

SARAJEVO
FILM FESTIVAL



14-22/
AUG/2015

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TALENTS
SARAJEVO

15-21 AUGUST 2015
WONDER MATTERS

TALENTS SARAJEVO PARTNER



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Talents Sarajevo 2014

WONDER MATTERS

Drawing on this year's general theme "Wonder Matters", the 9th edition of Talents Sarajevo will help filmmakers recall the origin of their cinematic curiosity and tackle their interest in current undertakings. Encouragement in furthering a plot, finding a perfect angle and a missing frame, choosing an accurate line, making acting genuine and wondrous, being innovative in production endeavors is on our agenda for 2015. This year's Talents Sarajevo experts Gábor Hörcher and Chad Gracia will present their debut feature documentaries at the 21st Sarajevo Film Festival. In line with the theme, both filmmakers will reflect upon casting and filming wondrous and complex characters, axis around which their films, DRIFTER and THE RUSSIAN WOODPECKER, rotate. Compared to the two primarily character-driven films, another documentary to be discussed at Talent Sarajevo centers on a single traumatic event. The film is entitled 15 MINUTES / THE DVOR MASSACRE and the event is the Dvor massacre dating from the Balkan 90s war. In a panel discussion, directors Georg Larsen and Kasper Vedsmand, and the producer Heidi Elise Christensen, will meet to ponder over a different kind of wonder, disbelief, impossibility to come to terms with the unresolved war crime, which is reconstructed in the film. Impossibility to comprehend the traumatic past will mark another session, a case study about the film SON OF SAUL. László Nemes and Clara Royer will discuss the filmmaking process, which resulted in images, deprived of heavy symbolism, overacting, sentimental musical underscore and the depiction of the totality of the Holocaust, which challenge a long tradition of filmic representation of Holocaust.

Intrigued by the theme "Wonder Matters", Fred Kelemen invites talent cinematographers to forget about everything they ever heard about storytelling, dramaturgy, character development, editing, filmmaking, marketing and imagine going back to the first, innocent astonishment facing the miracle of the moving image. He asks to "enter the vast area of moving bodies and views, lights and shadows (...) take a camera and lights and create the poetic sense of our world."

Apart from Camera Studio, TS participants will be offered various training activities, labeled as Acting Studio, Pack&Pitch, Talent Press, Script Station and the newest Film Stage Studio.

This is merely a glimpse into what is coming. We certainly look forward to attending sessions and getting inspired also by Brillante Mendoza, Gabriele Brunnenmeyer, Benicio Del Toro, Atom Egoyan, Jan Forsström, Gyula Gazdag, Olivia Hetreed, Mirjana Karanović, Steve Matthews, Antony Root, Katriel Schory, Jurica Pavičić, Ewa Puszczyńska, Simon Perry, Selina Ukwuoma, Giovanni Vimercati.

Asja Makarević

Welcome to Talents Sarajevo!

Wonders can happen around the world. Every year, 300 film creatives, coming from various backgrounds and disciplines, are invited to join us for a week in winterly Berlin to immerse into the summit and festival events of Berlinale Talents, to expand their horizons through invaluable input, to share experiences with experts and among each other, and to become a part of the ever-growing network of alumni.

But Berlinale Talents in Berlin would be only half as much without its international offshoots like Talents Sarajevo, which we are happily celebrating together for the 9th time during the next days. Side by side with the other annual summits in Mexico, Argentina, South Africa, Lebanon, and Japan, Sarajevo has always opened its heart to the emerging generations of film creatives and supported hundreds of them within the Talents programme over the past years.

As one of the leading cultural hubs and a very important film market, Sarajevo Film Festival is our long-standing partner and close collaborator in the region. Our heartfelt thanks goes to the festival's courageous makers Mirsad Purivatra and Izeta Gradevic as well as to Asja Makarevic and the great teams both at Talents and the other departments.

And Talents still wants to grow. Not in size, but definitely in the efficacy for its huge number of current and former participants who should be able to reach out to us when they need a companion, a navigator or a helping hand also on their future trips through the worlds of film. It is therefore our sincere hope to keep in touch with you. After Sarajevo, we encourage you to consider applying for Berlinale Talents. You can find more information at www.berlinale-talents.de, and we especially would like to draw your attention to the Project Labs where you can further develop and present your projects in Berlin. The deadline for the 2016 application is already on September 1st, 2015. Many Berlinale colleagues will be attending this year's Sarajevo Film Festival, so please don't hesitate to talk to us personally.

We wish you all an engaging and inspiring week, a myriad of unforgettable encounters and, with special regard to this year's main theme, a truly wonderful event.

Florian Weghorn and Christine Tröstrum

The Academy of Performing Arts

The Academy of Performing Arts in Sarajevo started with its activities in 1981, with the enrolment of the first generation of students at the Acting Department. It was followed by the opening of the Directing Department (1989), whereas the Department of Dramaturgy was established during the war year of 1994. An important segment of the Academy's activities has been realized at the Open Stage Obala, Sarajevo legendary theater, the place where students present their work and where professional actors, directors and writers contribute to the theatre repertoire of Sarajevo and Bosnia and Herzegovina (BiH).

The Academy of Performing Arts is the oldest acting school in BiH, whereas the work of Acting Department was established on the foundations of the experiences from prestigious acting schools from Europe and the world. Considering the number and importance of the prizes awarded to the achievements of its alumni, the Directing Department can compete with even the most prestigious schools of similar kind from Europe and the world. The Department offers the study of multi-media directing as a unique artistic profession practiced in theatre, film, TV and radio. At the Department of Dramaturgy, the concept of studies is based on the complexity and synthetic character of dramatic arts, as well as on the positive world experiences and original working methods from the field of dramaturgy, teatrology and film arts. The program joins classic and modern principles and procedures.

Open Stage Obala

The Open Stage Obala is the place for student training and the public presentation of exam works and students' projects. A part of student training is implemented in the cooperation with theatre, TV and film companies in Sarajevo, which enables the realization of students' practical work and projects (theatre plays and films).

Professors and students continued to work at the Academy even during the siege of Sarajevo, directing plays and documentary films, or collaborating on different art projects. During the period between 1992 and 1996, the teachers and students of the Directing Department contributed to the following events and productions: International Theatre Festival MESS, the first Sarajevo Film Festival, the productions of the SaGa film company, the Radio and Television of Bosnia and Herzegovina, Sarajevo theaters, as well as a number of other art and documentary projects.

The alumni of the Directing Department have received over 200 awards, including: the American Academy Award (Oscar), European Film Academy Award (EFA), Cannes Film Festival Award, as well as the awards from the films festivals in Berlin, Locarno, Rotterdam...

Recently, the Academy has established the Department of Production, Management and Editing, hoping that soon students will breed success in that field as well.

Pjer Žalica

Dean of the Academy of Performing Arts.

