

BERLINALE TALENT CAMPUS #9 – FEBRUARY 12 -17, 2011

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: € 8,00, reduced € 6,00

Tickets are available:

Feb 09-17: at the *Campus* counter in the Berlinale Service Centre at Potsdamer Platz

Feb 13-17: at the ticket counter in the Hebbel am Ufer (HAU 1 and HAU 2)

From Feb 7th onwards: at any Berlinale ticket counter or online at www.berlinale.de

PRESS TICKETS

Members of the press with an accreditation for the Berlin International Film Festival still require a press ticket to attend *Campus* events.

Members of the press who don't have an accreditation for the Berlin International Film Festival may receive press tickets for *the Berlinale Talent Campus*, if they intend to cover the events.

For 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

THEME: "FRAMESPOTTING – FILMMAKERS POSITIONING THEMSELVES"

The ninth *Berlinale Talent Campus* will address the theme "Framespotting – Filmmakers Positioning Themselves". A demanding world asks for outspoken filmmakers, who don't just follow the rules; it needs a generation of filmmakers not afraid of assuming responsibility. Defining in which direction you're heading as a filmmaker is an endeavour in itself. It confronts you with choices and forces you to experiment and take risks. "The *Berlinale Talent Campus* 2011 therefore focuses on supporting Talents in their personal search to position themselves in today's world of cinema. This includes guiding up-and-coming filmmakers through questions like: What are my strengths? What do I stand for? Together with established international experts, we will develop ways of creative and strategic decision-making. Choosing a direction is not necessarily restricting oneself," says programme manager Matthijs Wouter Knol.

EXPERTS (SELECTION):

Harry Belafonte (American musician, singer, actor, producer and human rights activist), **Don Edkins** (Documentary filmmaker, worldwide documentary project *Why Poverty*), **Ralph Fiennes** (Oscar®-nominated British actor whose directing debut *Coriolanus* will be screened in the Berlinale Competition), **Kerry Fox** (Silver Bear for her role in the film *Intimacy*, Berlinale 2001), **Dorka Gryllus** (Hungarian actress, *The Bone Man*, Berlinale Panorama 2009), **Lucile Hadžihalilović** (French writer and director, she co-wrote the script of Gaspar Noé's *Enter the Void*), **Barbara Hammer** (American experimental filmmaker and feminist activist), **Shekhar Kapur** (director of *Elizabeth*, seven Oscar® nominations), **Edward Lachman** (American cinematographer, *Erin Brockovich*, Oscar® nomination for *Far From Heaven*), **Claudia Llosa** (director of the 2009 Golden Bear winner *The Milk of Sorrow*), **Henning Mankell** (Swedish bestselling author, theatre director and activist), **Samuel Maoz** (Golden Lion in Venice 2009 and two European Film Awards for *Lebanon*), **Alex McDowell** (production designer, *Fight Club*, *Minority Report*), **Michael Nyman** (composer, *Wonderland*, *Gattaca* and *The Piano*), **Rafi Pitts** (*The Hunter*, Berlinale Competition 2010), **Isabella Rossellini** (president of

the international jury of the 61st Berlinale), **Paul Schrader** (screenwriter and director, *Taxi Driver*), **István Szabó** (Hungarian filmmaker, *Sunshine, Being Julia*), **Danis Tanović** (Oscar® 2001 for Best Foreign Film for *No Man's Land*), **Wim Wenders** (*Pina*, Berlinale Competition 2011), **Jasmila Žbanić** (*On the Path*, Berlinale Competition 2010, *Grbavica*, Golden Bear 2006), and many more.

PUBLIC AND CLOSED EVENTS (SELECTION)

Saturday Feb 12

Opening Ceremony and World Premiere Berlin Today Award Short Films

HAU 1, 17.00 (by invitation only)

We welcome all Talents, mentors and experts to the inaugural ceremony of the Berlinale Talent Campus 2011! The masters of ceremony, Matthijs Wouter Knol and Christine Tröstrum, will greet Talents and invited guests and present the focus of this year's *Campus*. Dieter Kosslick, Berlinale festival director, will step into the limelight to address the audience and officially declare open the *Berlinale Talent Campus #9*. The screening of the five Berlin Today Award films, which celebrate their world premiere, will bring the event to a close.

The winning film will be awarded during the Dine & Shine Talent Dinner on February 14 in the presence of the jury members **Dorkas Gryllus**, **Hannes Stöhr** and **Peter Rommel**. (By invitation only)

A public screening will take place at the Berlinale Kinotag on Sunday, February 20, 5:30 pm at UCI Kinowelt Colosseum.

Sunday Feb 13

11:00 / HAU 1

The Rules of Engagement

With Kerry Fox, Henning Mankell and José Padilha.

Moderated by Matthijs Wouter Knol.

In cooperation with Berlinale Panorama.

Whether mainstream blockbuster or low-budget documentary, films are capable of engaging the realm of politics, society and culture. But tackling contemporary issues or working within a very specific niche is by no means easy. How could a new generation of filmmakers position themselves in such a climate? Brazilian director José Padilha won the 2009 Golden Bear for *Elite Squad*, and his latest *Elite Squad 2 – The Enemy Within* features in this year's Berlinale Panorama. Padilha explores in his films the problems of crime in Rio, particularly in relation to police corruption and middle-class indifference. Joining him on stage is New Zealand actress and director Kerry Fox who won the 2001 Silver Bear for Best Actress for her role in *Intimacy*, and Swedish author, screenwriter, dramatist and activist Henning Mankell, who is best known for the "Kurt Wallander Mysteries". Mankell was on the "Ship to Gaza" in 2010, which tried to break the Israeli embargo of the Gaza strip. The three panellists will talk about how it all began for them – the initial impetus that led them down their individual paths, how it impacted their lives, shaped subsequent projects, and how this engagement further developed taking on a life of its own.

