

## BERLINALE TALENT CAMPUS #8 – FEBRUAR 13 -18, 2010

### VENUE:

Theater "Hebbel am Ufer" (HAU 1-3):

Hebbel am Ufer – HAU 1  
Stresemannstr. 29  
10963 Berlin

Hebbel am Ufer – HAU 2  
Hallesches Ufer 32  
10963 Berlin

Hebbel am Ufer – HAU 3  
Tempelhofer Ufer 10  
10963 Berlin

### TICKETS TO CAMPUS EVENTS: € 7,00, reduced € 5,00

Tickets are available:

Feb 10-18: at the *Campus* counter in the Berlinale Service Centre at Potsdamer Platz

Feb 14-18: at the ticket counter in the Hebbel am Ufer (HAU 1 and HAU 2)

From Feb 8th onwards: at any Berlinale ticket counter or online at [www.berlinale.de](http://www.berlinale.de)

### PRESS TICKETS

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 a special press accreditation for the Berlinale Talent Campus, only if they intend to cover the Campus events. Even with a Campus press accreditation, a press ticket is still required to attend a Campus event.

For accreditation requests, press tickets for public and closed events and interview requests, please contact: Christiane Steiner and Katrin Wirth / +49 (0)30 25920518 / [press.campus@berlinale.de](mailto:press.campus@berlinale.de)

### THEME

The eighth Berlinale Talent Campus will address the theme "Cinema Needs Talent: Looking for the Right People". For many filmmakers, teaming up with the right people to inspire and support them and to create a collective vision is the essential element of successful filmmaking. The upcoming Berlinale Talent Campus will tap into these thoughts and ask how the development of personal craftsmanship and the experience of choosing the right people intertwine to build gainful long-term creative collaborations.

### EXPERTS:

**Sir Ken Adam** (production designer and architect, responsible for James bond aesthetic, recipient of two Oscars® for *Barry Lyndon* and *The Madness of King George*), **Christian Berger** (director of photography of Michael Haneke's Golden Globe-winning *The White Ribbon*), **Stefan Busch** (sound designer for *Perfume – Story of a Murderer*), **Stephen Daldry** (three-time Oscar®-nominee for *The Reader*, *The Hours* and *Billy Elliot*), **Alexandre Desplat** (film composer, recipient of Golden Globe for *The Painted Veil*, two-time Oscar-nominee for *The Queen* and *The Curious Case of Benjamin Button*), **Fernando Eimbcke** (*Lake Tahoe*, Alfred Bauer Award and FIPRESCI Prize, Berlinale 2008), **Stephen Frears** (*The Queen*), **Heike Makatsch**, **Rafi Pitts** (*The Hunter*, Berlinale Competition), **Alexei Popogrebsky** (*How I Ended This Summer*, Berlinale Competition), **Carlos Reygadas** (*Silent Light*, Jury Prize Cannes Film Festival 2007), **Hanna Schygulla** (Honorary Golden Bear 2010), Florin Serban (*If I Want to Whistle, I Whistle*, Berlinale Competition), **Natalia Smirnoff** (*Puzzle*, Berlinale Competition), **Peter Strickland** (*Katalin Varga*), **Tom Tykwer** (*The International*), **Yoji Yamada** (*About Her Brother*, Berlinale closing film), **Jasmila Žbanić** (*On the Path*, Berlinale Competition, *Grbavica*, Golden Bear 2006) and many others.

## PUBLIC AND CLOSED EVENTS (SELECTION)

### Saturday, Feb 13

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#### **Opening Ceremony and World Premiere Berlin Today Award Short Films**

HAU 1, 17.00 (by invitation only)

The five nominated short films for the Berlin Today Award "Straight to Cinema" will celebrate their World Premiere during the Opening Ceremony of the Campus on February 13 at HAU 1. (In the presence of Dieter Kosslick a.o.)

The winning film will be awarded during **the Dine & Shine Talent Dinner** on February 14 in the presence of the **Minister of State for Culture and the Media Bernd Neumann and the jury members Stephen Daldry, Heike Makatsch and Peter Rommel.** (By invitation only)

A public screening will take place at the Berlinale Kinotag on Sunday, February 21, 4pm at CinemaxX 6. (In cooperation with Berlinale *Shorts*)

### Sunday Feb 14

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**11:00 / HAU 1**

#### **Cinema Needs Talent – Looking for the Right People**

**Isabel Coixet, Stephen Daldry, Mike Medavoy. Moderated by Matthijs Wouter Knol.**

Developing an original idea into a finished film is a time-consuming and highly collective process. The key issue is putting together the core team, the right people who inspire, support, bring openness, ideas and suggestions to the table. These are relationships that last a lifetime. To be able to create a collective vision means being intellectually and creatively nimble enough to follow a story through its up and downs, twists and turns – and in the process yield fresh and sometimes surprising results. Finding the right people could mean the film finding its voice. Examining the very epicentre of the creative process, the people who make it all happen, the Berlinale Talent Campus invites us to look at how the development of personal craftsmanship and the knack of choosing the right people intertwine to build rewarding long-time collaborations. Famed panelists like Spanish filmmaker Isabel Coixet, British director Stephen Daldry and US-American producer Mike Medavoy (*Shutter Island*) share their experiences of working with those key individuals who greatly inspired them and brought a creative drive to their film projects.