Actors

Deniz Abdula,
MacedoniaEdin Avdagić,
BiHKruno Bakota,
CroatiaNazli Bulum,
TurkeySelale Gonca Cerit,
TurkeyIulia Ciocchina,
RomaniaSorin Dobrin,
RomaniaSlaven Došlo,
SerbiaTristan Halilaj,
AlbaniaElma Juković,
BiHKonstantinos
Nikoulis,
GreeceTina Orlandini,
CroatiaIvan Pašalić,
CroatiaIvana Pavlakovikj,
MacedoniaDoris Pinčić,
CroatiaAmanda Prenkaj,
CroatiaMilica Stefanović,
SerbiaJovana Stojiljković,
Serbia

Directors

Dimitris Argyriou,
GreeceAlen Šimić,
BiHIvan Bakrač,
MontenegroDeyan Bararev,
BulgariaSpiros
Charalambous,
GreeceStratis
Chatzielenoudas,
GreeceEdina Csüllög,
HungaryMilica Filipovski,
SerbiaKonstantine
Kalandadze,
GeorgiaYvonne Kerekgyarto,
HungaryTamara Kotevska,
MacedoniaIsmet Kurtulus,
TurkeyKarla Lulić,
CroatiaRaul Sebastian
Mihailescu, RomaniaLidija Mojsovska,
MacedoniaLilit Movsisyan,
ArmeniaFlorenc Papis,
AlbaniaSandin Puce,
BiHAnda - Luana Puscas,
RomaniaShorena Tevzadze,
Georgia

Nehir Tuna, Turkey



Dorottya Zurbo, Hungary

Producers

Aleksandra Bilić,
BiHBarbara Daljavec,
SloveniaMarija Dimitrova,
MacedoniaAngel Ivanov,
BulgariaTomislav Ivković,
CroatiaGoce Krlevski,
MacedoniaAleksandra
Lazarovski,
SerbiaKristina Marković,
SerbiaRaluca Mănescu,
RomaniaIstván Mráz,
HungaryAna Rajić,
CroatiaUgur Sahin,
TurkeyBilge Elif Turhan,
Turkey

Scriptwriters

Razvan Mihai
Badea, RomaniaIonut-Razvan
Barbu, RomaniaCsilla Bayer,
HungaryGalina D. Georgieva,
BulgariaAna-Maria Gheorghie,
RomaniaGlykeria Patramani,
GreeceAsimina Proedrou,
GreeceLidija Špegar,
Croatia

Film Critics



Gergana Doncheva,
Bulgaria



Andra Petrescu,
Romania



Lilla Puskás,
Hungary



Arber Selmani,
Kosovo*



Ana Šturm,
Slovenia

Cinematographers



Naum Doksevski,
Macedonia



Ana-Maria Draghici,
Romania



Flora Fecske,
Hungary



Claudia Kovács,
Hungary



Lev Predan
Kowarski,
Slovenia

Pack & Pitch Projects

„HAUNTED BY CITY LIGHTS“ by Stratis Chatzielenoudas, Greece (Director)

„FIREKEEPERS“ by Edina Csüllög, Hungary (Director)

„SISTER“ by Marija Dimitrova, Macedonia (Producer)

„SOL (MESSENGER)“ by Anda -Luana Puscas, Romania (Director)

„FLUFFY“ by Milica Filipovski, Serbia (Director)

„THE LAST SCHNITZEL“ by Ismet Kurtulus, Turkey (Director)

Film Stage Studio scenes by

KONSTATNINE KALANDADZE, Georgia (Director)

LIDIJA MOJSOVSKA, Macedonia (Director)

NEHIR TUNA, Turkey (Director)

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

NIKAD NISAM BILA TAKO...

FRESH 9 VITAMINS

FRESH 9 VITAMINS

FRESH 9 VITAMINS

CEDEVITA®



Programme Talents Sarajevo #9

Events marked in:

- YELLOW** ARE RESERVED FOR ALL TALENTS
- ORANGE** FOR DIRECTORS
- GREEN** FOR ACTORS
- PINK** FOR PRODUCERS
- PURPLE** FOR SCRIPTWRITERS
- BLUE** FOR FILM CRITICS
- GRAY** JOINT LECTURES
- RED** FOR PACK&PITCH PARTICIPANTS
- DARK BLUE** FOR CINEMATOGRAPHERS

The ones marked with black dots are open to all accredited guests of the 21st Sarajevo Film Festival.

TS 2014 Opening Conversation with Gael García Bernal, moderated by Geoff Andrew

Friday, August 14

Recommended Screening - Opening Film of the 21st Sarajevo Film Festival

21:00 // HT Eronet Open Air Cinema

THE SECOND MOTHER, Director: Anna Muylaert

Saturday, August 15

Talents Sarajevo Briefing

Orientation Meeting with Talents Sarajevo Team

10:00-10:30 // ASU Open Stage

After the breakfast, Talents Sarajevo, located at the Academy of Performing Arts, will open the door for the initial briefing. The members of the TS team will introduce themselves, the theme of the Talents Sarajevo, the structure of the program and address some practical issues.

Opening Speed Matching

Everybody Meets Each Other

Moderated by TS Team

11:00-12:30 // ASU Open Stage

At the very beginning of Talents Sarajevo, the participants will get a chance to meet each other through the Opening Speed Matching, a more elaborated version of the "Speed Dating". At the meetings, moderated by the TS staff that will take place in rounds, the participants will first meet each other within their professional groups and then proceed by meeting peers from other groups. These "get together" meetings, where the participants will have a chance to exchange ideas and projects and to get to know each other may be viewed as an important networking session of the sort in the region. This Speed Matching should be a networking opportunity in Southeast Europe and wider, offering the participants a chance to discover each other and establish the first contacts, which will hopefully result in future collaborations.

Where to Start From?

Film Critics, Scriptwriters, Cinematographers and Pack&Pitchers

Meet Their Coordinators

Certain groups of participants: cinematographers, film critics, scriptwriters, pack&pitchers, actors and participants of Film Stage Studio will have a specific program embedded in the overall program of the Talents Sarajevo, with the emphasis on individual meetings or practical work.

In order to facilitate dynamic daily activities, we have appointed coordinators for these groups. At the beginning of the programme, cinematographers, film critics, scriptwriters, pack&pitchers, actors and participants of Film Stage Studio will meet with their respective coordinators and receive all necessary information about the structure of the program and the schedule.

Where to Start From?

Introductory Meeting for Talent Film Critics with Giovanni Vimercati and Jurica Pavičić

13:00-15:00 // Army Hall Atrium

Opening of Talents Sarajevo 2015

Reconnected to the Wonders of Cinema

Recommended Screening

TRAP, Director: Brillante Mendoza

Conversation with Brillante Mendoza, moderated by Vanja Kaluđerčić

15:00-17:30 // Meeting Point Cinema

A welcome address by the Director of the Sarajevo Film Festival, Mr. Mirsad Purivatra, and the Programme Manager Asja Makarević will officially open the 9th Talents Sarajevo.



TRAP, DIRECTOR: BRILLANTE MENDOZA

After the warm words of welcome, the participants will enjoy the recommended screening of the film TRAP, followed by the Opening Conversation with the director of the film, Brillante Mendoza, moderated by Vanja Kaluđerčić, Short Films Programmer and Minimarket Manager.

This year, Sarajevo Film Festival is paying tribute to one of the most original and prolific contemporary filmmakers, Philippine director BRILLANTE MENDOZA.

In his earlier years, Mendoza forged a successful career in advertising as a production designer. His beginnings in cinema came relatively late - he was 45 when he first directed a feature film. But from the onset of his cinematic endeavors, Mendoza was unrelenting in his productivity: within 10 years he would come to direct 16 films. Those films were not only a gust of fresh air in an art that constantly seeks for new, unique forms- they quickly became recognizable as a crucial part of the cinematic legacy of our time.

Brillante Mendoza does not shy away from difficult subjects. In his films, he has tackled issues such as incest, bigamy, crime or prostitution. His great skill is in portraying the everyday hardship of Filipino people with authenticity and originality, thereby also successfully resisting the pitfalls of banality. Taking full advantage of what new possibilities lightweight cinema has to offer, he imbues his films with a sensuality that seamlessly transports an audience into a completely different yet tangible reality.

His international career was launched with the release of his first feature film MASAHISTA in 2005. With this film he addressed homosexuality, to this day a big taboo in Filipino society. The film won him a Golden Leopard for best video art at Locarno Film Festival. With his following films, SUMMER HEAT (2006) and MA-NORO (2006) he received further distinctions both at the Rome Film Festival and the Torino Film Festival. In 2007 Directors' Fortnight in Cannes presented FOSTER CHILD, while SERVICE (2008) and THE EXECUTION OF P (2009), were consecutively screened in the Cannes Official Competition, culminating in a Best Director award for the latter. The Berlin Film Festival also presented two of his films- SLINGSHOT (2007) was featured in the Forum Section, whereas CAPTIVE was selected for the Competition Section in 2012. Same year, his film THY WOMB competed for the Golden Lion at the 69th Venice International Film Festival. More recently, Mendoza's latest film TAKLUB won the Ecumenical Jury Prize-Special Mention as part of the Un Certain Regard section at the International Cannes Film Festival.

