reeves, Kirsten Dunst and Jonathan Pryce. He is also the foremost teacher of the Alexander Technique as applied to stage and film acting. The Alexander Technique is a method of self-discovery which explores the basic impulses of human movement, how we interfere with our own coordination, and it offers a means to change. As Larry Moss, US American acting coach puts it: "One of the most important things actors can possess is a relationship to their own body and breath. Jean-Louis works with actors in such a way that they immediately understand from deep within themselves their true

impulses." Through mental and physical processes, the master class will allow actors and film directors to expand their level of awareness of themselves, in stillness and in movement, focus on connecting the body and breath to performance and creating characters. Helping actors gain access to themselves and teaching them to transform into characters requires an atmosphere free of fear. Jean-Louis promotes an environment that is both playful and daring. As Rodrigue emphasises, "when performers make the physical component of their work as important as the intellectual" , he said, "they become far more convincing."

Fatal Attractions – On Chance and Accidents in Cinema

14:00, HAU 1 / Peace Anyiam-Osigwe, Arta Dobroschi and Raphaël Nadjari.

Moderated by Dorothee Wenner. *In cooperation with Berlinale Forum and Berlinale Shorts.*

Chance, destiny, fate, karma or kismet: call it what you like, but each represents that single minute thing that we least control but desperately wish for when reality turns sour. Films work on the psychological level, the plot level, the political level – and the mythic level as well. Fate is a more or less accepted element in Eastern storytelling – but the good old days of deus ex machina expeditiously solving delicate situations are gone. And it isn't just stories originating in the east; most stories of cultures are inevitably linked to fate. The nature of fate is that no matter how you try to avoid it, it tracks you down. Films tell stories about people coming together unexpectedly, exploring their full potential, the journey of discovering a dream job or changing careers – thus coping with the hand fate has dealt them and changing protagonists' lives dramatically. At the same time, fate has also changed the course of life and careers of those participating in the films. And which filmmaker doesn't dream of recognition or a break-through enabling him or her to make films more easily in the future? Dorothee Wenner leads high profile experts into a discussion on how fate intervenes in film.

Watching the Titles: How to Start a Film?

14:00, HAU 2 / Karin Fong, Darius Ghanai.

Moderated by Matthijs Wouter Knol.

Alfred Hitchcock started his career as a film credits designer and knew since how perfect opening titles could influence audiences from the very beginning. Think of *Psycho* and *Vertigo*. Film and graphic design have always unquestionably been connected to each other, originating from a soundless era when audiences simply had to understand what they were looking at. Since then, graphic design has evolved with the quick development of the film industry, attracting the attention of many artists, not just "those who didn't know how to paint or write very well" (according to Buñuel), but a broad range of truly inventive and creative title designers. Creative director and founding member of Imaginary Forces, an entertainment and design company based in Hollywood and New York, Karin Fong has directed and designed a wide range of groundbreaking main title sequences for films such as *Daredevil*, *The Break-Up*, *Ray* and *Pink Panther 2*. Graphic designer Darius Ghanai has worked on an impressive array of films including *Palermo Shooting*, *Perfume: The Story of a Murderer*, *Don't Come Knocking* and *Goodbye, Lenin!* In conversation with Matthijs Wouter Knol, they discuss the integral role a title sequence plays in the foundation of a movie, and how opening titles can greatly contribute to the narration of a story. They take a look at the kind of titles that package a film cleverly such that they prepare the audience for what is to follow but without undue distraction. Using examples, they illustrate how graphic design can play with the audience's expectations, becoming an exclusive tool for marketing.

In the Limelight: Tilda Swinton

17:00, HAU 1 / Tilda Swinton. Moderated by Peter Cowie.