**14:00 / HAU 1**

#### **Shooting Suspects: Trust and Risks in Documentary Films**

**Fredrik Gertten, Laura Poitras, Anat Zuria. Moderated by Jörg Tazsman.**

*In cooperation with Berlinale Forum and Berlinale Culinary Cinema.*

Unveiling unpleasant truths when shooting documentary films challenges filmmakers to balance between building strong trust with their protagonists and taking significant risks. What if the story told endangers protagonists and the film crew or enrages major organisations depicted in the film? Laura Poitras' *The Oath* (Berlinale *Forum*) intimately portrays a man whose involvement with Al-Qaeda sets him on a course of events that take him to Afghanistan, Osama bin Laden, Guantanamo, and the U.S. Supreme Court, and revolves around the question of the oath he swore to Bin Laden. Fredrik Gertten's film *Bananas!\** (Berlinale *Culinary Cinema*) confronts the viewer with the banana industry in Latin America, where US-American company Dole dominates the market and forces workers to face life-endangering working conditions. Dole sued the filmmaker

after the release of the film. Anat Zuria's *Black Bus* (Berlinale Forum) deals with the ultra-orthodox separation of men and women in public, telling the story of two young women and their courageous attempt to document the society from which they have fled. The directors, who present their films at this year's Berlinale, discuss the perils of filming on tricky ground.

**14:00 / HAU 2**

**Kill Your Darlings**

**Editing master class with Susan Korda.**

Deepening the storyteller's understanding of merging filmed moments into rich cinematic experiences, Susan Korda will take you into the sacred confines of the editing room to explore the magic of the editing process. Korda is an editor, director, writer and lecturer at NYU Tisch School of the Arts, and a long-time Campus expert. She will use excerpts from such films as *Bonnie and Clyde* to draw your attention to a thousand details from the sound and the edit, to the background, and explain how a film can function very well despite flaws in the wardrobe or the camera's angle. She will give advice on how you can kill your darlings in the editing process, the very difficult decisions that one prefers to avoid, without killing collaborations in the montage stage of filmmaking. She will display 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.

**17:00 / HAU 1**

**The Storytelling Trojka**

**Yann Dedet, Stephen Frears, Jasmila Žbanić. Moderated by David M. Thompson.**

*In cooperation with Berlinale Retrospektive and Robert Bosch Stiftung.*

Where storytelling is concerned, the three different stages of the filmmaking process – the development of the script, shooting with actors and finally, the editing of the film – can crucially influence the narrative structure. But to what extent is it realistic to have the different players involved in all three stages of the filmmaking process? Known for making provocative, stylized, and tightly budgeted films about people living on society's social and /or sexual fringes (*My Beautiful Laundrette*, *Dangerous Liaisons*), British director Stephen Frears will share the podium with Bosnian filmmaker Jasmila Žbanić, noted for the 2006 Golden Bear winning film *Grbavica*, and eminent editor Yann Dedet (*The American Night*). In conversation with David M. Thompson, they talk about how they were able to enrich their own and the work of the other professionals involved, they will discuss how scriptwriters, editors and directors can contribute effectively to each other's work from an early stage without curbing the independence of the craftsman in question and intruding on his or her creative space.

**17:00 / HAU 2**

**Making Things Happen: The Producer in Close-Up**

**Katriel Schory, Cedomir Kolar.**

Producing is not just contributing to the production process – it is doing the entire process. Producers contribute to the development of the script, help design the production, from the look, to the cast, to the crew, to the rhythm, to the tone, they work on the film's release, the marketing and the distribution strategy. Katriel Schory, acclaimed producer and now director of the Israeli Film Fund and Cedomir Kolar (*No Man's Land*, Oscar® 2002), co-founder of A.S.A.P. Films, state that it takes a lot to be a producer, to ensure that all options are carefully thought through and the ramification of each choice considered in advance. The two established producers will look closely into the process of producing and discuss the various elements that make a good producer for any project. They will focus on project development, creative producing and financing, as well as setting up co-productions, marketing, distribution and selecting filmmakers to work with.

### **Casting Internationally**

**Simone Bär, Heike Makatsch, Lina Todd, Fred Roos. Moderated by Claudia Landsberger.**

*In cooperation with European Film Promotion.*

The man with the golden touch, casting director and producer Fred Roos simply says, "It's a gut thing. You feel something about an actor. I put great stock in the interview process – talking in-depth and at length with actors about who they were, and what they would bring to the screen. 90% of the time, I was right." Participants of the Talent Actors Stage will share the limelight with reputed casting directors from the US and Europe – Lina Todd (*The Way Back*), Fred Roos (*The Godfather*), Simone Bär (*The Reader*, *Inglourious Basterds*) – and German leading actress Heike Makatsch (*Hilde*), to discuss casting experiences. Crucial to successful filmmaking ventures is the synergising of different working styles on international productions. How do actors, producers or directors locate the right casting director for international projects? At the same time, how do casting directors find actors abroad? These are some questions this panel will throw light on, providing Talent actors valuable advice on how they can maximise their opportunities working internationally and on home ground. What's more, casting directors from around the world attending the Berlinale will be in the audience scouting for fresh faces.