It will be an honour to have director Brillante Mendoza in attendance at the opening of Talents Sarajevo 2015. In an inaugural interview, we will discuss why, at the age of 45, Mendoza decided to make a shift from his career in advertising to independent filmmaking. We will gain insight into how Mendoza has handled his production process throughout his prolific career, and what new technologies helped him liberate himself from the shackles of top-down production and market trends. At the core of this talk will be a description of his trademark work with actors, yielding authentic and intimate portraits of common-yet-invisible trials and

tribulations of Filipino people. Most importantly however, throughout our sit-down with Brillante Mendoza, the ultimate message is to present his experience as exemplary of the fact that, if you stay connected to the wonder of cinema, any obstacles become just technicalities that can be solved or sidetracked. That connection is the fire we want to add fuel to for our young guests. Their road is wide open and, hopefully, Sarajevo is just a small but important stop at the beginning of a long, adventurous way.

Recommended Screening

21:00 // Meeting Point Cinema

LOBSTER, Director: Yorgos Lanthimos

Talents Sarajevo Rote Autos Party

23:00 // Army Hall Atrium

Sunday, August 16

ACTING STUDIO

Where to Start From?

Introductory Meeting for Talent Actors with Mirjana Karanović

10:00-12:00 // ASU 3a

Studio for Actors and Directors by Mirjana Karanović

Mirjana Karanović, one of the most renowned actresses in the region, will hold a workshop for actors and directors.

The purpose of Acting Studio is twofold. On one hand, it is a workshop for actors, where they will exchange insights, rethink their artistry and enhance their acting skills. On the other, it is a preparation for Film Stage Studio, an interdisciplinary workshop, which includes 23 participants from all categories included in the program.

Besides working with actors, Mirjana will work with a selected group of directors on the improvisation of three dialogue scenes that will be in the center of Film Stage Studio. She will help them step into actors' shoes, feel exposed like actors are, as well as learn to understand the work of actors.

SCRIPT STATION

Where to Start From?

Introductory Meeting for Talent Scripwriters with Jan Forsström and Olivia Hetreed

10:00-12:00 // ASU- 3b

Project Lab for Talent Scriptwriters

With Jan Forsström, Olivia Hetreed and Steve Matthews

Talents Sarajevo continues with the program for scriptwriters with the aim to inspire them and offer practical guidance, enabling the participants to refine their craft and imagination, but, as of this year, in a changed format. Talents Sarajevo Script Station will consist of a series of group and one-on-one meetings between scriptwriting mentors (Olivia Hetreed, Jan Forsström and Steve Matthews) and talent scriptwriters. The goals of a newly structured Script Station are to open space for longer and more constructive discussions on projects, encourage their further developments and do a necessary follow-up on scriptwriters' work outside

the festival dates. Every scriptwriter will get to meet his/her mentor twice to get a follow up on the ideas developed during the program.

Moreover, the Script Station offers the introductory meeting where all scriptwriters and mentors will get to know each other, but also enables mentors to meet and exchange ideas.

Finally, as in the previous years, apart from this individual work, scriptwriters will attend the general lectures, but also the sessions designed especially for them, namely: A Matter of Vision: Telling Visual Stories in Words, a master class by Olivia Hetreed and Wonder, Maddness and Method, an analysis of David Lynch's LOST HIGHWAY by Jan Forsström.

1995-2015 DEALING WITH THE PAST

Recommended Screening

11:00 // Multiplex Cinema City 4

15 MINUTES - THE DVOR MASSACRE, Directors: Georg Larsen and Kasper Vedsmand (D, P)

THE VOICES OF SREBRENICA, Director: Nedim Lončarević (D, P)

CAMERA STUDIO

Where to Start From?

Introductory Meeting for Talent Cinematographers by Fred Kelemen

12:00-14:00 // ASU Open Stage

Talents Sarajevo continues with a training program for cinematographers within the framework of Camera Studio! Under the coaching of Fred Kelemen, cinematographer, director and producer with rich experience, the participants will be encouraged to exchange insights with fellow participants, rethink their artistry and enhance their technical skills.

As this year's thematic focus is 'Wonder Matters', inside the Camera Studio entitled "The Heartbeat of Film", a small team of cinematographers will canvass inspiration and curiosity and translate it on screen, developing a unique voice and style behind the camera at the same time.

THE HEARTBEAT OF FILM

Talents Sarajevo Camera Studio 2015 by Fred Kelemen

"A bird does not sing because it has an answer, it sings because it has a song."

(Maya Angelou)

The heartbeat of film is the moving image. It distinguishes it from photography. When photography was invented it allowed the artist a different kind of visual presentation than a painting, and later film opened the gates to the mysteries of movement and time.

Darkness and light, movement and time are the alchemistic elements which form the essence of the art of film.

Let's forget everything we ever heard about storytelling, dramaturgy, development of character, editing, filmmaking, marketing and imagine to go back to the first, innocent astonishment facing the miracle of the moving image. After hundred years of film-history it's time to start again. Let's enter the vast area of moving bodies and views, lights and shadows. Let's open our eyes, hearts and minds and follow the fascination of flowing through a flowing life, let's take a camera and lights and create the poetic sense of our world.

Let's each of us sing his or her own song.

The heart of darkness is light. The heart of movement is time. Let's feel the heartbeat of the art of film again - and again.

Let's shoot!

Casting for Actors for CAMERA STUDIO by Fred Kelemen

15:15- 17:00 // ASU Open Stage (A,DP)

A MATTER OF VISION: TELLING VISUAL STORIES IN WORDS**Master Class by Olivia Hetreed**

15:15-17:00 // ASU 3b

This year, Talents Sarajevo is exploring a magic trigger of curiosity that pulled filmmakers into a wonderful world of film. Whatever that moment may be, it involves the power of images with its potential to transmit emotions more intensely than any other form of art.

However, although cinema is primarily visual medium, and is best understood in pictures, these pictures feed on words. A part of scriptwriter's artistry is to maintain balance between words and pictures without disappearing in words. In the master class for scriptwriters, Olivia Hetreed will tackle this challenge and talk about how to control structure in a visual story and not get lost in words when the storytelling medium is pictures.

Recommended Screening

15:15 // Multiplex Cinema City 4

DRIFTER. Director: Gábor Hörcher (D, P)**Recommended Screening**

18:00 // Meeting Point Cinema

Carte Blanche: Shorts Presented by Sundance Film Festival Programmer Kim Yutani**Gloria Magazine Welcomes Talents**

20:00 // Cocktail at the Festival Square

Monday, August 17

BREAKFAST**HOSTED BY LUTRIJA BIH**

9:00-10:00 // FESTIVAL SQUARE

WONDERING ABOUT THE WANDERER OR**HOW DRIFTER CAME TO LIFE****Case Study by Gábor Hörcher**

10:15-12:00 // ASU Open Stage (D, P)

Talents Sarajevo prides itself in being a stepping-stone for long-term collaboration with the Festival. It is always a pleasure to watch former Talents Sarajevo participants pave their way to the Competition Program. Gábor Hörcher, the former Talents Sarajevo participant, this year, has two films in the Competition Program – DRIFTER, a feature documentary, in the Competition Program - Documentary and the short fiction film sequel with the same protagonist, RICSÍ, in the Competition Program – Short Film.