Her film debut in *Caravaggio* in 1986 was the first of seven critically acclaimed collaborations with director Derek Jarman over a period of ten years. The fiercely talented Scottish actress, Tilda Swinton began her career as a leading lady of European art cinema, working also with directors like John Maybury and Sally Potter and earning recognition for her dazzling and complex lead performance in the Academy Award-nominated *Orlando* (1992). Hollywood too picked up on her commanding on-screen presence and since 1997, she has successfully moved between the deep-left art house and quality Hollywood blockbusters. The thriller *The Deep End* (2001) earned her a number of critic's awards and her first Golden Globe nomination, her 2008 Oscar decorated performance in the legal thriller *Michael Clayton* and her iconic White Witch in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005) and *Prince Caspian* (2008), as well as the recent *Burn After Reading* are only a few examples of her stunning performances which have cemented her place as one of cinema's most outstanding women. In 2008, Swinton wrote and co-produced a remarkable film portrait of Jarman – *Derek* – directed by Isaac Julien and presented at the 2008 Berlinale Panorama. In the same year, she founded, cocurated and produced a film festival in her hometown Nairn, Scotland: The Ballerina Ballroom Cinema of Dreams. Jury president of the 59th Berlin International Film Festival, Tilda Swinton reflects on the defining moments in her illustrious career, her extraordinary work in art and experimental projects and her effortless switching between large Hollywood productions and European art house films.

Snow Meets O'Reilly: Please Say Something

17:00, HAU 2 / David O'Reilly and Michael Snow.

Moderated by Maike Mia Höhne and Stefanie Schulte Strathaus. *In cooperation with Berlinale Shorts and Berlinale Forum expanded.*

Animator and illustrator David O'Reilly's work stands out in many ways, but on first view, it would have to be the raw, pixellated style of graphics that burst and disintegrate on the screen, and his disregard for the traditional conventions of typical computer animated films. *Please Say Something*, a 25-part animated series with its high-contrast colours, geometrically severe and ambient touches snub the trend towards slick Pixar cuteness; it features in this year's Berlinale Shorts programme. On this panel, O'Reilly interacts with legendary Canadian artist Michael Snow, considered one of the world's two most highly acclaimed experimental filmmakers (the other being Stan Brakhage, USA). Filmmaker, musician, visual artist, composer, writer and sculptor, he developed in the 1960s a reputation for being an important innovator in the fields of pop and minimalist art, with his "Walking Women" series, and with his film work. His latest film *Puccini Conservato* highlights the 2009 Berlinale Forum expanded. The two artists will discuss the origins of animation and where this optical illusion of motion is headed. Snow's *A to Z* (silent, 1956), *Corpus Callosum* (2002) and O'Reilly's *Please Say Something* will be presented during the event.

Followed by a *Short Film Reception* (18:30, HAU 2) which will provide an opportunity for filmmaking Talents to liaise with festival delegates, distributors, and buyers of short films.

Talent Short Film Night

20:00, HAU 1 / Moderated by David Thompson.

In cooperation with Berlinale Shorts and Berlinale Generation.

(Closed event. Members of the press may receive press tickets if they intend to cover the event.)

The event offers a selection of Berlinale short films, including some directed by former Talents. David Thompson, former Head of BBC Films and now executive producer for UK-based Origin Pictures, will moderate the programme and open the floor to discussion. Enjoy the following short films: *Aphrodite's Farm* (15 min.) by Adam Strange from New Zealand, *The Suffering of Mr. Karpf. The Birthday* (10 min.) by Lola Randl from Germany, *Oh, My God!* (9 min.) by Anne Sewitsky from Norway, *Dish* (15 min.) by Brian Harris Krinsky from USA, *Good Will/Buenas Intenciones* (18 min.) by Ivan Lomeli from Mexico and *Slaves/Slavar* (15 min.) by David Aronowitsch, Hanna Heilborn from Sweden/Norway/Denmark.

TUESDAY, February 10th

Dreaming Reality

11:00, HAU 1 / Emily Atef, Andreas Dresen, Wim Wenders.

Moderated by Jörg Taszman.