## **Monday Feb 15**

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**11:00 / HAU 1**

### **Cinema Unlimited: Intercontinental Connections**

**Madhusree Dutta, Rafi Pitts, Natalia Smirnoff, Jean-Marie Teno. Moderated by Vincenzo**

**Bugno.** *In cooperation with Berlinale Forum expanded and World Cinema Fund.*

Looking for the right people gets trickier when one isn't on home ground. A range of international film professionals discuss and share their experiences on how they prefer to connect and collaborate in their region or abroad. They will talk about how they built up networking platforms and co-productions, especially when there is no major support from the regional film industry. Jean-Marie Teno (*Sacred Places*, *The Colonial Misunderstanding*), Cameroonian filmmaker, has been producing and directing films for over twenty years. Joining him on the panel is Iranian filmmaker Rafi Pitts, whose latest film *The Hunter* features in this year's Berlinale *Competition*. The panel includes Madhusree Dutta, Indian filmmaker, curator and activist, whose interdisciplinary installation project "Cinema City", exploring questions about the relationship between urban space and cinema, will be presented at the 2010 Berlinale *Forum expanded*. Last but not least, Argentinian filmmaker Natalia Smirnoff, who took the step up from assistant to the director's position with *Puzzle*, presented in this year's Berlinale *Competition*.

**11:00 / Cubix 7**

### **StreetDance 3D**

**Julian Pinn, Max H. Penner, Michael Reuter, Jim Spencer. Moderated by Jennifer Hoffmann.**

*In cooperation with The Post Republic and Dolby.*

Accredited Berlinale guests are invited to learn more about what it means for film professionals working with 3D. Produced by Vertigo Films in 2009, *StreetDance 3D* is Europe's first live-action 3D feature film. The making of this film brought together leading 3D production company Paradise FX (*My Bloody Valentine* and *The Hole* – winner of the top prize at the Venice 3D Film Festival) and The Post Republic who have developed Germany's first 3D post-production solution. This session will offer a preview of clips from *StreetDance 3D* at Cubix 7 with Dolby digital 3D and surround sound, and a discussion on the production of the film. Giving an overview of what needs to be considered when embarking on a 3D production, it will look at the ground breaking digital technology and workflow employed in *StreetDance 3D*, as well as focusing on the techniques involved in 3D post-production and surround sound and the opportunities they offer filmmakers embracing 3D.

**14:00 / HAU 1**

**Pencils, Puppets and Pixels**

**Merlin Crossingham, Anita Killi, Mait Laas. Moderated by Ben Gibson.**

*In cooperation with Robert Bosch Stiftung and Berlinale Generation.*

The ability to show us practically anything, to delve into any world, to give voices to the voiceless, emotions to the emotionless, to go beyond the restrictions of live-action filmmaking – this is the world of animation filmmaking. A marvel of traditional craftsmanship, the animation industry is all the rage with young and old alike. On this panel, we have three path-breaking professionals: *Campus* Alumnus Mait Laas, author, animator and documentary filmmaker, has created an array of astonishing stop-over animations at the Nukufilm Studios in Estonia; Anita Killi, animator and founder of the animation studio Trollfilm AS, has directed the award-winning *Angry Man* (Berlinale Generation); and creative director of *Wallace and Gromit* at Aardman Animations, Merlin Crossingham is the key character animator in the feature film department and has worked on films such as *Chicken Run*. These experts will reflect on the current popularity and the visibility of animation films. Presenting a range of excerpts from their respective film portfolios, they will provide an overview of the current state of animation making and discuss the mixing of craftsmanship and technology.

**14:00 / HAU 2**

**The Indie Filmmakers Guide to Cross Media I – Extending the Story: An Introduction to Cross Media Storytelling**

**Alexandre Brachet, Martin Ericsson, Lance Weiler. Moderated by Liz Rosenthal.**

*In cooperation with Skillset.*

For one hundred years of cinema, film stories have been restricted by running times, distribution formats and platforms. Technology is now impacting on the art and craft of storytelling. Now that audiences are engaging with media across multiple platforms and are moving from a passive viewing experience to active collaboration, how does the art of storytelling change? How does one develop stories and characters that can travel across screens and devices?

Experts in cross-media and interactive / immersive storytelling will describe how to build story worlds that span across multiple platforms and engage audiences in powerful new ways.

**17:00 / HAU 1**

**In the Limelight: Claire Denis**

**Claire Denis.**

*In cooperation with Berlinale Forum.*

In the films of Claire Denis one often feels that all is well even as worlds collide and collapse or, conversely, that a serious challenge underlies the seemingly calm moments. One of French cinema's most distinctive and humanist storytellers, her films capture the emotional and social effects of cross-cultural tensions and alienation. They depict her deep affection and solidarity with marginalised characters – immigrants, exiles, alienated individuals, sexual transgressives – and are at the same time a contemplative examination of ambivalent, sometimes undecipherable postcolonial identities. Following her outstanding debut film *Chocolat*, she has made films such as *Nénette et Boni*, *Trouble Every Day*, *Vendredi soir*, *35 Rhums* and *White Material*, establishing a reputation as one of the only current French filmmakers who "has been able to reconcile the lyricism of French cinema with the impulse to capture the often harsh face of contemporary France". Claire Denis, whose *Beau Travail* will be screened in this year's "4 Decades of the Forum" programme, will talk about her non-conformative, highly individualistic style of making films and her profound interest in exploring the themes of belonging and otherness, the gravity and the gift of foreignness.