DRIFTER, a documentary which challenges politically correct narrative on gypsies, started its life at the Talents Sarajevo five years ago, where Gábor met a German co-producer. Together, they competed for and won Robert Bosch Stiftung Co-Production Prize. Later, Gábor and his DRIFTER participated in Rough Cut Boutique, where under the tutelage of renowned documentary filmmakers, the film was moved forward

towards successful completion, and eventually found its way into the Competition Program. DRIFTER is a character-driven documentary. Ricsi, the protagonist, is a troublemaker, but somebody the viewer can feel for, identify with, someone who is interesting enough to inspire a short fiction film sequel and who functions well in both formats. Gábor will meet with the TS participants and do a case study of DRIFTER's journey from the moment he pitched the teaser to German producers five years ago to the entrance into the Competition Program, including how he found the character, how he made the film, whom he met along the way and how they helped him, but also how DRIFTER continued his life in the short fiction film.

ACTING STUDIO**Studio for Actors by Mirjana Karanović**

10:15-14:00 // ASU 3a

SCRIPT STATION**Project Lab for Talent Scriptwriters****With Olivia Hetreed, Jan Forsström and Steve Matthews**

10:00-13:15 // ASU- 3b

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

10:00-14:00 // TBC

IT MATTERS**Panel discussion on making 15 MINUTES - THE DVOR MASSACRE with Georg Larsen, Kasper Vedsmann and Heidi Elise Christensen, moderated by Rada Šešić**

12:15-14:00 // ASU Open Stage (D, P)

The Danish film 15 MINUTES - THE DVOR MASSACRE will have its premiere at the Sarajevo Film Festival, in the Special Program "1995-2015 Dealing with the Past", created to reflect on the atrocities of the Balkan wars in the 1990s and pay tribute to the victims in the year of the 20th anniversary of the Srebrenica massacre, the Operation Storm, and the signing of the Dayton peace agreement.

The film addresses the inhumanity of war and reconstructs the event that took place 20 years ago when a group of mentally ill and elderly people were executed in the town of Dvor by soldiers in uniforms without insignia while Danish soldiers, who served as UN peacekeepers stood by and did nothing. The crime is still unresolved, the perpetrators unidentified and no one took responsibility for what happened. The premier in Sarajevo will be followed by national TV premier in Denmark and debates all over the country.

The film was produced by Final Cut for Real Production Company, the company dedicated to high-end creative documentaries for international market, engaged with interesting and innovative authors of daring and complex stories, which was involved in the production of celebrated documentaries THE ACT OF KILLING and THE LOOK OF SILENCE by Joshua Oppenheimer.

Talents Sarajevo will host a panel discussion for directors, producers and screenwriters with the directors of the film Georg Larsen, Kasper Vedsmann and the producer Heidi Elise Christensen, moderated by Rada Šešić, Programmer of Competition Program - Documentary. The discussion will examine how it came about that the authors picked this particular unresolved crime with unidentified perpetrators, what it triggered in them, what they came to realize along the way, what they got to understand throughout filmic storytelling. Further, the discussion will address the production aspect of the film and the work of the Final Cut for Real Production Company, more specifically, how the projects are picked and how the collaborations between directors and producers evolve.

PACK&PITCH**Packaging&Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma**

12:15- 14:00 // ASU- 3d

Since 2010 the Talents Sarajevo Project Lab Pack&Pitch has supported emerging directors and producers in getting ready for the market place. The list of Pack&Pitch participants is long and, among others, it includes Greek director Efthymios Kozemount-Sanidis, whose short film *Il* premiered at the Festival del Film Locarno, and received awards for Best Film and Best Director at the Athens International Film Festival 2014 and Bulgarian producer Magdalena Ilieva, whose feature film *THE LESSON* started its successful festival circuit in 2014 at the International Toronto Film Festival and received the award for the Best Film at Sofia International Film Festival 2015.

Under the guidance of the project consultants and pitching trainers Gabriele Brunnenmeyer and Selina Ukwuoma, this year again, six new talents get the opportunity to analyze their project ideas thoroughly as well as to package them in written and oral presentations. At the end of the program, they will show the results in a public pitch to the industry professionals from the CineLink and their colleagues from Talents Sarajevo. Furthermore, a jury will give feed-back on the participants' presentations and choose the Best Pitch. The winner will be awarded with an invitation to the CineLink program at Sarajevo Film Festival to enhance the bridging towards the industry. In addition, Sarajevo Film Festival will grant the best pitch with the postproduction of sound services in the amount of 4.000,00 EUR as provided by Studio Chelia. All talents are encouraged to network with seasoned experts, which may aid further development of their current projects - possible realization and subsequent distribution of films. Moreover, Talents Sarajevo Project Lab Pack&Pitch will have a desk at the Industry Terrace, to facilitate communication with Industry guests and promote the project.

SCRIPT STATION**Project Lab for Talent Scriptwriters**

with Olivia Hetreed, Jan Forsström and Steve Matthews

14:30-17:45 // ASU- 3b, 3c

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

14:30-17:00 // TBC

Casting for Actors for FILM STAGE STUDIO by Gyula Gazdag

15:15-17:00 // ASU Open Stage

PACK&PITCH**Packaging&Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma**

15:15-18:00 // ASU-3d

Recommended Screening**SON OF SAUL**, Director: László Nemes

17:30 // Multiplex Cinema City 4

Recommended Screening**B- MOVIE: SOUND AND LUST IN WEST BERLIN**, Director: Klaus Maeck

21:00 // Meeting Point Cinema

Tuesday, August 18

THERE IS MORE TO COME!**Berlinale Talents Presentation by Florian Weghorn**

10:15-11:45 // ASU Open Stage

The Berlinale Talents, a creative summit and networking platform for 300 emerging filmmakers from all over the world, takes place parallel to the Berlin International Film Festival. The program offers a huge variety of possibilities for directors, screenwriters, actors, cinematographers, producers, distributors, editors, sound designers, composers, production designers and film critics. In addition to the extensive summit program of master classes and panel discussions with top-notch experts, Berlinale Talents offers a range of Project Labs in which you can further develop and present your own project. Berlinale Talents also provides Studio program and workshops for specific groups of film professionals. As an initiative of the Berlin International Film Festival, the entire event is closely linked with the programs of the festival sections and the European Film Market.

You'll have a chance to continue what you've started in Sarajevo: the Berlinale Talents has invited many emerging filmmakers from Southeastern Europe from 2003-2015, and many high-ranking professionals from the region have come to share insights in their work.

Florian Weghorn, Berlinale Talents Program Manager, will introduce Berlinale Talents, inform you about the general program and application procedure, but also present what comes after Berlinale Talents, namely opportunities stemming out of various programs and platforms that Berlinale Talents offers to its alumni like Script Station or Talent Project Market.

On the same note, Asja Makarevic, Talents Sarajevo Program Manager, will follow up with the possibilities that Sarajevo Film Festival offers to the alumni of Talents Sarajevo, some of which are introduced through the program and some of which remain to be explored: CineLink, Work in Progress, Rough Cut Boutique, Sarajevo City of Film.

PACK&PITCH**Packaging&Pitching training by Gabriele Brunnenmeyer and Selina Ukwuoma**

10:15-14:00 // ASU 3d

TALENT PRESS**Group Coaching Session with Giovanni Vimercati and Jurica Pavičić**

10:00-14:00 // ASU 3e, backstage

Talent Press is a program tailor-made for emerging film critics and journalists. Through this platform, film criticism is introduced as a principal tool for the contextualization of filmmaking practices within the region and in relation to other European countries, and for further enhancement of film language.

Selected film critics will review films and events throughout the entire festival, including short and feature films screened in different festival programs, Talents Sarajevo events like Public Pitch and Film Stage Studio, but also Festival events, such as Coffee With...

Under the coaching of prominent film critics, Jurica Pavičić and Giovanni Vimercati, participants will articulate their impressions and insights in the form of written articles for the Talents Sarajevo website and those of its media partners - FIPRESCI, Festivalists.com. Further, under the coaching of Matt Micucci, Director of Programming at the FRED Film Radio, film critics will have a chance to work on radio reporting and critiquing. They will report on various aspects of Film Stage Studio, Coffee with Benicio Del Toro, the public pitch, and they will review the film *SON OF SAUL*. The individual clips and recordings will be used to compile podcasts that will be broadcasted at FRED Film Radio.