When it comes to portraying life upfront, with all its dreams, disappointments, daily struggles and sudden surprises until the very last moment, German cinema features diverse filmmakers who have their own strong personal styles specific to their films. An influential figure in New German Cinema in the 1970s, legendary filmmaker Wim Wenders' cache of awardwinning and critically acclaimed films include *The American Friend* (1978), *Paris, Texas* (1984), *Wings of Desire* (1987), *Buena Vista Social Club* (1999) and *Don't Come Knocking* (2005). His new film, *Palermo Shooting*, enjoyed its world premiere in the official competition of the Festival de Cannes 2008. One of the most impressive directors of contemporary German cinema, Andreas Dresen has been a writer and director for film and television since the early 1990s. He gained international renown in 1998 for *Night Shapes*, which won, amongst others, the Berlinale Silver Bear. His other award-winning films include *Grill Point* (2002 Berlinale Silver Bear) and *Summer in Berlin* (2005) and the recent feature *Cloud 9*, which won the Heart Throb Jury Prize at the Festival de Cannes 2008. French-Iranian filmmaker born in Berlin, Emily Atef's first feature length film *Molly's Way* (2005) received the Jury's Special Award at the Mar del Plata International Film Festival in Argentina. Her most recent feature, *The Stranger in Me*, gained critical acclaim and was screened in the "International Critic's Week" of the Festival de Cannes 2008. She is currently in pre-production for her third film *Kill Me*. Representing three different generations of German cinema, these exemplary filmmakers join forces to throw light on how cinema is a splendid way of capturing dreams, allowing visions to become an integral part of life and making small dreams and great expectations come true on the big screen.

Janusz Kamiński: Anatomy of the Shot

14:00, HAU 1 / Master class cinematography with Janusz Kamiński.

Moderated by Peter Cowie. *In cooperation with Robert Bosch Stiftung.*

One of the most highly regarded cinematographers today, he is adept at using experimental techniques to create highly specialised concepts in his photography. The haunting and brilliant black-and-white images of *Schindler's List* are the art work of Polish-born cinematographer, Janusz Kamiński, and garnered him his first Oscar. Subsequently, he has shot a number of Steven Spielberg films. Five years after *Schindler's List*, he picked up his second Oscar for bringing the invasion of Normandy to life in *Saving Private Ryan*. And not long ago, the two legends worked on *Indiana Jones and the Kingdom of the Crystal Skull*. Some of Kamiński's most evocative and expressionistic work was for *The Diving Bell and the Butterfly* which won him, amongst others, an award at the 60th annual Cannes Film Festival. The film revolves around the jet-setting editor of French Elle, who at 43 suffered a massive stroke. The only means of communication left to him is blinking his eyes. Kamiński's camera becomes the main character's blinking eye, presenting audiences with what the man's life and impressions were in his paralysed state. "The camera became, as you know, almost an actor. When the actors are performing, they are performing to the camera and I happen to be reflecting what the actor [...] is feeling and what he is seeing", he said about his visual artistry in the film. Allowing Talents a chance to peer into his camera lens, Kamiński, who was a jury member at the 2006 Berlin International Film Festival, will elaborate on his unconventional visual approach and his use of experimental techniques that are rarely seen in narrative film, citing examples from his vast portfolio of notable films.

Filmmakers Against Racism

14:00, HAU 2 / Rehad Desai, Riaan Hendricks, Omelga Mthiyane, Andy Spitz, Danny Turken and Adze Ugah. Moderated by Dorothee Wenner.

In cooperation with Berlinale Forum, Goethe-Institut and Heinrich Böll Foundation.

The xenophobic violence that erupted in South Africa in May last year was horrifying, saddening and angering in different turns. These events were the impetus for the country's leading independent filmmakers to come together and form a united front against violence and xenophobia. The collective Filmmakers Against Racism (FAR) launched on 23rd May 2008, has produced a series of documentary films and public service announcements which document the violence and their consequences, offering the most insightful perspective on xenophobia. Rehad Desai, founding member of FAR, said in an interview that he did not believe that the crisis had been dealt with properly. "We can not address the issues of xenophobia until we have addressed the core problems. I hope the documentary series keeps the issue alive, because we need to start asking the right questions if we are to find a lasting solution." Far more than television or any other media, films have a longer life and larger relevance in their documentation of events. FAR's attempt is thus not only to provide a lens on xenophobia but also to lead the way using film as a tool of intervention and affecting change. It underscores their wish to make a clear statement of their solidarity, their understanding and acceptance of different cultures through the medium of film. Panellists, the socially conscious and activist FAR filmmakers, will reflect on how filmmakers can behave in situations of extreme duress. How one decides what is the right thing to do? What moral obligations do filmmakers have in a country in transition? They will throw light on the impervious circumstances that brought them together for the first time to act with immediacy, produce and distribute films within a relatively short span of time. In a sense, the horrific events and the ensuing collective became a singular occasion for black solidarity. Dorothee Wenner will enquire into the future of their endeavour and how they plan to proceed and sustain its actions once the acuteness of the event is past.