**17:00 / HAU 2**

**Shorts Have More to Say**

**Paul Negoescu, Paul Wright. Moderated by Maïke Mia Höhne.**

*In cooperation with Berlinale Shorts and Robert Bosch Stiftung.*

Short films are big time. Massive changes in film technology and the internet have seen an explosion in short filmmaking and its creative possibilities. They constitute a form and are a medium in their own right. In fact, short films are increasingly (re)establishing themselves as advanced cinema brought back to its pure form. On this panel, we look at narratives that provide the perfect synergy of inspiring, ground breaking and creative new talent. Maïke Mia Höhne will converse with award-winning Romanian director and scriptwriter of twelve short films, Paul Negoescu, whose latest film *Derby* screens at the 2010 Berlinale Shorts, and British filmmaker Paul Wright, whose *Photos of God* also features in this year's Berlinale Shorts. His previous film *Believe* won the Leopards of Tomorrow Short Film Competition at the 62nd Locarno Film Festival in Switzerland. The three short films proponents look at how short film concepts are translated to great visual films, without losing the basic concept after having spent long months working on the script and on developing the film. Towards the end of the panel, short film industry experts will be introduced to the audience. This session will be followed by "Short Encounters", which offers the possibility to meet and greet short film industry experts from within Germany and abroad.

**20:00 / HAU 1**

**Be Kind, Rewind: Directors Comment Live**

**Moderated by David M. Thompson and Maïke Mia Höhne.**

*In cooperation with Berlinale Shorts and Berlinale Generation.*

Four short films of the 2010 Berlinale Shorts and Berlinale Generation programme will be screened at the last event of this short film evening. Following the first viewing of each film, the directors will be invited on stage by moderator of the evening, David M. Thompson, to give a live audio commentary on the film as it is played for a second time. The concept behind "Be Kind, Rewind" is the rewinding to specific scenes so as to enable a second look, comments and discussion, and to make the audience aware of the process of producing these films, the hurdles encountered, the choices that were made, and finally the collaboration that helped finalising these films.

## **Tuesday Feb 16**

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**11:00 / HAU 1**

**The True "Q"**

**Production design master class with Sir Ken Adam. Moderated by Sir Christopher Frayling.**

The man who has created some of the most iconic and memorable sets in the history of film: Sir Ken Adam, production de-signer and architect, is the person responsible for the James Bond aesthetic, a result of his work on the seven most visually stimulating and imaginative 007 films. *Dr. No* is possibly the most important of that series as it created a unique futuristic look which became a hallmark of the film. The boldness of Sir Ken Adam's work is apparent throughout and it is this boldness that facilitates the minute as the grandiose. He is versatile and keen on detail, assets that have guided him to much success, including two Oscars for his sweeping re-creation of 18th century England in Stanley Kubrick's *Barry Lyndon* and for Nicholas Hytner's *The Madness of King George*. In conversation with Sir Christopher Frayling, British educationalist and writer who conducted a series of radio and television interviews with figures from the world of film, including Woody Allen, Sir Ken Adam, Francis Ford Coppola and Clint Eastwood, Adam will go behind the curtain of one of the film world's least understood art forms, giving examples from his extensive portfolio of films. Sharing the inspiration for his work with the audience, he will illustrate how production design enriches the visual storytelling of a film, adding narrative layers to the landscape of spaces and things surrounding the main characters.

**11:00 / HAU 3, Top Floor**

**The Secret Life of Sound**

**Stefan Busch, Peter Strickland. Moderated by Peter Cowie.**

Often filmmakers who appreciate sound still have a limited idea of the potential for sound in storytelling. Designing the film with sound in mind implies allowing sound's contributions to influence creative decisions in the other crafts. Only when each craft influences the other does the film begin to take on a life of its own, the sound shaping the picture as much as the picture shapes the sound. Based on his outstanding sound design for *Perfume – Story of A Murderer* and his work on a wide range of films, Stefan Busch will describe how he created his mix and what his close collaboration with the director during the development and shooting process meant to him. British director Peter Strickland will do the same with his directorial debut *Katalin Varga*, the pleasant surprise at last year's Berlinale Competition, screened subsequently at a number of international festivals. For *Katalin Varga*, Strickland recently won the European Discovery 2009 Award at the 22nd European Film Awards. He will talk about his passion for sound design and the hidden secrets of narrative storytelling through the ears of the spectator.