14:00 / HAU 1

Filming War

With Janus Metz, Samuel Maoz and Danis Tanović.

Moderated by Ben Gibson.

In cooperation with Robert Bosch Stiftung.

Portraying high pressure and life-risking situations is inherent to film-making processes that depict war and crisis situations, whether fiction or documentary. The very notion of crisis implies that filmmakers have to deal with specific issues: decide what to show and how to deal with the (fictitious) reality of war and extremity. Reflecting on such issues are three reputed filmmakers – Danis Tanović bagged an Oscar in 2001 for *No Man's Land*, Janus Metz won the 2010 Grand Prize at the International Critics' Week of the Cannes Film Festival for his documentary *Armadillo*, and Samuel Maoz won the 2009 Golden Lion at the Venice International Film Festival and two European Film Awards for *Lebanon*. All three critically acclaimed films depict war and portray people under tremendous pressure. Janus Metz and his cinematographer had to expose themselves to the same risks as the soldiers. They filmed with two cameras the entire time and even had some soldiers wear helmet cameras. The absence of dialogue in Maoz' film script for *Lebanon* meant that rehearsing seemed pointless: "I took each of the actors and, separately, locked them in a very small, dark and hot container. After about two hours, when I knew their bodies would have shut down, as if hypnotised, I knocked on the iron walls with a bar, something that sounded very like an attach on a tank [...] When they came out and I looked in their eyes, I could see that I didn't have to explain anything else." In *No Man's Land*, Tanović relies heavily on humour to defuse the tension and highlight the ironies of the situation. The three filmmakers will discuss their distinctive approaches to depicting tense, life-threatening situations, as well as the creative and political decisions they took while making their films.

14:00 / HAU 2

Kill Your Darlings

Master class with Susan Korda.

The editing process which sounds simple enough – you select shots and you arrange and modify them to clarify and refine their form and content – is actually a rather complex and dynamic process. It is a question of technique and art. Film editing isn't just about how the stories you choose to tell in your films can be enhanced, it sometimes comes down to rescuing an entire film project. Films often find their true form in the editing room. This master class by Susan Korda will take you on an inspiring and educational journey that lays bare the lessons learnt by previous film teams and editors. You will learn how to craft a film's structure and perfect its look such that it grabs an audience and keeps it there.

Susan Korda, editor, director, writer and lecturer at Columbia University, and long-time *Campus* expert, will provide an insider view of the dynamics of the craft of editing showing clips from a selection of films such as *Bonnie And Clyde* to draw attention to a multitude of details from the sound and edit to the background of a film. She will discuss different approaches to the work of an editor and elaborate on the importance of experimentation, for example, by illustrating how a film can function quite well despite flaws in the wardrobe or the angle of the camera. She will guide you on how to "kill your darlings" in the editing process without losing your collaborators in the montage stage of filmmaking, and explain how an editor can work with an overwhelming amount of excess footage, and yet succeed in extracting the best material which is carefully woven into the film, every decision shaping the tone and pace of the film.

17:00 / HAU 1

**In the Limelight: Isabella Rossellini
Moderated by Peter Cowie.**

As the daughter of Ingrid Bergman and Roberto Rossellini, Isabella Rossellini has been in the limelight her entire life. An actress, writer and director, it was her gut-wrenching performance in David Lynch's *Blue Velvet* which shot her to fame, and subsequently her prominent roles, among others, in *Death Becomes Her*, *Immortal Beloved* and *Wyatt Earp*. She also delivered an unforgettable performance in Canadian avant-garde filmmaker Guy Maddin's *The Saddest Music in the World* and narrated his film *Brand Upon the Brain!* at the 2007 Berlinale. The famed actress then turned her hand to writing – collaborating with Maddin on *My Dad is 100 Years Old*, a film about her father – and directing. She wrote, directed and starred in the delightfully surreal short film series *Green Porno* about animal sex. Isabella Rossellini, Jury President of the 61st Berlin International Film Festival, will talk about the various transitions in her professional life, her recent foray into writing and directing and her spirited engagement in human rights advocacy. The session will commence with the screening of *My Wild Life*, a documentary film that portrays her life and work by German director Gero von Boehm.

17:00 / HAU 2

**Two Producers Sharing Their Secrets
With Carole Scotta and Paul Trijbits.**

Many jobs in the film industry are well-defined, for example, that of the director, scriptwriter or director of photography. Any definition of the role of the film producer is imprecise at best! Film production requires someone who has the expertise and vision to take decisions through all four stages of filmmaking. US-American film producer Richard Zanuck once said: "The producer is like the conductor of an orchestra. Maybe he can't play every instrument, but he knows what every instrument should sound like." Production necessitates a command of hundreds of details while keeping the broad objective of the film firmly in view. This simultaneously implies providing insights and feedback on the creative aspects of filmmaking. Two veteran film producers, Carole Scotta (*The Class* and *Black Heaven*) and Paul Trijbits (*Tamara Drewe* and *Toast* – which features in this year's Berlinale), who between them have been involved in the production of up to a hundred films and received numerous awards and nominations, go behind the scenes to explain not just their role vis-à-vis finance, marketing and distribution, but also the creative elements to being a producer. Giving examples of some of their past projects, they will focus on the role of producers as sparring partners, working closely with directors right from the start, connecting content with the harsh but creative reality of producing films.