Provoking Cinema: Films That Marked Me Forever

17:00, HAU 1 / Patricio Guzmán and Jasmila Žbanić.

Moderated by Vincenzo Bugno. *In cooperation with Robert Bosch Stiftung.*

Every once in a while, we come across a significant historical and socio-political film that influences our historical consciousness and shapes our perceptions of past events. Many people learn what they know of history – and this includes the political, economic and ideological situation of that time – through watching such films. It is like opening a historical document that enacts itself right before your eyes. The discussion among filmmakers dealing with events that might rather be forgotten is an effect interesting in itself. For example, it was Bosnian director, Jasmila Žbanić's *Grbavica* – winner of the 2006 Berlinale Golden Bear for her portrayal of the aftermath of the Balkan war – that gave impetus to a campaign forcing the government to finally recognise victims of ethnic rape as war victims. For the most part, people preferred not to think that these women existed. At the same time, when cinema displays fixation for a specific topic, it is clearly responding to the socio-political and cultural context in which it finds itself. Thus, views portrayed in movies not only reflect the influence of social surroundings, they also draw on the audiences' ambivalences. As outstanding Chilean documentary filmmaker Patricio Guzmán emphasised after his film *The Pinochet Case*: "Memory matters. The historical memory of a nation shapes its expectations. It may be terribly painful to speak of terrors and tragedies of the past. But the truth inspires hope." Over the years, Guzmán has made a number of political documentaries such as *Salvador Allende*, *Obstinate Memory* and *The Battle of Chile* that mark the turning point in people's contemplation of historical events. Based on these eloquent and daring explorations of revolution and repression, the discussion will focus on how films shape and change audience perception of times gone by.

Two Producers Sharing Their Secrets

17:00, HAU 2 / Mark Herbert and Sandy Lieberman.

In cooperation with Skillset.

Balancing the business side of movies with the creative side is no mean feat. From the outset, the filmmaking process involves endless meetings, tight schedules, strict budgets, deadlines and innumerable revisions. How do producers juggle all these responsibilities and handle challenges such as creative control? Sandy Lieberman, former president of production at Twentieth Century Fox, converses with producer Mark Herbert, joint managing director of Warp Films and low budget digital studio – Warp X, exploring the gambles of the film business and the balance between art and money. Using his own productions as examples, he will discuss how it is possible to develop a film project, raise funds for production, find locations and crew, cast actors and get permits and music rights. He will examine the studio system versus the independent producer and what lessons filmmakers could learn from it. Recipient of the British Film Talent Dunhill award at the London Film Festival in 2006 – an award that recognizes the achievements of new and emerging British writers, directors and producers – Mark Herbert has produced the award-winning *This is England* and *Dead Man's Shoes*, both Shane Meadows films, the short film *Dog Altogether* by Paddy Considine which he executive produced and *My Wrongs* by Chris Morris, winner of 2003 BAFTA Film Award in the short film category.

WEDNESDAY, February 11th

Imagining Istanbul

11:00, HAU 1 / Reha Erdem, Lloyd Phillips and Yeşim Ustaoglu. Moderated by Martina Priessner.

In cooperation with Alfred Herrhausen Society, Berlinale Competition and Berlinale Forum.