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

10:00-14:00 // TBC

ACTING STUDIO

Studio for Actors and Directors by Mirjana Karanović

12:00-14:00 // ASU Open Stage (A, D)

ACTING STUDIO

Studio for Actors and Directors by Mirjana Karanović

15:15-17:00 // ASU Open Stage (A, D)

WONDER, MADNESS AND METHOD**An Analysis of David Lynch's LOST HIGHWAY by Jan Forsström**

15:15-17:00 // ASU 3b

In order for the fairytale to work, the emotions behind it have to be real.

Thanks to movies like EREASERHEAD, BLUE VELVET, INLAND EMPIRE, WILD AT HEART, as well as the cult classic series TWIN PEAKS, Lynch's name became a synonym for the strange and bizarre. LOST HIGHWAY seems to represent the point where he allowed his imagination to reign free and run on instincts.

After a bizarre encounter at a party, a jazz saxophonist is framed for the murder of his wife and sent to prison, where he inexplicably morphs into a young mechanic and begins leading a new life.

Brilliantly cast, the film blends elements of psychological horror and neo-noir.

As with most great mysteries, LOST HIGHWAY is very much open to interpretation. Are the events fabrications of a deranged mind or supernatural in nature? How does the director manage to create a blur between reality and perspective on this absorbing drive?

In the analysis of LOST HIGHWAY, Jan Forsström, scriptwriter, will talk about the narrative structure and the theme of jealousy, as well as how to use the primitive feelings of wonder and dread, as related to our unconsciousness in a (more or less) rational, coherent way.

PACK&PITCH**Packaging&Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma**

15:15-18:00 // ASU 3d

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

15:15-17:00 // TBC

Recommended Screening**THE RUSSIAN WOODPECKER**, Director: Chad Gracia

17:30 // Multiplex Cinema City 4

Wednesday, August 19

WHY DO WE GET UP IN THE MORNING?**Lecture by Katriel Schory and Simon Perry****Filmmakers and film funders – who we are, why we do it, and how it affects the films we make happen...**

10:00-12:30 // ASU Open Stage

Katriel Schory, producer and Executive Director of the Israel Film Fund, and Simon Perry, professional with almost 40 years of experience in the international film industry as an independent producer, trade journalist and head of two national film funds in the UK and Ireland, will join forces, experiences and stories in a unique session for producers.

In a joint session, they will give wide range of examples from their experiences as illustrations of what not to do, what mistakes to avoid and offer useful advice to participants. The session will be split in two parts, allowing them to talk from their individual perspectives, pick up on each other's ideas and give participants a chance to hear two different voices on the same issue.

FIGHTING THE WINDMILLS OF SOVIET PAST**In Conversation with THE RUSSIAN WOODPECKER director Chad Gracia, moderated by Florian Weghorn**

10:00-11:30 // ASU 3a (D, S, A)

The Cold War seems to be the inexhaustible source of inspiration for artists around the world. THE RUSSIAN WOODPECKER, a documentary by Chad Gracia awarded with World Cinema Grand Jury Prize at Sundance, that will be screened in the Kinoscope program of the Sarajevo Film Festival will most certainly renew the interest of audience in this part of the world's history.

Referring to a signal that had been terrorizing the radio frequencies in Europe and America, THE RUSSIAN WOODPECKER is much more than a conspiracy-theory-documentary, it is a story about a quest of a wondrous character.

Fedor Alexandrovich, the protagonist of the film, is an Ukranian victim of the Chernobyl nuclear disaster who discovers a dark secret and must decide whether to risk his life by revealing it, amid the war in his home country. His quest places him between visionary and naivety in the realm of contradictions that this film curiously and wonderfully explores.

Chad Garcia, the artist who entered the world of filmmaking with this documentary, will talk about making of this documentary, as well as about ambiguities that were investigated and presented, how a ten-minute YouTube video turned in an award-winning documentary, reflecting the past and present world history and exciting the imagination of numerous audience members.

FILM STAGE STUDIO PREPARATION with Gyula Gazdag

10:00-14:00 // ASU 3b (D, A)

SCRIPT STATION**Project Lab for Talent Scriptwriters****with Olivia Hetreed, Jan Forsström and Steve Matthews**

10:00-13:15 // ASU – 3c, cafe

PACK&PITCH**Packaging&Pitching Training by Gabriele Brunnenmeyer and Selina Ukwuoma**

10:00-14:00 // ASU 3d

TALENT PRESS**One-on-One Meetings with Giovanni Vimercati and Jurica Pavičić**

10:00-13:00 // ASU 3e, backstage

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

10:00-14:00 // TBC

FILM STAGE STUDIO PREPARATION with Mirjana Karanović

12:00-14:00 // ASU 3a

**EVERYTHING YOU WANTED TO KNOW ABOUT SHORT FILM
BUT WERE AFRAID TO ASK •****Panel Discussion with Laurent Crouziex, Alice Kharoubi and Kim Yutani,****moderated by Vanja Kaluđerčić**

12:45-14:15 // ASU Open Stage (D, S, P)

The idea behind lectures, discussions and workshops is to offer knowledge and advice on how to improve artistic skills, but also to broaden horizons about the most realistic and tangible options to make a break through into the industry.

Short films with the whole range of categories – animated, documentary, experimental, live action, musical, travelogue, to name a few, allow experiments with cinematic styles and format at the starting point in career. They focus on different topics, which larger films, with bigger budgets, avoid, giving larger freedom, enabling a filmmaker to take a higher risk.

This year, Talents Sarajevo recommended screenings include Sundance and Clermont-Ferrand shorts, providing a unique opportunity for talents to catch a number of great short films in two evenings. A few days later, talents will have a chance to attend a panel dedicated to short film.

Organized in the context of the Sarajevo Talents, this panel will bring together short film professionals, allowing them to impart their knowledge and advice to this year's crop of Talents. Moderated by Vanja Kaluđerčić (European Shorts Programmer, Minimarket Manager), it will serve as an introduction to the selection process and the industry of short film.

In the presence of prestigious international programmers: Kim Yutani (Sundance Film Festival), Alice Kharoubi (Cannes Shorts) and Laurent Crouziex (Clermont-Ferrand Short Film Festival), Vanja Kaluđerčić will give an introduction to the short film industry, discuss some successful short film that may serve as inspiration. Talents will get an overview of the entire process of short filmmaking from the viewpoint and experiences of the panelists: how to secure financing, go about the production and lastly, the distribution and promotion of shorts via international festival circuits and sales opportunities.

SCRIPT STATION**Project Lab for Talent Scriptwriters****with Olivia Hetreed, Jan Forsström and Steve Matthews**

14:30-17:45 // ASU- 3c, café

**DEVELOPING STORIES FOR THE GOLDEN AGE
OF EUROPEAN TV DRAMA •****Open Discussion with Antony Root and Steve Matthews,
moderated by Matthijs Wouter Knol**

15:15-16:45 // ASU Open Stage (S, D, P)

Many will agree that, over the last decade, television has flourished and shaped a creative space with its narrative flexibility and cult (anti)heroes. New, emergent forms of television have become a part of everyday lives adapting to different contexts, allowing the interaction that is both more intense and more integrated. Home Box Office, Inc. (HBO) is recognized throughout the world as a leader in premium television programming services. HBO Europe provides basic and premium channels to 15 countries in the European region including Hungary, the Czech Republic, Slovakia, Poland, Romania, Bulgaria, Moldova, Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Kosovo, Montenegro and, as of recently, The Netherlands.