**14:00 / HAU 1**

**Life Through A Lens**

**Cinematography master class with Christian Berger. Moderated by Peter Cowie.**

Renowned director of photography Christian Berger, also director, producer and writer of numerous documentaries, TV films and features, has worked with leading directors such as Michael Haneke, Luc Bondy, Stephen Gaghan and Amos Gitai. Recipient of numerous awards, most recently he was awarded the "Behind the Camera Award" Los Angeles "Cinematographer of the Year" for *The White Ribbon*. Berger developed the new "Cine Reflect Lighting System Berger/Bartenbach" in collaboration with the Bartenbach Lichtlabor, which, in addition to creating new aesthetic possibilities for the camera, gives actors and directors unprecedented flexibility and freedom. In his master class, he will give insight into his style of working – how he decides to join a particular project, prepares for the shooting stage with the director and how together they find a way to develop a common film language. Not least, he will talk about how he manages to surprise directors and producers with images beyond their expectation, lending the final film its very own mood and intensity.

**14:00 / HAU 2**

**Choosing Images: Posters That Hook an Audience**

**Hengameh Panahi, Helga Rechenbach, Fred Roos, Margrit Sickert, Peter Sickert. Moderated by Florian Weghorn.**

*In cooperation with Berlinale Shorts and Berlinale Generation.*

The film is finished, it is ready to get out there! Not quite yet. The film poster, immortalising in one static image the feeling and atmosphere of a motion picture, is an often taken-for-granted art form. The very first impression counts and is often what gets a person into the cinema.

This panel brings together eminent professionals of the film world: Fred Roos, long-time acclaimed producer who has worked on films by Sofia Coppola; Helga Rechenbach, graphic designer and co-founder of Propaganda B in Berlin; Hengameh Panahi, sales agent and founder of Celluloid Dreams; and graphic designer Margrit Sickert and art director and photographer Peter Sickert of the Munich-based graphic design studio, Sickerts. Comprising the viewpoints of the producer, the graphic designer and the sales agent, this panel looks at how creating the right poster and choosing the most effective film stills increases the appeal of a film without exploiting and overshadowing its content. They will highlight some great examples of alluring poster imagery, including some of those featured at the 60th Berlinale.

**14:00 / HAU 3, Top Floor**

**The Indie Filmmakers Guide To Cross Media II – Extending The Finance: How To Produce Cross-Media Projects**

**Ben Grass, Karol Martesko-Fenster, Michel Reilhac, Lance Weiler. Moderated by Liz Rosenthal.** *In cooperation with Skillset.*

As storytelling extends beyond the big screen and the 90 minute feature, what is the potential of building new financing partnerships across media industries and extending the value of the stories and intellectual property that you create? As traditional film finance routes dry up, this session will suggest possible new alliances and partnerships with online networks, multiplatform broadcasters, brands, agencies and other new financiers.

**17:00 / HAU 1**

**Revolución: Mexican Filmmakers Joining Forces**

**Mariana Chenillo, Pablo Cruz, Fernando Eimbcke, Amat Escalante, Rodrigo García, Diego Luna, Gerardo Naranjo, Rodrigo Plá, Carlos Reygadas, Patricia Riggen. Moderated by Mike Goodridge.** *In cooperation with Berlinale Special.*

Celebrating 100 years of their independence and marking the centenary of the Mexican Revolution (1910), Mexican filmmakers have come together on an extensive film journey, resulting in the omnibus film *Revolución*. Made up of 10 short films, *Revolución* directors include illustrious film professionals of international repute: one of the most important directors of modern cinema, Carlos Reygadas (*Silent Light, Japón*), prominent directors Patricia Riggen, Rodrigo García, Fernando Eimbcke (2003 Campus Alumnus, whose *Lake Tahoe* featured in the 2008 Berlinale Competition), Rodrigo Plá, Amat Escalante (2004 Campus Alumnus), Gerardo Naranjo (*I'm Gonna Explode*, 2009 Berlinale Generation), Mariana Chenillo, and last but not least famed actor-turned-directors Gael García Bernal and Diego Luna. Through the eyes of these ten filmmakers, *Revolución* offers a multi-faceted analysis of what is the revolution today and what it means to the young minds of Mexico. The team of filmmakers together with producer Pablo Cruz, gather at the Campus and debate whether the revolution a century ago was worth it in light of the current state of politics and culture in Mexico.

**17:00 / HAU 2**

**Brussels in Berlin: How to Produce in Europe**

**Britta Knöller, Tomas Leyers, Soon-Mi Peten, David Thion. Moderated by Catherine Buresi.** *In cooperation with MEDIA and European Film Market.*

The producer's task to bring together filmmakers with compelling stories and professionals who are able to shoot, (script) edit, post-produce and sell the film hasn't become easier with European co-production regulations. Increasingly, reality on the ground requires several parts of the filmmaking process to be divided amongst professionals working all over the continent. Successful film producers Britta Knöller, David Thion and Tomas Leyers, whose projects were supported by MEDIA, talk about how they managed to maximise co-production and bring together the best professionals in Europe. Together with MEDIA Development representative Soon-Mi Peten, the producers will discuss how MEDIA, aware of these complexities, assists producers and filmmakers by preparing them to find the right people abroad and to ensure that the films reach the audience. Over the past 16 years, MEDIA, the EU's support programme for the European audiovisual industry, has supported the development and distribution of thousands of films as well as training activities, festivals and promotion projects throughout the continent. MEDIA is one of the Berlinale Talent Campus' most essential partners.