As the natural connecting point between the Orient and the Occident and situated at the easternmost point of the West and westernmost point of the East, Istanbul has inspired filmmakers for years. It is a city in which “the stones and earth are made of gold” as many immigrants say when referring to the site of their projected hopes. Related directly to the myth and likewise the reality of this Turkish metropolis compelling stories have been told about cultural diversity, change of perspective, and of course love stories of 1001 nights. In an era where tensions between the East and the West, Islamic tradition and contemporary influences have intensified and where the main focus has gradually shifted from love stories to terrorist threats – a question pushes forth: Is Istanbul still a place where the East meets the West? How do filmmakers create and use the image of the city? How does Istanbul brand itself in times of political tension? A couple of recent films show Istanbul as a modern city, strongly linked to traditions. These films are as far away as possible from tourist postcard movies, the filmmaker's passion for the city and its population is clearly evident. The opening film of the Berlinale 2009, Tom Tykwer's *The International*, partly shot in Istanbul, is produced by Oscar-winning producer and photographer, Lloyd Phillips. His unique series of photographs depicting the original locations of the film and the events behind the camera give an enthralling perspective to the process of filmmaking, as well as to the city of Istanbul. Filmmakers and artists coming from and working in one of the most alluring cities in the world tell its tales – about what's going on and how they see the future.

Doc Station: Reality's First Appearance

11:00, HAU 3, Top Floor / Hans Robert Eisenhauer.

Moderated by Sirkka Möller.

Turning an idea based on reality into a powerful documentary that makes a visual argument can be a lot of work. A popular misconception though is that documentary films happen just like that, once the director starts shooting. This may be true in a few cases, but most great documentaries started with a tremendous amount of research, careful planning, structuring and a lot of writing. Talents of the Doc Station present their documentary treatments and discuss them on stage with Hans Robert Eisenhauer, head of Thema for ZDF/ARTE. This session provides a unique insight into the development of documentary films and an encounter with some of the most exciting projects from around the world.

Switching Roles: Multi-Talents in Film

14:00, HAU 1 / Julie Delpy, Christophe Honoré, Til Schweiger.

Moderated by Ben Gibson. *In cooperation with Berlinale Panorama.*

The accomplished experts on this panel, their versatility matched only by their ambition, who shifted from one stream of filmmaking to another, narrate first hand experiences and the trying times that bridging the gap between two professions brings. The panel serves to investigate the difficulties they face taking this step, their expectations and the pressures involved in proving their capability vis-à-vis their new job. For most of them, it seems a natural progression to move on to writing or directing in contrast to the general public's tendency to pin people down to just one profession. You will hear from actor turned directors, Julie Delpy, awardwinning actress who co-wrote the scripts of *Before Sunrise* and *Before Sunset* and did triple duty as writer, director and star of the romantic comedy *2 Days in Paris*; Christoph Honoré, who scripted and directed *17 Times Cécile Cassard*, *Les Chansons D'Amour* and *Ma Mère*; and actor Til Schweiger, who juggled multiple jobs including direction and production in the making of, amongst others, *Barfuss* and *Keinohrhasen*. These multitasking professionals will discuss life behind – rather than in front of the camera, the hurdles they encountered and how they managed to keep it all together on and off set, as well as the (im)possibility of getting work in the original profession again.

The Indie Filmmakers Guide to the Internet – Adventures in Independence: Filmmakers Case Studies

14:00, HAU 2 / M dot Strange, Timo Vuorensola.

Moderated by Liz Rosenthal. *In cooperation with Skillset.*

Trail-blazing filmmakers present detailed case studies of their online distribution strategies demonstrating how they use the Internet to connect directly with audiences to promote, sell, collaborate and finance their work. Hear in this session how to build a dynamic web presence and ways to retain a loyal fanbase. As audience behaviour evolves what is the potential for two-way filmmaking conversations between creators and audiences?

Legal Weapons

14:00, HAU 3, Top Floor / Mareile Büscher and John Sloss.

In cooperation with Hogan & Hartson Raue LLP.