Monday Feb 14

11:00 / HAU 3, Top Floor

**Let's Make It Legal
With Mareile Büscher and Michael C. Donaldson.**

In cooperation with Raue LLP.

One of the major worries of a filmmaker is the threat of a law-suit, and consequently the fear of the completed film languishing in legal limbo for an indefinite period of time. Indeed, filmmaking is and should be a creative endeavour, but in order that this creativity is re-cognised and appreciated, it is vital to invest attention and resources to the legal aspects of filmmaking. In fact, taking care of these rather unglamorous issues in a timely manner can be just as important to the ultimate success of the film as having a great script, an outstanding cast, spectacular cinematography or stunning special effects.

This session focuses on the legal issues likely to be encountered during film production. Michael C. Donaldson has represented writers, directors, producers and artists for over 30 years; his book "Clearance and Copyright: Everything the Independent Filmmaker Needs to Know" is used as a textbook in over 40 colleges and universities. Joining him onstage is Mareile Büscher, legal counsel at Raue LLP, who specialises in intellectual property matters, media and entertainment law and copyright litigation and negotiation; she is also a lecturer on art and copyright law at various institutions. The two legal counsels will advise, using examples from the productions they have dealt with – Donaldson in North American and Büscher in Europe – on what to beware of when making films.

14:00 / HAU 1

**In the Limelight: Harry Belafonte
Moderated by Rajendra Roy.**

In cooperation with Berlinale Special.

Legendary singer actor and human rights activist, Harry Belafonte is one of the most successful US-American musicians known worldwide for bringing the Jamaican calypso beat to mainstream audiences. As an actor, he made his debut in 1953 with *Bright Star* and went on to work on such great cinematic works as Otto Preminger's hit musical *Carmen Jones* (1954), Robert Wise's 1959 film noir *Odds Against Tomorrow* and Robert Altman's jazz age drama *Kansas City* (1996). Alongside his recording and cinematic work, he has hosted and appeared as guest on innumerable TV shows, remaining at the same time, steadfastly committed to humanitarian issues. A close confidant of Dr. Martin Luther King, he was appointed UNICEF Goodwill Ambassador in 1987 and has garnered numerous awards and honours from the Peace Corps and UNICEF. In conversation with chief curator of film at MOMA Rajendra Roy, Belafonte will talk about his life, his long-spanning and versatile career and his active involvement in human rights advocacy. Encouraging a younger generation of filmmakers, he will explain how he went about using his popularity to reach out to people in his fight against racial and social inequality.

14:00 / HAU 2

**The Indie Filmmakers Guide to Cross-Media I
Extending the Story: An Introduction to Cross-Media Storytelling
With Martin Ericsson, Bruno Felix and Michel Reilhac.
Moderated by Liz Rosenthal.**

Before the Internet, the way that stories were told, delivered and shared were restricted by running times, distribution formats and platforms. The impact of new technologies coupled with an audience that has way more control over their media than ever before is impacting on the art and craft of storytelling. Just as sound changed the landscape of filmmaking, technology is changing audience behaviour and expectations – they want immersion and interaction. As audiences move from one platform to another, how does one develop stories and characters that can travel across screens and devices?

In the first of a series of three sessions on cross-media storytelling, experts and pioneers will describe how to build story worlds that can span across multiple platforms and engage audiences in powerful new ways.

17:00 / HAU 2

The Shortest Track to Cinema

With Catherine Colas, Alexander Stein and Rudolf Worschech.

Moderated by Maike Mia Höhne.

In cooperation with Berlinale Shorts.

Short films that find their way into regular cinema programmes remain few and far between. And although some dismiss short films as a medium for filmmakers just starting out, this under-appreciated genre is thriving, innovative and extremely active. What chances do short films have these days to be screened in regular cinemas? New strategies are being developed by proponents of the short film; one such example is an initiative launched in Germany, which will be presented by Catherine Colas (ZDF/ARTE). Berlinale Shorts curator Maike Mia Höhne will discuss, the various ways, means and actions undertaken to ensure that shorts get to the big screen, with Catherine Colas, Alexander Stein, Interfilm Festival producer, and Rudolf Worschech, chief editor of the German film magazine EPD Film. Additionally, some of the shorts which have managed to reach cinemas and audiences will be screened during this session.

18:30 / HAU 2

Short Encounters

In cooperation with Berlinale Shorts.

A singular opportunity for Talents and experts of the short film genre to network and explore possibilities of producing, distributing and showcasing short films follows the panel. This mini "marketplace" will comprise short film industry professionals from within Germany and abroad – broadcasters, distributors, sales agents, producers, festival programmers and short film marketing institutions. The informal event is meant to assist Talents in making contacts for screening and distributing their short films, enquiring about opportunities, potential partners and funders, and familiarising themselves with the market of alternative venues.

17:00 / HAU 3, Top Floor

The Legal Sound of Music

With Mareile Büscher and Milena Fessmann.

In cooperation with Raue LLP.

The legal ramifications inherent to the filmmaking process influence not just the creative but also the practical aspects of making films and film music. Simply contemplating the myriad copyrights and clearances one needs is a scary prospect. But protecting your film from lawsuits makes these legal issues integral to filmmaking itself. Milena Fessmann and Mareile Büscher will elaborate on the importance of obtaining music rights and the ins and outs of the process. Milena Fessmann is a music supervisor and the founder of Cinesong; the company offers a range of services related to music and films. One of their latest film projects is Wim Wender's 3D film *Pina* which premieres at this year's Berlinale. Mareile Büscher is a legal counsel for Raue LLP on press, media and copyright law. The two experts discuss various aspects related to rights to music in film: how and when you should go about obtaining these rights, the process involved in clearing rights to sound and music and what a proper request for licensing music should look like.