HBO Europe develops and produces its own award-winning original programming documentaries and comedies (THE WORLD ACCORDING TO ION B, a documentary for which HBO Romania received an Emmy in 2010), originally developed series (BURNING BUSH, THE PACK), as well as adaptations from international formats (SHALL WE KISS, IN-TREATMENT). As young artists from the region had little or no opportunity to work on this kind of format, this is a great chance to kick start the communities of artists and evolve a generation who is making the kind of things premium cable channels want.

Talents Sarajevo will host Antony Root, EVP Original Programming and Production HBO Europe, and Steve Matthews Executive Producer, Drama Development with HBO European Original Production, who will meet with directors, screenwriters and producers and have an open discussion about the development of drama series for premium channels in the countries of European region, more specifically, how to get formats localized and, at the same time, let local, regional content resonate universally.

FILM STAGE STUDIO PREPARATION with Mirjana Karanović

15:15-17:00 // ASU 3a

FILM STAGE STUDIO PREPARATION with Gyula Gazdag

15:15-17:00 // ASU 3b (D, A)

THE HEARTBEAT OF FILM**CAMERA STUDIO for Talent Cinematographers with Fred Kelemen**

15:15-19:00 // TBC

Festival Drink with HBO, wine offered by Gentile Vinery

18:00 // Industry Terrace Hotel Europe

Recommended Screening**OUR EVERYDAY LIFE, Director: Ines Tanović**

22:30 // National Theatre

Thursday, August 20

ACE & EAVE Breakfast

09:30 - 11:00 // Hotel Europe Terrace

Leading professional training organizations in film business will host a networking breakfast for both emerging and accomplished film professionals.

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

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

FILM STAGE STUDIO

A cross-disciplinary training for a selected number of all participating talent professions by Gyula Gazdag and Mirjana Karanović

10:00-14:00 // ASU Open Stage

Talents Sarajevo proudly presents Film Stage Studio, a one-day coached training designed to actively engage a number of Talents Sarajevo (selected) participants with different artistic backgrounds. The emphasis of the activity will not be placed on the actual result, but the experience, the process in which participants are engaged, challenged, provoked to take on another perspective and learn something new.

Under the mentorship of coaches, Mirjana Karanović and Gyula Gazdag, three previously selected scenes submitted by directors/scriptwriters will be played twice, the first time in an improvised manner by 6 directors, and the second time in a more conventional way by 6 actors. The scenes will be filmed by DoPs and projected on the screen as they take place. In the process, directors will be placed in actors' shoes, actors will receive input from their peers, scriptwriters will get to know how improvised scenes differ from the written ones. At the same time, each critic will be assigned an aspect of Film Stage Studio which they will have to report on. The clips on their report, which each critic creates, will be edited together to create a whole podcast dedicated to FILM STAGE STUDIO. A producer will assist the Film Stage Studio coordinator in organizing the event. As the idea behind the Film Studio is also to enable actors to embody authors' vision and assist them in visualizing what they have written so far, Film Stage Studio hopes to be an encouragement to the participants to finish the projects they have started on.

REGIONAL FORUM

Conference on Future of Theatrical Exhibition in Southeast Europe

11:00-13:00 // Hotel Europe

The Sarajevo Film Festival's Regional Forum is a major annual conference on the film industry in Southeast Europe that presents three days of keynote speeches, round tables, workshops and presentations, delivered by high profile international and regional experts. The Regional Forum is directly linked with the Festivals industry oriented platforms CineLink Coproduction Market, CineLink Work in Progress and the Docu Rough Cut Boutique. The Forum became a true policy-shaping platform for the whole audio-visual sector in the region. Every year

it brings together over 100 key professionals from 15 regional countries, including both, the private and public sector to discuss the burning issues in the industry, advocate for, and shape up public policies and network with each other. The most important aspect of its program is that international film experts are invited to take part in panels and discussions, sharing their experience with regional film professionals.

The producers at the Talents Sarajevo are invited to attend the conference organized by the Creative Europe's European Film Forum and the Sarajevo Film Festival's Regional Forum:

Future of theatrical Exhibition in Southeast Europe

Speakers include: Mina Djukic, Cinema Zvezda Belgrade / Christof Papousek, CinePlexx

FILM STAGE STUDIO

A cross-disciplinary training for a selected number of all participating talent professions by Gyula Gazdag and Mirjana Kranović

15:00-16:00 // ASU Open Stage

TINY MIRACLES

Master Class on Pawel Pawlikowski's IDA by Ewa Puszczyńska

15:00-16:00 // ASU 3c

Last year, the Polish film IDA became one of the most popular and awarded European films, both in Europe and in America, making the unlikely breakthrough in years. The story about a novice nun who discovers from her communist prosecutor aunt that her family were Jews and killed in the Holocaust and sets out to find what happened scooped 4 awards at the 2014 EFAs, including Best Film, and the Oscar for Best Foreign Language Film in 2015.

A quiet 80-minute drama in black and white was demanding in the sense of production and it was unlikely to make any money. Therefore it was quite a production venture. But, according to IDA's producer Ewa Puszczyńska, the willingness to take a risk is precisely one of the qualities a producer should have. Ewa played it by ear – after graduating from the English Department of the University of Lodz, she entered the film industry as a translator who got a brake producing a TV commercial. Today she works for Opus film company as the Head of an International Department supervising co-production and foreign sale and distribution of the produced movies and has an impressive track record including THE KING OF DEVIL'S ISLAND by Marius Holst, Poland-Norway-Estonia co-production, INLAND EMPIRE by David Lynch, THE CONGRESS, Ari Folman and of course IDA by Pawel Pawlikowski. In the master class for producers, Ewa will talk about the challenges of producing IDA, that is, how to combine the budget limits of production and the artistic freedom of a director, but also about the art of co-production in general.

Recommended Screening

ARARAT

Career Interview with Atom Egoyan, moderated by Mathilde Henrot

15:00-18:00 // Cinema Meeting Point (D, S, A)

Even if this year's TRIBUTE TO program was dedicated solely to Atom Egoyan, it would have been impossible for it to encompass all important elements of his opus. The creative world of Atom Egoyan, a Canadian film director of Armenian descent, is as complex and labyrinthine as are the stories he tells. Although his 14 feature films produced over a period of 30 years are rightfully the best known segment of his work, Egoyan's opus also includes short and documentary films, programs for television, theater and opera productions, digital video works and art installations. However, the focal point of his creative universe is found in theater: Egoyan wrote his first plays while he was still a teenager and on one occasion



ARARAT - COURTESY OF JOHNNIE EISEN, © SERENDIPITY POINT FILMS, EGO FILM ARTS

he described the language of theater as his mother tongue. Since he was to share the SFF program with his Filipino colleague Brillante Mendoza, Egoyan has himself picked three of his films for the Sarajevo audiences: EXOTICA (1994), THE SWEET HEREAFTER (1997) and ARARAT (2002). These three films represent a distillate of Egoyan's unique and widely acclaimed moviemaking "formula".

EXOTICA is a film about a group of people whose lives overlap in the strip bar EXOTICA, after which the film has been named. The film presents an assortment of Egoyan's typical motifs recurrent in his later work - identity, trauma, loss of loved ones and mourning, diaspora (particularly Armenian Diaspora), family, new audiovisual media (video), pornography, incest between father and daughter, and violence – to show that they are not in permanent opposition to one another, but rather locked in a complex dialectics. THE SWEET HEREAFTER, which many believe is Egoyan's magnum opus, rearranges the same elements to create a completely new puzzle set in a small city where people live an apparently idyllic life characterized by warm interpersonal relations. At first glance the setting appears to be a world apart from the underground strip club scene of EXOTICA, but it reveals its obscene side after it is shaken by a tragedy – the death in a traffic accident of a large number of local children. Of course, Egoyan points out that the obscene side has always been there: it was not caused, but only exposed by the trauma.