The legal aspects of filmmaking can seem daunting to any filmmaker, but they are unavoidable, and more importantly critical in protecting your film, idea, script and music, as well as in knowing what to do when someone infringes on your intellectual property. Legal counsel for Hogan & Hartson Raue LLP, Mareile Büscher, converses with John Sloss about legal issues to keep in mind when working in film production or distribution, when developing a script or asking an agent to represent you or when dealing with fair use of archive footage. John Sloss has vast experience in all aspects of motion picture financing, production and distribution, and has worked with motion picture actors, writers, directors, producers, and other entertainment industry professionals. Using examples from their extensive portfolios of clients and projects in Europe and the U.S., these experts will advise on what to be beware of when making films.

Telling Stories with a Score

17:00, HAU 1 / Film composing master class with Max Richter.

In cooperation with Volkswagen.

Sometimes the simplest tune can unlock so much more than anything else in a picture. Music is vital to the film plot, adding a third facet to the images and words. As film and music composer Max Richter puts it: "Music and film have to form a dialogue that fuses into something more than the individual parts – its really a sort of random alchemy – you never know what will work." The

trick and at the same time the challenge of composing music for film is that it should become a completely integral part of the film – but the music should be able to stand alone as well. The best film composers have the ability to do just this. Winner of the 2008 European Film Award and nominee for an Annie Award for the film score of *Waltz with Bashir*, Max Richter is one of them. This classically trained composer and pianist, with four solo albums to his name, engages with modern electronic music and the history and tradition of the classical mode. His recent scores have been for the films *Hope* (2007) by Stanislaw Mucha and *Henry May Long* (2008) by Randy Sharp. In this master class, he elaborates on the art of combining different musical styles and creating memorable scores that go to the root of the emotions of the film.

Happy Returns: The Future After the Campus

17:00, HAU 2 / Jon Baxter, Melissa Dullius, Atsushi Funahashi, Simon El-Habre and Kit Hung.
Moderated by Matthijs Wouter Knol. *In cooperation with Berlinale Generation, Berlinale Forum, Berlinale Forum expanded.*

The Berlinale is a home to renowned maestros, but rejoices every year in the discovery of new innovative films by young filmmakers. Increasingly, these brand-new and brilliant films are from Talent alumni, filmmakers who attended the Berlinale Talent Campus a few years ago. These filmmakers will present their films and share how they managed to make them, their sleepless nights and their moments of great relief... giving helpful tips on getting films through trying times.

Script Station: Storytellers to Watch

17:00, HAU 3, Top Floor / David Thompson.
Moderated by Alby James.

The ultimate expression of a script is when it interacts emotionally with the audience. This is when the writer faces the people with whom he or she spent the most intimate moments over a stretch of time: the written characters. For the actor or the actress it is the first time to slip into the skin and mirror the personality of a stranger. Alby James, Head of EON Screenwriters' Workshop, presents a unique glimpse into this hands-on sector of the Berlinale Talent Campus: Acting talents reading selected scenes from Script Station screenplays in development. Former head of BBC Films, producer David Thompson, who launched his independent production company Origin Pictures in 2008, gives concrete feedback on all presented Script Station projects.

THURSDAY, February 12th

Experiments in Facts & Fiction: The Work of Sharon Lockhart

14:00, HAU 1 / Sharon Lockhart. Moderated by Anselm Franke and Stefanie Schulte Strathaus.
In cooperation with Berlinale Forum expanded.

Over the last 15 years Sharon Lockhart has made films and photographs that frame the quiet moments of everyday life while exploring the subtle relationship between the two mediums. Much of her photographic work has involved staging scenes in a method reminiscent of filmmaking, while her films emphasise the photographic qualities of the moving image. While she sees herself as strongly influenced by the structuralist film tradition, her work blends rigorous aesthetic concerns with anthropological explorations. She carefully manipulates formal elements as she explores certain concepts with regularity: portraiture, the relationship between photography and film, and the combination of fictive or choreographed performances with unscripted, intimate moments. Moving with ease between the worlds of art and film, Sharon Lockhart is at the same time very aware of the differences between the cinema and the gallery, and will elaborate on how she chooses and knows exactly what to show in which context. She discusses with Stefanie Schulte Strathaus her experiments with reality and fiction and how her work manages to offer us a way to look at the everyday, taking what we feel to be certainty and what we sense in our minds to be evermore inexplicable.