18:00 / Cubix 8

New Horizons in 3D: Storytelling and Producing Redefined

With Alain Derobe, Gian-Piero Ringel, Erwin M. Schmidt, Wim Wenders. Moderated by Patrick Palmer, joined by Julian Pinn.

In cooperation with Dolby Laboratories.

Films using 3D technologies have gained immense popularity with audiences and filmmakers in recent years. The 3D experience provides audiences with a new immersive experience while it gives filmmakers the opportunity to narrate stories in ways that are more elaborate, more life-like than ever before and to push the boundaries of filmmaking to the limits of their imagination. Internationally renowned filmmaker Wim Wenders, who has made masterpieces such as *Wings of Desire*, the Cuban music documentary *Buena Vista Social Club* and *Paris, Texas*, presents his latest documentary *Pina*, a 3D dance film that is a tribute to the late German contemporary dancer and choreographer Pina Bausch, at this year's Berlinale. As Wenders explains, "The two-dimensional cinema screen is just not capable of capturing Pina Bausch's work, either emotionally or aesthetically. When I watched her dance for the first time twenty-five years ago, I was captivated and deeply moved. I was able to understand human movement, gestures and feelings in a whole new way. And this magic is what I would like to translate to the screen [...] 3D gives us the possibility of taking the audience directly onto the stage, into the middle of the event". Showing excerpts from the film, Wenders, together with stereo-grapher Alain Derobe and producers Gian-Piero Ringel and Erwin M. Schmidt, presents a case study on *Pina* and discusses the creative possibilities that 3D technologies open up for filmmakers, and the role of the producer in developing such highly artistic films that create a truly immersive experience for audiences.

20:00 / HAU 1

Short and Scary

Short film screenings. Evert de Beijer, Peter Larsson, Hugo Lilja, Jerome Sable and Yang Hyo-joo. Moderated by Juliette Veber.

In cooperation with Berlinale Shorts and Berlinale Generation.

You would think that you've seen it all already, the chills and thrills that delight twisted minds. What we offer those in the mood for a little spine-chilling fear is an exceptional selection of five short scary films from this year's programmes of the Berlinale Shorts and Berlinale Generation. We take you through dark worlds and the many faces of horror with a couple who struggle with catching and taming zombies, bloody lobotomy experiments and a relationship on the verge of falling apart in Hugo Lilja's *The Unliving*, with the atmospheric photography of Yang Hyo-joo's *Broken Night*, which depicts harsh reality when one is ensnared by one's own tricks, with the woods, the soil and the darkness – damp, raw and stone age-like in Peter Larsson's animated experimental *Seven Days In The Woods*, with Jerome Sable and Eli Batalion's horror rock musical *The Legend Of Beaver Dam* which has kids, an evil monster and a gory fight to death in the woods, and last but not least, with a high school student lost in the world of computer games, protecting a sexy female mega singer from all kinds of attacks in Evert de Beijer's *Get Real!*. Present at the screenings will be the five filmmakers who discuss their short and scary works with New Zealand director and producer Juliette Veber.

Tuesday Feb 15

11:00 / HAU 1

Too Good to Be True: Directing Reality
With Hedy Honigmann and Andres Veiel.
Moderated by Matthijs Wouter Knol.

Incorporating fictional-style elements in documentary films have enriched the genre tremendously and resulted in compelling storytelling taken from reality. Yet, critics question re-enactments, staging of interviews or even the adding of music in documentary films. On this panel are two outstanding filmmakers who have created their own unique filmic language in both their documentary and fictional work: Andres Veiel is considered one of Germany's leading documentary filmmakers; his latest feature *If Not Us, Who?* features in this year's Berlinale Competition. Veiel's social and political viewpoint is strongly reflected in the choice of themes of his remarkable productions, for example, the documentary *Black Box BRD* and the feature *The Kick*. Another preeminent filmmaker, Hedy Honigmann is noted for her ability to make an emotional connection with people she films; her subjects have included cab drivers in Peru, immigrant musicians on the Parisian metro and Cuban exiles in New Jersey. Winner of major awards at festivals around the world, her artistic oeuvre has been honoured with retrospectives, for example, at the MOMA in New York and Arsenal Cinema in Berlin. Through examples from their respective filmographies, the experts will discuss the extent to which directors can create their own filmic reality when making documentaries or use documentary elements when making fiction films.

14:00 / HAU 1

Cinematography: The Establishing Shot
With Edward Lachman. Moderated by Ben Gibson.

One of the most significant cinematographers of independent and Hollywood cinema, Ed Lachman has worked with directors such as Werner Herzog, Wim Wenders, Todd Haynes, Todd Solondz, Steven Soderbergh and Ulrich Seidl, and is reputed to successful switch between documentary and fictional forms. "It's not a cameraman's job to make nice pictures," says Lachman, "but to bring out the truth." His guiding principle can be seen in the multitude of films he has shot, such as *The Virgin Suicides*, *Far From Heaven* – which earned him an Academy Award nomination, *Erin Brockovich*, *Desperately Seeking Susan* and the documentaries *Lightning Over Water* and *La Soufrière*. This highly acclaimed director of photography, who is also a filmmaker – he directed the controversial *Ken Park* together with Larry Clark in 1995, will show excerpts from some of his independent and Hollywood film projects and elaborate on his style of working and his artistic influences, as well as on how one can create a particular look and atmosphere of a film from the start, one that penetrates with insight and accuracy and pervades until the end.