## Wednesday Feb 17

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**11:00 / HAU 1**

**In the Limelight: Yôji Yamada**

**Tsutomu Abe, Yôji Yamada, Ichirô Yamamoto. Moderated by Masayo Kajimura.**

*In cooperation with Berlinale Forum.*

Yôji Yamada is one of Japan's preeminent directors with a lengthy career of over 80 films starting in 1968 and including the critically acclaimed *Downtown Heroes*, *The Twilight Samurai*, and *Kaabee* – all of which competed for the Golden Bear in previous years. Yamada is also very well-known for making the longest ever theatrical film series *Otoko wa Tsurai Yo* (better known as *Tora-san*), spanning a period of about 25 years and comprising 48 films. A combination of road movie, romance, comedy and nostalgia, it was a box-office success every single time. This prolific filmmaker returns to the Berlinale with two films in this year's programme: *Otouto* and *Kyoto Story*; the latter a collaborative project with Japanese students. Together with producer Ichirô Yamamoto and Tsutomu Abe, co-director on *Kyoto Story*, he talks about the twists and turns in his long cinematic journey and his collaboration with a new generation of Japanese filmmakers.

**11:00 / HAU 3, Top Floor**

**Reality Bites: Doc Station Presentation**

**Hans-Robert Eisenhauer. Moderated by Sirkka Möller.**

*In cooperation with German Federal Film Board (FFA).*

They say that truth is stranger than fiction. In the hands of talented documentary filmmakers, it can also be funnier or more dramatic, more captivating or more poignant – and infinitely more inspiring. The Doc Station presents a unique insight into the development of documentary films by up-and-coming documentarians from around the world. Like the filmmakers themselves, also their stories reflect a world of global communication and cross-national identities, be it a political docu thriller from Peru or the gripping conflict of a female boxer in Zambia. At different stages of development, these stories by Doc Station Talents will be presented for the first time before a professional audience.

**14:00 / HAU 1**

**Shotgun Stories: African Cinema Attacks**

**Kunle Afolayan, Oliver Hermanus, Caroline Kanya, Tom Tykwer. Moderated by Dorothee**

**Wenner.** *In cooperation with Heinrich Böll Foundation, Berlinale Forum and Berlinale Generation.*

There's a whole new generation of African filmmakers ready to shoot films which might blow our minds away: as they don't match the image of African cinema that we are used to. Many young directors choose urban Africa as a location to tell stories of love and hate; they prefer hip hop to traditional drums in their scores and are eager to portray lifestyles yet to be discovered beyond Kampala, Johannesburg, Nairobi or Lagos. Although filmmaking in most African countries is more difficult than in other parts of the world, this new generation refuses to be silenced by those who try to control their work by means of funding, tough political oppression or simply due to lack of interest. The headwinds from home blow just as strongly as they do from countries in the North, but they aren't strong enough to stop this movement. This panel offers a platform to exchange ideas for the future of African cinema based on personal experiences, new strategies and individual films. It's time for action: moving images can be used as sharp weaponry in a warfare against ignorance.

**14:00 / HAU 2**

**Fear Eats The Soul: The State of Film Criticism**

**Nick James, David Thomson, Stephanie Zacharek. Moderated by Dana Linsen.**

*In cooperation with Berlinale Retrospective.*

A large number of film critics feel increasingly embattled in their efforts to write serious criticism because of commercial pressure from publishers, publicists and film distributors, all of whom seem to be interested in using critics as marketing aids. As print circulation declines, bloggers appear to have the advantage in virtual space with few professional responsibilities or interventions holding them back. This may on the one hand, constitute the "crisis" of film criticism, if one can call it that. On the other hand, this "crisis" seems also to arise from the waning influence of critics, the once-villains of the film world, hated by filmmakers and distrusted by readers. Film critics seem today to have opted for the safety of pure admiration, focusing more on disappearing film magazines and newspapers, than on the quality of film criticism itself. In his article "On Provocation", the editor of *Sight & Sound*, Nick James recently questioned the obedient and hardly provocative role film critics play in reviewing films, resulting in filmmakers challenging and provoking critics, take Tarantino or von Trier. Shouldn't critics take the lead again and write forcefully and with a clear voice? Questioning the role of film criticism today, leading critics David Thomson, Nick James and Stephanie Zacharek debate the current state of press affairs.

**14:00 / HAU 3, Top Floor**

**The Indie Filmmakers Guide To Cross Media III – Extending The Audience: How To Distribute Across Multiple Platforms**

**Lizzie Gillet, Karol Martesko-Fenster, Timo Vuorensola. Moderated by Liz Rosenthal.**

*In cooperation with Skillset.*

As audiences discover and engage with films across a rapidly expanding array of platforms and devices, distribution strategies for independent film are evolving. Looking at a variety of distribution case studies, speakers will demonstrate a variety of models and less-ons learned from making films available across multiple platforms, sites and devices to simultaneous release strategies, special events and digital word-of-mouth campaigns.