The Critical Dilemma: Does the Internet Improve Film Criticism?

14:00, HAU 2 / Mick LaSalle, Dana Linssen and Ekkehard Knörer.
Moderated by Peter Cowie.

The mushrooming of internet bloggers appears to be hijacking the discussion on films. The Internet not only provides a dynamic platform for reviewers but also free access to film reviews, both from established media as well as an ever-increasing horde of bloggers. With film criticism no longer under exclusive purview, where virtually anyone can write a review and post it online, what happens to the professional film critic? How does this apparent democratisation affect the style of writing and quality of reviews in terms of ideas they present? The proliferation of blogging is not alone responsible for the declining status of film criticism: The internet is today more proficient in attracting advertising; marketing and promotion strategically aim more and more at the internet for their campaigns. Film reviews are often manipulated by distributors; print editors afford less space to reviews, change ratings in compliance with advertising allegiances and often opt for the review of blockbusters. In contrast to print reviewers, bloggers have the advantage of free speech, owing no allegiance or responsibility to anyone. Society in general seems more to prefer "sponsored slogan to judicious assessment" as Nick James proclaims in his introduction to "Who needs Critics?" (Sight & Sound, October 2008). Esteemed film critics will address the questions we are all asking: Is the internet today, as its proponents claim, a goldmine for discovering new cinematic gems? Has the penetration of a more informal internet-like writing through the advent of blogs, social networking website such as Facebook, etc. seeped into print reviews? Do these changes enrich or impoverish film criticism? And finally, what is the fate of film critics as their destiny is bound to the dictates of their editors and the wishes of the public at large?

Beyond the Music: A Film Composer's Challenges

17:00, HAU 3, Top Floor / Vinicius Calvitti, Moritz Schmittat, Atanas Valkov.
Moderated by Martin Todsharow. *In cooperation with Volkswagen.*
(Closed event. Members of the press may receive press tickets if they intend to cover the event.)

Scoring for films requires playing musical chairs with dialogue and sound effects, while creating a convincing atmosphere of a time and place. Film scores imply the unspoken thoughts of a character or the unseen implications of a situation far better than dialogue can. The ability of music to make a psychological point in film is perhaps its most valuable contribution. The challenge for the film composer lies in creating compositions that mirror the film's narrative, yet retain their own unique flavour, lingering in the memory long after the film. All this is achieved under strict time constraints and unyielding external demands that come with scoring a film. Led by film composer Martin Todsharow, the discussion will focus on the scores created for the Volkswagen Score Competition the experiences and challenges the three finalists faced in the process of composing their film scores. The finalists' scores will be presented during the event.

Closing and Award Ceremony of the Volkswagen Score Competition

20:00, HAU 1/ Moderated by Thomas Heinze and Matthijs Wouter Knol.
Supported by Volkswagen.

After six intense days of seminars, workshops, panel discussions, screenings and excursions, the 7th edition of the Berlinale Talent Campus reaches its conclusion with a farewell from the Campus team and the announcement of the winner of the Volkswagen Score Competition. The winning contestant will be presented his prize: a trip to the best sound studios in Los Angeles sponsored by Dolby Laboratories. And with the night still young, the celebrations will continue but in a more informal setting at the Closing Party to the music of the Volkswagen Sound Foundation band "The Cheeks" at Adagio – Berlin's after-hours hot spot. There will be plenty of time to unwind in the next days; stay with us until this night is all done.

Berlinale Talent Campus #7

The ***Berlinale Talent Campus*** is an initiative of the Berlin International Film Festival, a business division of the Kulturveranstaltungen des Bundes in Berlin GmbH, funded by the Federal Government Commissioner for Culture and the Media, in co-operation with MEDIA - Training programme of the European Union, Medienboard Berlin-Brandenburg, Skillset and UK Film Council as well as Volkswagen.

(26.01.09, subject to change)