14:00 / HAU 2

Play as Process: Worldbuilding and New Ways to Imagine
With Shekhar Kapur, Tali Krakowsky, Saku Lehtinen, Alex McDowell and Andrew Shoben.
In cooperation with 5D Conference, L.A.

Our lives are subject to a structure within which we enact our daily acts and rituals, play our games and design our future. The five guests on this panel – each an expert in his/her field of specialisation – will address how one can create a virtual landscape of things and spaces around us and consequently in art and film. This session brings together production designer Alex McDowell (*Fight Club*, *Minority Report*), he is also the founder of 5D: The Future of Immersive Design; filmmaker Shekhar Kapur (*Elizabeth* and *Elizabeth The Golden Age*); experience designer and founding member of 5D Tali Krakowsky; founder of Greyworld, an artists' collective creating art in public spaces, Andrew Shoben; and art director of Remedy Entertainment Saku Lehtinen, who is

responsible for the audiovisual experience of games. Based on the core idea behind the 5D Conference – talking about learning about seeing better stories – the five panellists will explore the notion of “playing” at the centre of the new creative collaborative space, and the designer’s recent ability to build worlds using digital tools, for an immersive audience experience.

14:00 / HAU 3, Top Floor
The Indie Filmmakers Guide to Cross-Media II
Extending Partnerships: How to Produce Cross-Media Projects
With Wendy Bernfeld, Ben Grass and Inga von Staden.
Moderated by Liz Rosenthal.

Creating cross-media projects demands a whole new set of skills, collaborators and finance partners from across the media in-du-s-tries. This session looks at the extended role of the cross-media producer and examines potential new alliances and partnerships with online networks, multiplatform broadcasters, brands, agencies and other new financiers, as well as the legal issues involved.

17:00 / HAU 1
In the Limelight: István Szabó and Ralph Fiennes
Moderated by Mike Goodridge.
In cooperation with FERA and Robert Bosch Stiftung.

Renowned British actor turned director Ralph Fiennes, whose debut film *Coriolanus* premieres prominently at this year’s Berlinale, has acted in films such as *The Constant Gardener*, *Sunshine*, *The Reader*, *The Hurt Locker*, *Schindler’s List* and *The English Patient*. He was nominated for Oscars for the latter two films. Fiennes steps into the spotlight with Hungarian filmmaker, István Szabó – a name that resonates in the world of cinema. He was awarded an Oscar for *Mephisto* and received tremendous accolade not just for his impressive slate of films such as *Colonel Redl*, *Hanussen*, *Meeting Venus* and *Sweet Emma, Dear Böbe*, but also for the historic and contemporary relevance of the social and political themes they address. The celebrated actor and director who worked closely together on *Sunshine*, an epic tale that follows the Hungarian Jewish family, Sonnenschein, through five generations, will discuss what it takes for a director to get actors to step into their roles with an ease that brings out convincing performances and what the close collaboration on the content of the film means and entails.

17:00 / HAU 2
Plugging People: European Producers Positioning Themselves
With Jean des Forêts, Nicole Gerhards, Peter de Maegd and Soon-Mi Peten.
Moderated by Fleur Knopperts.
In cooperation with MEDIA.

Emerging producers have plenty of tools to put their companies on the map and can choose from an array of funding opportunities for support. So much for marketing talk! What is the reality on ground when you set up your own company and want to distinguish yourself from others? How can you build a steady track record as a producer and be successful in getting your film out there? Three European producers, who have made their mark in the past decade, will discuss the dos and don’ts when establishing oneself as a producer. They will be joined by Soon-Mi Peten, MEDIA Development Programme representative, who will emphasise the significance of new producers and entrepreneurs for the audiovisual industry and highlight the opportunities MEDIA offers young producers: how it enables them to broaden their horizons and strengthen their profiles, gain access to financing and networking opportunities. MEDIA, the EU’s support programme for the European audio-visual industry, has facilitated the development and distribution of thousands of films as well as training activities, festivals and promotion projects through-out the continent over the past 20 years. MEDIA is one of the *Berlinale Talent Campus*’ most essential partners.

Wednesday Feb 16

11:00 / HAU 1

As Queer As It Gets

With John Greyson, Thunská Pansittivorakul, Wieland Speck and Monika Treut. Moderated by Matthijs Wouter Knol.

In cooperation with Berlinale Panorama, Berlinale Forum and TEDDY AWARD.

Queer cinema originated in times when queer opinions and lifestyles weren't as yet part of the prevailing film industry in western countries. Queer filmmakers experimented with new, different forms of storytelling working with low-budgets and digital shooting formats way before the mainstream caught up with them. Not only has queer cinema established itself as a thriving niche in present times, it has also been successful in forging greater mainstream acceptance of queer perspectives in cinema and everyday culture. At the same time, queer cinema appears increasingly less interested in demonstrating the importance of "daring to be different", but more in celebrating the fact that "queer" is now somewhat "normal". Is this what the queer movement has been striving to achieve? How does one define a queer film today and are there differences at an international level? Celebrating the 25th TEDDY AWARD, the queer film prize of the Berlinale, five prominent filmmaking professionals come together on this panel: Filmmaker and queer activist Wieland Speck, who is one of the initiators of the TEDDY AWARD in 1985; Thai filmmaker Thunská Pansittivorakul, whose *The Terrorists* premieres in this year's Berlinale Forum; Canadian filmmaker, video artist and activist John Greyson, whose *Urinal* (1989) and *Fig Trees* (2009) both won TEDDY AWARDS at the Berlinale; and Monika Treut, one of Germany's most preeminent directors when it comes to queer films, whose *Gendernauts* won the TEDDY AWARD in 1999. They will discuss the concept and form of the "queer film", the possible future role of queer cinema and the challenges faced by filmmakers in less queer-friendly parts of the world.