**17:00 / HAU 1**

**Sublime Sounds, Haunting Scores**

**Master class score composing with Alexandre Desplat. Moderated by Peter Cowie.**

If you enquire after the rising stars in film composition on the Hollywood scene, you will inevitably encounter the name of Alexandre Desplat. With a well-grounded background in film composition, extensive experience and an evident personal style, this French composer, after having composed the music for over 50 European films, began his triumphant success around the world in 2003 with the wonderful neo-classical and haunting score of *Girl With A Pearl Earring* and the Silver Bear-winning score for *The Beat That My Heart Skipped* (2005). With a gift for rich, cinematic melody, his varying and sensitive orchestral style, his ear for rhythmic precision and his keen sense for dramatic nuances has been enriching the world of film music across the globe. He has made award-winning scores for such films as *The Painted Veil*, *The Queen*, *Birth* and *The Curious Case of Benjamin Button*. Using excerpts of the diverse films he has worked on, this prolific composer will discuss the ways of introducing the mood of a film through the opening music, the timing of a score and heightening of suspense moments within a scene. He will elaborate on the music in historical films or those made on foreign ground, and his approach to composing a score at a time when scores are increasingly being written before the film is edited. He will also talk about his close collaboration with various film directors and the differences in the production of European and US American films.

**17:00 / HAU 2**

**Happy Returns: The Future After the Campus**

**Jenna Bass, Rodrigo Diaz Diaz, Sebastian Pille, Rusudan Pirveli, David Sieveking. Moderated by Matthijs Wouter Knol.**

*In cooperation with Berlinale Panorama, Berlinale Generation and Berlinale Shorts.*

The motto of the eighth edition of the Berlinale Talent Campus, "Cinema Needs Talent: Looking for the Right People", aptly defines the platform the Campus has managed to create since its inception. The Berlinale is not just home to leading filmmakers, it rejoices year after year in the discovery of new innovative films, a number of them were projects developed at the hands-on programmes of the Campus or made by Talent alumni, former participants of the Campus. On centre stage today, these filmmakers, Jenna Bass, Rodrigo Diaz Diaz, Sebastian Pille, Rusudan Pirveli and David Sieveking, will present their films and take us behind the scenes of their film projects. They will talk about the stumbling blocks that roughed up their filmmaking journeys. They will also give helpful tips on getting your films through trying times. The future is out there waiting for you – happy returns to the Campus!

**17:00 / HAU 3, Top Floor**

**Right to Music**

**Mareile Büscher, Milena Fessmann.**

*In cooperation with Hogan & Hartson Raue LLP.*

The legal aspects of filmmaking affect the practical and creative concerns of making films and music. Sounds, words and ideas can be legally treacherous but are real issues essential to protecting your film from a lawsuit. Milena Fessmann and Mareile Büscher know this reality well. Music supervisor and founder of Cinesong, which offers a full range of services related to music and films, Milena Fessmann has been music consultant on films including *Palermo Shooting* and *FC Venus* and music supervisor on several films. Focusing on how music and sound can be used legally in film, Fessmann and Mareile Büscher, legal counsel for Hogan & Hartson Raue LLP on press, media and copyright law, will discuss how you decide when you need to clear music rights, how you go about it, and at what stage of production you should do this. They will elaborate on the process of clearing rights to music and sound and the formulation of a proper request for licensing music in a movie.

**22:00 / HAU 1**

**Performance: The Abstract Prophecy Conference**

**Ásdís Sif Gunnarsdóttir.**

*In cooperation with Berlinale Forum expanded.*

"Prepare to loose your dignity. Start lying. Prepare to loose your dignity by a kiss of a stranger. Prepare to be somebody else and follow your sins, you'll regret not falling into the sins, the sins will lead you to the right places and leave you travelling. Those were the mistakes, you should've done, and those were the right mistakes. Prepare to loose your dignity."

Icelandic performance and film artist Ásdís Sif Gunnarsdóttir's performance will have a poetic conference feel: A journey to the psychedelic vastness of the feminine mind. In a relaxed, meditative atmosphere, she will control an abstract power point blended in with music, videos, performances and poetry. It will be a one-woman show but a dark haired lady will be her assistant, mixing bloody marys for her and occasionally playing one note on the keyboard. The performance will be full of feminine gestures – poetic, fantastic moments that are visually interesting without a narrative. The audience should be able to enjoy the performance sitting down, falling asleep and having lucid dreams, then waking up and still being in a dream.

## Thursday Feb 18

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**10:30 / HAU 3, Top Floor**

**All You Should Know About: Berlinale Co-Production Market**

**Kathi Bildhauer, Martina Bleis, Sonja Heinen.** *In cooperation with Berlinale Co-Production Market.*

The Berlinale Co-Production Market, best described by the Berlinale festival director Dieter Kosslick as “a home for international producers and financiers attending the Berlinale,” will celebrate its seventh edition from Feb 14-16, 2010. This eagerly awaited event brings together around 450 international producers, sales agents, distributors as well as broadcasting and funding representatives active in the field of co-production. These film industry professionals have the opportunity for one-on-one meetings with potential co-producers to discuss an array of preselected film projects. In addition, workshops and case studies are held to update participants on the latest developments and trends in the industry and to create a platform for the exchange of ideas, experiences and information. And, to round out the programme, social events allow participants and guests to meet in an informal atmosphere to further discuss projects. Head of the Co-Production Market, Sonja Heinen, together with Kathi Bildhauer and Martina Bleis introduce the role and purpose of the market, explaining the application and selection process.