Unlike most of his films that have inherited a chamber-like and even claustrophobic theatrical disposition, ARARAT is a film of epic proportions. Egoyan approaches the central theme of the film – the Armenian genocide and its denial – in a more direct and didactic manner than the one he usually deploys. But even when he is the most epic and didactic, Egoyan remains more chamber-like, anxious and elusive than most other filmmakers. In this film, Egoyan warns that the genocide and its denial are historic facts, but he does not stop there. Instead, he poses questions about the ways in which we relate to those facts, questions about how to shape the memory of a historic trauma that still haunts Armenians and Turks. Exploring the capacity of art to mediate historic truths, the film follows people linked by two works of art: a present day art historian of Armenian origin who is interpreting a painting by an Armenian painter who was a direct victim of and a witness to genocide, and a North American film crew of Armenian descent making a film about the bloody events which suffers from inaccuracies and resorts to kitsch despite the filmmakers' earnest desire to disclose the hidden historical truth. With its qualms, questions and paradoxes, ARARAT takes us to the very heart of Egoyan's universe. It suggests that the interpretation of a certain event – the search for the assumed truth about it – is not something that can be done from afar, but only if we penetrate the event itself. All of the film's main protagonists are trying to interpret some things from the past. But while they think that they are doing it from a privileged distance, they soon discover that their own interpretations have drawn them into the events they are trying to interpret thus becoming an integral part of the events' public perception. Therefore, the main question Egoyan poses in his movies is the question about the responsibility of a storyteller, that is, of the one who offers a reinterpretation of an old story/event. Or, to quote from one of Egoyan's interviews: the thing about storytelling that fascinates him the most are the moral consequences of reinterpreting some old stories.

PACK&PITCH

Public Pitch

16:30-18:00 // Hotel Europe

Recommended Screening

A PERFECT DAY, Director: Fernando Leon De Aranoa

21:00 // Open Air Cinema

TALENTS SARAJEVO PARTY

23:00 // Atrium Garden, School of Economics and Business

Friday, August 21

TALENT PRESS

Coaching Session with Matt Micucci, FRED Film Radio

09:30-11:00 // ASU backstage

EXCURSION TO CINELINK

09:30-10:00 // Hotel Europe (D, P)

Talent producers will make an excursion to the CineLink Co-Production Market and get an opportunity to see the business world of SFF Industry.

The CineLink Co-Production Market presents the most promising regional feature projects in a development and financing stage. The selection has traditionally been focused on Southeast Europe but is since a few years also open for projects from the Caucasus region. In addition, three projects will be presented in partnership with the Doha Film Institute, IMCINE and The Arab Fund for Arts & Culture.

CineLink Work in Progress continuously showcases future success stories on the festival circuit. We have seven new exciting titles in post production that will be shown to specially invited international decision-makers. This section is also open to projects from the North African and Middle Eastern countries bordering the Mediterranean Sea. CineLink offers awards funds totalling more than 160.000 Euros in cash and services and boosts a impressive track record with previous projects going on to major international recognition - IF I WANT TO WHISTLE I WHISTLE by Florin Serban (Jury Grand Prix Silver Bear and Alfred Bauer Prize, Berlinale 2010), HARMONY LESSONS by Emir Baigazin (Silver Bear, Berlinale 2013), MOLD by Ali Aydın (Lion of the Future, Venice 2012), WHITE SHADOW by Noaz Deshe (Lion of the Future, Venice 2013), THE LAMB by Kutluğ Ataman (CICAE Art Cinema Award, Berlin Panorama 2014), A BLAST by Syllas Tzoumerkas and CURE by Andrea Štaka (both competing at Locarno 2014) just to name a few.

INDUSTRY TERRACE

INFO SESSION ON FINANCING FORUM FOR KIDS' CONTENT

10:00-10:45 // Hotel Europe Terrace (D, P)

Sarajevo Film Festival's Industry Terrace is a place for business with rights and licences of the films presented at the Sarajevo Film Festival and the place to make production and equipment services deals in Southeast Europe. It is a meeting place of sales agents, distributors, exhibitors, TV acquisitions managers, VoD operators, producers, festival programmers, service companies and equipment manufacturers. It offers pre-arranged 1-to-1 meetings with leading international sales agents / buyers from SEE / producers with projects in pre- and post-production / equipment manufacturers, moderated interview info session about your company for up to 10 participants (limited number of slots), access to industry screenings of the films in competition, access to Work in Progress screenings (limited number of participants), access to video library of all titles in the festival, and extensive networking opportunities. Also, as of this year, Talents Sarajevo Project Lab Pack&Pitch will have a desk at the Industry Terrace in order to facilitate communication with Industry guests and promote the project. The Financing Forum for Kids Content supports kids content producers and distributors in their aim of raising financing and provide access to an international network of professionals in order to strengthen the competitiveness of kid's Screen Media. The ultimate aim of The Financing Forum for Kids Content is to enhance the quality and diversity of stories, genres and styles in audiovisual works for children. The Financing Forum for Kids Content is a part of Kids Cluster.

The participants of Talents Sarajevo are invited to attend Info Session on Financing Forum for Kids' Content. At the session Annette Brejner, the Director of the Forum, will introduce the Forum and talk about the target groups, the possibilities of financing of the Content and similar issues.

COFFEE WITH... Benicio Del Toro**moderated by Mike Goodridge**

11:00-12:00 // Festival Square

TRACING THE UNTHINKABLE**Case Study of SON OF SAUL by László Nemes and Clara Royer,****moderated by Noemi Schory**

12:15-14:00 // ASU Open Stage

THE SON OF SAUL, a Hungarian drama that left both audience and critics in awe and won the Grand Prix in Cannes earlier this year is a part of the Sarajevo Film Festival Competition Program – Feature Film 2015.

A moving story about Holocaust and the Nazi concentration camps as seen through the eyes of the film's main protagonist became one of the most important European films produced in 2015. The film paints an authentic portrait of Auschwitz in the final days of World War II. However, this is not the story of the Holocaust, but one man, a Hungarian member of the Sonderkommando, the group of Jewish prisoners isolated from the camp and forced to assist the Nazis in the machinery of large-scale extermination, caught in a dreadful situation in a limited framework of space and time.

As this year's theme is Wonder Matters, captivating and original, SON OF SAUL is the perfect film to be discussed considering the specificity of every single aspect of it.

The camera follows the main character and uses shallow focus photography, revealing only his immediate surrounding and creating organic filmic space. The images are deprived of heavy symbolism, overacting, sentimental musical underscore and the depiction of the totality of the Holocaust, challenging representational practice often employed in films dealing with the Holocaust.

The director László Nemes and co-screenwriter Clara Royer will take part in the moderated talk open to all participants of Talents Sarajevo and talk about the process of making the film with such limited visual and factual information that relied mostly on the presence of off screen elements.

TRIGGERS OF CINEMATIC CURIOSITY**Master Class by Benicio Del Toro,****moderated by Mike Goodridge**

15:00-16:00 // ASU Open Stage

At the 21st Sarajevo Film Festival, Academy Award®-winning actor Benicio Del Toro will present Fernando Leon de Aranoa's drama A PERFECT DAY, in which he has a starring role. The film will be screened as a part of the Open Air Program, at the festival's largest screening venue, where Del Toro will also receive the Honorary Heart of Sarajevo in front of an audience of 3,000 film enthusiasts. Throughout his career, Del Toro has earned critical accolades including winning an Academy Award® for Best Supporting Actor for his role in Steven Soderbergh's TRAFFIC and an Oscar® nomination for his work in Alejandro Gonzales Inarritu's 21 GRAMS. Re-teaming with Soderbergh to star in CHE, the biography of Che Guevara, Del Toro's performance won him the Best Actor award at Cannes in 2008 and again the following year at the Goya Awards in Madrid, Spain. Loved by audiences and critics alike, Del Toro has worked with such directors as Paul Thomas Anderson, Oliver Stone, Robert Rodriguez, Peter Weir, George Huang, Abel Ferrara, Guy Ritchie, Sean Penn, Susanne Bier, Terry Gilliam.