11:00 / HAU 3, Top Floor

The Indie Filmmakers Guide to Cross-Media III

Extending the Audience: How to Engage an Audience Across Multiple Platforms

With Martin Ericsson, Ben Grass and Lena Thiele.

Moderated by Liz Rosenthal.

As audiences discover and experience stories across a rapidly expanding array of platforms and devices, strategies for engaging audiences are evolving. Looking at a variety of case studies, speakers will demonstrate a number of models and lessons learned from making film stories available across multiple platforms, sites and devices to special events and digital word-of-mouth campaigns.

14:00 / HAU 1

The Internationals: How Small Stories Become Big

Claudia Llosa, Kornél Mundruczó and Abderrahmane Sissako.

Moderated by Dorothee Wenner.

In cooperation with ACPFILMS and Robert Bosch Stiftung.

The most powerful stories emerge from the reality one is most engaged in. They are linked to the place(s) you come from, situations you've experienced and reflect issues that deeply move and interest you. In the words of award-winning filmmaker and producer Abderrahmane Sissako, "When you work as a filmmaker, you have an intense desire to express yourself and I think that the best way to do so is to speak about oneself or one's experiences". But how does one transform small, unique stories into compelling narratives that appeals to international audiences? On stage with Abderrahmane Sissako, whose sharply political films such as *Bamako* and *Life On*

Earth are fitting critiques of globalisation, colonisation and social justice, is critically acclaimed filmmaker Claudia Llosa, who won the 2009 Golden Bear and an Academy Award nomination for *The Milk Of Sorrow*, and Hungarian director and 2003 *Campus* alumnus Kornél Mundruczó, whose *Tender Son – The Frankenstein Project* screened in competition at Cannes in 2010, his current project features in the 2011 Berlinale Co-Production Market. The noted filmmakers, whose films are deeply grounded in stories from their own backyard and have received tremendous international recognition, will elaborate on how they decide which stories to develop into films and what makes a local film an inter-national one. They will discuss the significance of support at a national and regional level, particularly if one is keen on working and distributing films internationally.

14:00 / HAU 2

Barbara Hammer: Making Movies Out of Sex and Life
Moderated by Stefanie Schulte Strathaus.

In cooperation with Berlinale Forum Expanded.

She has inspired a generation of queer, feminist and avant-garde artists and filmmakers. Barbara Hammer, a highly prolific visual artist working primarily in film and video, has made over eighty films and videos in the past forty years. Galvanised by the second wave of feminism, Hammer soon became a pioneer of queer cinema. Although the subjects she addresses are astonishingly diverse, her innovative and playful approach to form is unchanging. Her work is about revealing, showing, expressing, uncovering that which has not been seen before. "I try to give voice and image to those who have been denied personal expression." Her experimental films of the 1970s dealt with taboo subjects through performance, in the 1980s she used optical printing to explore perception and the fragility of 16mm film itself, and in the 1990s she began making documentaries about hidden aspects of queer history. Her documentaries tell the stories of people who have been excluded and relegated to the margins of history and are often essay films that are multilayered and engage audiences viscerally and intellectually with the goal of activating social change. Each decade has marked a new direction in her work as she continues her inward exploration with an unflinching radical sincerity to talk about sexuality, womanhood, illness, aging and mortality. Her film *A Horse Is Not A Metaphor* won the 2009 TEDDY AWARD for Best Short Film, and her most recent *Generations* (made with Gina Carducci) celebrated its world premier at the MOMA in New York in 2010. Barbara Hammer, who will present the two films *Generations* and *Maya Deren's Sink* at the Berlinale Forum Expanded this year, will talk about the evolution of her wide-ranging body of avant-garde films and on how she views her own creative trajectory.

14:00 / HAU 3, Top Floor

Welcome to Reality: Doc Station Presentation
With Heino Deckert. Moderated by Sirkka Möller.

In cooperation with German Federal Film Board (FFA) and SOURCES 2.

Turning a fascinating idea grounded in reality into a factual work of art is indeed a long and lengthy process. The Doc Station gives a unique snapshot of the world, seen through the eyes of 12 filmmakers from five continents. They span from personal histories of violence from Colombia to a revolutionary love story in Guatemala. We learn how the economic crisis hits a family business in China, and how an Ethiopian girl is hit by her HIV diagnosis. The directors unravel complex patterns of life in small-town Germany, in Barcelona's suburbia, moving from New Zealand to China, and from Chile to Sweden. They seduce us with the timeless idea of love in Mexico, and with the ancient songs of Belize. And last but not least, they surprise us with the story of a Kenyan female truck driver, and the dilemma of two cage-fighting friends in Germany, who have to face each other. These stories of the Doc Station, currently at different stages of development, will be presented for the first time to a professional audience.

17:00 / HAU 1

The Great World of Sound

Master class with Michael Nyman.

Moderated by Peter Cowie.

Scoring for film is not a solo venture, but rather a collaborative project that requires a comprehensive understanding of the film and the aim of the filmmaker, envisaging it from a sonic perspective before bringing it to life. That's what most people are familiar with vis-à-vis the music of Michael Nyman – the distinguishing style of his film scores. Having worked as a film composer for over 30 years, he has composed a string of notable scores for over ten films of British art house director Peter Greenaway, several Michael Winterbottom films, and of course the astounding music for Jane Campion's *The Piano*. But Nyman is more than just a film composer – with over 300 works only ten percent are film scores. He is also a conductor, composer, leader of the Michael Nyman Band, photographer and filmmaker. In this master class, Nyman will explore ideas behind the tension which exists between music/soundtrack composing, sound effects and moving and still images, and how all of these interact and affect each other in the completion of a film. Showing excerpts from his own films as well as the commercial films he has scored, he will talk about his approach and understanding of soundtrack composing from the perspective of a visual artist and filmmaker.