**11:00 / HAU 1**

**Sixty For The Future: Celebrating the Berlinale**

**Hans-Christoph Blumenberg, Michel Ciment, Dieter Kosslick, Hanna Schygulla, Gesine Stempel. Moderated by Peter Cowie.**

*In cooperation with Berlinale Special and Berlinale Retrospektive.*

The Berlin International Film Festival was launched on June 6, 1951 and celebrates its 60th edition this year. Over the past decades, the Berlinale has become one of the most important film festivals in the world. Festival director Dieter Kosslick introduces this panel of prominent filmmakers and critics Hans-Christoph Blumenberg, Michel Ciment, and Gesine Stempel, and legendary actress Hanna Schygulla. The panel not merely relives the rich history of the Berlinale, but also discusses the role the festival has played and continues to play for filmmakers – that of connecting cultures and international cinema, the North to the South, and bringing closer the East to the West. The festival remains a home base for the emerging and the established, today and in the future. Film historian and critic Peter Cowie, whose reflections on the history of the festival and the Berlinale today are presented in the book “The Berlinale. The Festival”, will explore together with the experts questions about how a festival like the Berlinale can enrich the métier of filmmaking and enhance the joy of watching films, and how cinema will continue to bring people together in the future.

**12:15 / HAU 3, Top Floor**

**World Cinema Fund: How to Apply**

**Vincenzo Bugno, Sonja Heinen.** *In cooperation with World Cinema Fund.*

Five years on and increasingly going strong: the World Cinema Fund, this promising model for creating a truly global cinema is a joint initiative of the Berlin International Film Festival and the German Federal Cultural Foundation in cooperation with the Goethe-Institut. Within a short of time, the World Cinema Fund has established itself as one of the leading institutions in the field of the international funding of artistically ambitious films. It supports features and documentaries with a strong cultural identity in countries with no or a barely existing traditional cinema infrastructure. The World Cinema Fund-backed movies have been screened and won awards internationally – among them an Oscar nomination and a Berlinale Golden Bear. In addition to films from Latin America, Africa, the Middle East and Central Asia, the Fund included the Caucasus and South East Asia as funding regions three years ago. Sonja Heinen and Vincenzo Bugno, project managers of the Fund, will present background information before going into the aspects of the application process.

**14:00 / HAU 1**

**Ásdís Sif Gunnarsdóttir: Film Experience as Real Time Happening**

**Ásdís Sif Gunnarsdóttir. Moderated by Stefanie Schulte Strathaus, Bettina Steinbrügge.**

*In cooperation with Berlinale Forum expanded.*

Icelandic performance and film artist Ásdís Sif Gunnarsdóttir composes beautiful and complex sets recreating a physical state of mind. Her video installations and performances explore the feminine psyche with a mix of fantasy, psychedelia and humour by focusing on the identity of the character between the "takes". Her installations are excerpts from her cinematic performances and are filled with ran-dom items such as mirrors, ribbons, glitter and many times include projections both on the walls and floor. As she notes, "I feel that there is a constant flow between performance and video art. I often bring performance into my installations, like dress up in the same colours as the work, and just lie on the floor like a ghost while the viewers walk by." Organised by the Berlinale Forum expanded, Ásdís Sif Gunnarsdóttir's one-woman-show "The Abstract Prophecy Conference" will be held on Feb 17 in HAU 1 at 22:00. In con-ver-sation with Bettina Steinbrügge and Stefanie Schulte Strathaus, she will talk about her body of work, her current installation project at the Berlinale Forum expanded and her performance of the previous night.

**14:00 / HAU 2**

**Eastern Promises: Emotional Conflicts in New East European Cinema**

**Vladimir Perišić, Alexei Popogrebsky, Florin Serban. Moderated by Nikolaj Nikitin.**

*In cooperation with Robert Bosch Stiftung.*

Young East European filmmakers are making films about young people in eastern Europe at vital junctures in their lives: being confronted with situations in which they have to take huge responsibility and make tough life and death decisions. On centre stage are the filmmakers that desire to share images of everyday life and people dealing with everyday needs and problems. Russian filmmaker Alexei Popogrebsky has made the critically acclaimed *Roads to Koktebel* and *Simple Things*, his latest film *How I Ended This Summer* competes for the Golden Bear this year. Joining him on stage are Romanian director Florin Şerban, whose *If I Want To Whistle, I Whistle* also enjoys its world premiere in the 2010 Berlinale *Competition*, and Serbian director Vladimir Perišić, whose *Ordinary People* competed for the Caméra d'Or at the 2009 Cannes Film Festival and won the main award at the Sarajevo Film Festival. This panel explores fresh new cinema from Serbia, Russia and Romania and will have the filmmakers reflect on what it means to work as young filmmakers in Eastern Europe today, how they put together their creative "dream teams" and found the right cast for their films.