17:00 / HAU 2

Why Poverty?

With Don Edkins and Hans Robert Eisenhauer.

Myriad films have been made on poverty but a large proportion of them are stereotypical approaches often seen on television. Experts call them "development porn" as images of passive helplessness and deprivation are easy to absorb and easier to ignore. "Why Poverty?" aims to initiate a global dialogue on poverty through public media, challenging people to participate and come up with their own solutions to eradicate poverty. This cross-media project, launched by Don Edkins, executive producer of the HIV/Aids project "Steps for the Future" and "Why Democracy?", will comprise eight one-hour and thirty short documentary films to be distributed via innumerable inter-national broadcasters, the internet and mobile platforms during a theme week in 2012. The films will depict how people find ways to overcome and fight poverty in daily life, fostering the belief that things can improve if we set our minds to it. Don Edkins will explain the underlining concept and the objectives of the project, the broad themes related to poverty under which the films will be made, and the process of applying with short film ideas, which can be submitted by interested Talents from February 2011. Joining him on stage is co-initiator Hans Robert Eisenhauer (ZDF/ARTE), who will elaborate on the process of initiating a project of this size and scale.

17:00 / HAU 3, Top Floor

Happy Returns: The Future After the Campus

With Rosario García-Montero, Kaspars Goba and Javier Fuentes-León.

In cooperation with Berlinale Generation, Berlinale Panorama, World Cinema Fund, Berlinale Co-Production Market.

The ninth edition of the *Campus* assists filmmaking professionals in their quest to position themselves in an ever-expanding and fast changing world of cinema, where taking risks and facing challenges head-on is slowly becoming a matter of course. In the limelight today are *Campus* alumni who have been invited to the Berlinale 2011 with the films or market projects they worked on since they attended the *Campus*. Javier Fuentes-León and Rosario García-Montero will tell us how they managed to make their film projects a reality, discussing their personal and professional struggles in staying on the filmmaking path and in positioning themselves. Presenting excerpts from their films, they will elaborate on how they addressed the challenges that arose whilst taking creative and strategic decisions for their projects, decisions that have brought them back to the Berlinale with inspiring new films.

20:30 / HAU 1

Christoph Schlingensief: Five Favourites

With Anselm Franke, Carl Hegemann, Francis Kéré, Matthias Lilienthal and Georg Seeßlen.

Moderated by Dorothee Wenner.

In cooperation with Theater Hebbel am Ufer (HAU), Forum Expanded and Goethe-Institut South Africa.

He was once arrested for exhibiting a poster with the words "Kill Helmut Kohl" (then chancellor of Germany), and a year later formed a political party, Chance 2000, which urged Germans to vote for themselves in the 2000 national elections. Christoph Schlingensief, the enfant-terrible of the German-speaking cultural scene, and certainly its best-known artistic provocateur, passed away in August 2010. An artist, film, theatre and opera director, he was tireless in his attempts to urge a critical reflection on issues such as immigration, unemployment, rights of the disabled, etc.

This evening is dedicated to Christoph Schlingensief with selected film, photo and sound material from his work in theatre, visual art, film and opera. Five specialists, friends and companions will show, comment and discuss their favourite Schlingensief work. With Anselm Franke (curator) on "Medien-Kunst" ("Media Art"), Carl Hegemann (dramaturge) on "Mea Culpa", "Parsifal" and "Der fliegende Holländer" ("The Flying Dutch-man"), Matthias Lilienthal (artistic director of HAU) on "Ausländer Raus!" ("Foreigners Out!"), Francis Kéré (architect) on the "Operndorf" ("Opera Village") and Georg Seeßlen (film critic) on his films.

Thursday Feb 17

10:30 / HAU 3, Top Floor

Disclosing the World Cinema Fund

With Vincenzo Bugno and Sonja Heinen.

In cooperation with World Cinema Fund.

With the aim of bringing new perspectives to the big screen from countries with little financial aid, the World Cinema Fund, an initiative of the Berlin International Film Festival, the German Federal Cultural Foundation in cooperation with the Goethe-Institut, finances independent productions from around the world. Supporting films from Latin America, Africa, the Middle East, Central and South East Asia and the Caucasus, the fund looks for independent cinema that narrates local stories, embodies innovative ideas, concepts and aesthetics. As Project Manager Vincenzo Bugno explains, "Our job is an incredible privilege. We deal with countless stories, visions and visual worlds but we are also very ambitious: we try our best in order to support strong projects with an original artistic profile. And it works!" Eighty fiction and documentary films have received funding from the World Cinema Fund so far. One of their very recent success stories is *Uncle Boon-Mee Who Can Recall His Past Lives* by Thai director Apichatpong Weerasethakul, which won the Palme d'Or in Cannes in 2010. Moreover, three World Cinema Fund films will have their world premiere at the 2011 Berlinale: *The Prize* in Competition, *Medianeras* in Panorama and *The Bad Intentions* in Generation. In this session, Project Managers Vincenzo Bugno and Sonja Heinen elaborate on the scope and objectives of the fund before they present all important information regarding the application process.

11:00 / HAU 1

The Schrader Way to Start a Film

Paul Schrader. Moderated by Peter Cowie.

In cooperation with Berlinale Special.

When the lights go off, the hall goes dark and the curtain rises, its time to sit back and enjoy the film. The anticipation that comes with the opening scene is often crucial to the success of the film as it sets the tone and allows the viewer to delve into the world it is creating. Many films hinge on the success of the opening scene as they compel us to remember and relive the moment, either

with relish or tense with fear. Paul Schrader, US-American screenwriter and director, has written a range of outstanding films such as *Taxi Driver* – which features in the 2011 Berlinale Special – *Raging Bull* and *The Last Temptation Of Christ*, and is the acclaimed director of *Mishima: A Life In Four Chapters*, *American Gigolo* and *Blue Collar*. With a spotlight on the perfect opening scene, Schrader will talk about creating an atmosphere that engages the audience, defines the film and keeps the audience hooked from the very start. Using excerpts from the films he has written and/or directed, he will discuss how to open a film story that imparts the opening thematic component of everything that is to follow.

12:15 / HAU 3, Top Floor

**On Track with Market Trends: Berlinale Co-Production Market & Talent Project Market
With Kathi Bildhauer, Martina Bleis and Sonja Heinen.**

In cooperation with Berlinale Co-Production Market.

The 8th Berlinale Co-Production Market brings together about 500 reputed international producers, film financiers, sales agents and distributors, as well as broadcasting and funding representatives, for exclusive and concentrated networking. As its name implies, it is a service platform for those interested in international co-production to discover the most promising pre-selected projects, financing possibilities and have productive exchanges on current topics. A personalised schedule of one-to-one meetings with producers of selected projects is put together for each participant based on their preference of projects from the Co-Production Market's catalogue. Since its inception in 2004, 115 films, comprising approximately 40% of all projects presented at the Berlinale Co-Production Market, have been made, premiered at major festivals worldwide and released in cinemas. In addition, the Co-Production Market closely collaborates with the *Berlinale Talent Campus* for the Talent Project Market, which opens up opportunities for young filmmakers to present their projects at the Co-Production Market and connect with international film industry professionals. Head of the Co-Production Market, Sonja Heinen, together with Kathi Bildhauer and Martina Bleis will introduce the role and workings of the market, its range of events and the application and selection process, as well as how *Campus* alumni can apply to the Talent Project Market.

14:00 / HAU 1

Censored Cinema

With Sepideh Farsi, Mehrangiz Kar, Rafi Pitts and Ali Samadi Ahadi.

Moderated by Vincenzo Bugno.

In cooperation with World Cinema Fund.

Filmmaking remains politically sensitive facing censorship and limitation of artistic expression in far too many countries, one such example is Iran. Iranian filmmakers Jafar Panahi and Mohammad Rassoulov were recently sentenced to imprisonment and banned from making films. Yet, films do get made in Iran, films that strive to tackle social issues head-on. And despite the fact that Iran's current creative climate continues to be in the clasp of a repressive regime, an impressive body of work earning critical acclaim and international recognition is being produced. How do Iranian filmmakers deal with censorship and the imposed restrictions, and what consequences does this have? Prominent Iranian filmmaker Rafi Pitts, whose film *The Hunter* premiered in the 2010 Berlinale Competition, will be joined by Mehrangiz Kar, eminent Iranian human rights activist and author, Iranian director Sepideh Farsi and Ali Samadi Ahadi, German filmmaker of Iranian descent. They will talk about how filmmakers can join forces and respond to political censorship.

14:00 / HAU 2

Covering Cinema: Critics Meet Filmmakers

With Alma Har'el, Gerhard Midding, Jay Weissberg and Przemysław Wojcieszek.

Moderated by Dana Linssen.

In cooperation with Robert Bosch Stiftung, Berlinale Forum and Berlinale Panorama.

Films, the most accessible and popular of art forms, are pre-dominantly reviewed and evaluated in print and online media. A rare opportunity to experience a face-to-face session between film critics and filmmakers as they discuss the latter's films! Under critical review are *Made In Poland* by Przemysław Wojcieszek, which feature in this year's Berlinale Forum, and *Bombay Beach* by Alma Har'el, screening in the Berlinale Panorama. Reputed film critics – Gerhard Midding, freelance film critic for German daily newspapers, magazines, as well as radio and television, and Jay Weissberg, film critic for Variety – will undertake an in-depth critical analysis of the film, dissecting the thematic, the dramatic and the aesthetics aspects with the filmmakers in question. The panelists will also reflect on the current state of film criticism: how young filmmakers deal with critiques and vice-versa.

17:30 / HAU 1

Say It with a Score:

Score Competition Presentation and Award Ceremony

Ehud Freedman, Roger Goula, Hubert Henle, Michael Nyman and Felix Rösch. Moderated by Milena Fessmann.

In cooperation with Dolby Laboratories.

Scoring for film is all about imagery – it not only helps to create the ambience of the film and its plot, but also to elicit the emotions of the characters. The transformative power of a score when combined with images is quite amazing. It guides emotions and can signal a change in theme or mood, a quality in a particular character or lend landscapes a certain character-like quality. As Francis Ford Coppola stated, "Music is a big factor in helping the illusion of the film come to life." And it is most effective when it works subtly, evoking and tuning the emotional response of the audience without them being aware of it. This is the craft of the sound composer – complementing dialogues, lighting, set-design and the montage of the film with music. Three emerging composers and finalists of the *Campus Score Competition* have spent the past week working on their scores under the guidance of Michael Nyman. The three composers join him on stage to discuss the process of creating original music and weaving it seamlessly to moving images. At the end of the session, the winner will be presented the Score Competition Award 2011: a unique tour of the best sound studios in Los Angeles, sponsored by Dolby Laboratories.