PHOTO: MYRNA SUAREZ

As the 9th edition of Talents Sarajevo will address the origin of cinematic curiosity and current engagements, Benicio Del Toro will reflect on his career and his source of lasting cinematic curiosity. What attracts him to a certain project in the first place? What does a project or a character need to have in order to awake his interest? Which phase is the most intriguing in making a film and creating a character? To which directors and film characters does he owe his professional growth?

Talents Sarajevo Closing

16:15-16:45 // ASU Open Stage

After the intense program of lectures, panel discussion, workshops, film screenings and networking, the team of Talents Sarajevo will say goodbye to the participants hoping to meet them again at future festivals as successful filmmakers.

TALENT PRESS**Coaching Sesssion with Matt Micucci, FRED Film Radio**

15:00-17:00 // ASU backstage

INDUSTRY TERRACE**Individual Meetings between Talent Producers and Postproduction Facilities**

16:00-18:00 // Hotel Europe Terrace

Apart from attending Info Session on Financing Forum for Kids' Content, at the Industry Terrace, talent producers will attend one-to-one sessions with postproduction facilities, scheduled and arranged by Regional Forum staff.

Recommended Screening**CHEVALIER**, Director: Athina Rachel Tsangari

22:30 // National Theatre



Pack&Pitch 2014 - Pitch of the project "17" by Nikolaos Kyritsis

Experts and Lecturers



BRUNNENMEYER, GABRIELE

BRUNNENMEYER, GABRIELE

Having worked as a journalist, Gabriele Brunnenmeyer was in charge of the MEDIA Antenna Berlin-Brandenburg, acting as an artistic adviser for the MEDIA training initiative Moonstone International as well as an artistic director for Connecting Cottbus till the end of 2010. From 2013 till December 2014 she was the head of studies for the MEDIA supported training program Maia Workshops. Since 2005 she is working for the Kuratorium Junger Deutscher Film as a freelance project and script advisor. Furthermore she is working as consultant for script development, packaging and project presentation for Berlinale and Sarajevo Talents, Robert Bosch Coproduction Prize and others. Since 2013 she is acting as the conference coordinator for the BLS Film Conference Incontri in Italy, South Tyrol.



CHRISTENSEN, HEIDI ELISE

CHRISTENSEN, HEIDI ELISE

Has worked as a producer and production manager at Final Cut for Real since 2009. From 2001-2009 she was in charge of Nordisk Forum for Co-financing of Documentaries, in addition to facilitating the Nordic documentary industry at Filmkontakt Nord. She studied Comparative Literature and holds a BA in Film and Media. Titles as producer include PEBBLES AT YOUR DOOR (Vibeke Bryld, 2015), as associate producer THE LOOK OF SILENCE (Joshua Oppenheimer, 2014) as production manager 15 MINUTES - THE DVOR MASSACRE (Georg Larsen and Kasper Vedsmann, 2015), THE VISIT (Michael Madsen, 2015), THE ACT OF KILLING (Joshua Oppenheimer, 2012), MY AFGHANISTAN (Nagieb Khaja, 2011).



CROUZEIX, LAURENT

CROUZEIX, LAURENT

Co-Executive Director of the Clermont-Ferrand Short Film Festival & Market. He is Programmer of the International Competition and Project Manager on the shortfilmdepot.com online platform. Crouzeix is also Coordinator of Euro Connection, the coproduction meetings for shorts he launched in 2009 as part of the Short Film Market in Clermont-Ferrand. He also produces various targeted industry meetings and implements partnerships with other festivals and markets. He's regularly invited to industry events as expert in Europe and beyond.



EGOYAN, ATOM

EGOYAN, ATOM

With fifteen features and related projects, Atom Egoyan has won numerous prizes at international film festivals including the Grand Prix and International Critics Awards from the Cannes Film Festival, two Academy Award® nominations, and numerous other honors. His films have won twenty-five Genies - including three Best Film Awards - and a prize for Best International Film Adaptation from The Frankfurt Book Fair. His body of work - which includes theatre, music, and art installations - delves into issues of memory, displacement, and the impact of technology and media in modern life. His filmography includes: EXOTICA (1994), THE SWEET HEREAFTER (1997), FELICIA'S JOURNEY (1999), ARARAT (2002), WHERE THE TRUTH LIES (2005), ADORATION (2008), THE CAPTIVE (2004).



FORSSTRÖM, JAN

FORSSTRÖM, JAN

Finnish screenwriter and director. As a screenwriter, Forsström has co-written three feature films: MUUKALAINEN / THE VISITOR by J-P Valkeapää (Nordic Film Prize in Gothenburg IFF 2009), SKAVABÖLEN POJAT / LAST COWBOY STANDING by Zaida Bergroth (Flash Forward -award in Busan IFF 2009), as well as HYVÄ POIKA / THE GOOD SON by Zaida Bergroth (Gold Hugo -award in New Directors Competition in Chicago IFF 2011). Forsström's feature length debut as a screenwriter-director was SILMÄTERÄ / THE PRIN-



GAZDAG, GYULA

CESS OF EGYPT, which premiered in 2013. Forsström also works as a script editor. His first book, a short story collection, will be published in the beginning of 2016. He is currently preparing his next feature, SUURI KARHU / THE GREAT BEAR.

GAZDAG, GYULA

Film and theatre director and distinguished professor at UCLA, Artistic Director of the Sundance Filmmakers Lab and one of the mentors at the Berlinale Talents Script Station. His feature films include A HUNGARIAN FAIRY TALE, LOST ILLUSIONS, SINGING ON THE TREADMILL, among others; his documentaries include A POET ON THE LOWER EAST SIDE, PACKAGE TOUR, THE BANQUET and THE RESOLUTION.



GRACIA, CHAD

GRACIA, CHAD

A director, who has worked in New York theater for nearly 20 years as a producer, dramaturg, and playwright, with a focus on plays in verse. His works have seen productions in various cities in the United States and Europe. He co-wrote Gilgamesh, a drama based on the Sumerian epic, with Pulitzer-Prize winning author Yusef Komunyakaa, and has long collaborated with the American verse playwright Kirk Wood Bromley. THE RUSSIAN WOODPECKER is his first film.



HETREED, OLIVIA

HETREED, OLIVIA

British screenwriter, whose work includes the multi-award winning GIRL WITH A PEARL EARRING, starring Colin Firth and Scarlett Johansson, the radical adaptation of WUTHERING HEIGHTS directed by Andrea Arnold and the forthcoming Spanish film, ALTAMIRA, directed by cinema veteran Hugh Hudson (CHARIOTS OF FIRE) and starring Antonio Banderas. Olivia has worked extensively in television drama and on international feature projects ranging from Bosnia's first animated feature film, BIRDS LIKE US, to Mohamed El Deradji's next feature (w/t THE TRAIN STATION). Olivia is the President of the Writers' Guild of Great Britain. As a very experienced mentor of new writing talent, she works with Arvon Foundation, the London International Film School, Talents Sarajevo, etc.



HÖRCHER, GÁBOR

HÖRCHER, GÁBOR

Attended the University of Psychology, Law and the University of Film Studies. Started filmmaking in 2008, forming KraatsFilm to produce films and theatre performances. Gábor's first feature project DRIFTER won the Robert Bosch Co-production Prize in 2011 and premiered at IDFA winning the Best First Appearance Award in 2014. His latest short fiction, titled RICSÍ premiered at Clermont-Ferrand and shortly after won the Best Hungarian Short Fiction Prize at Mediawave Film Festival in 2015.



KARANOVIĆ, MIRJANA

KARANOVIĆ, MIRJANA

One of the most prolific stage and film actresses in the region. Her previous works include around 40 films and more than 100 stage performances. She collaborated with some of the greatest directors of Yugoslav and Serbian film like Goran Marković, Lordan Zafranović, Boro Drašković, Veljko Bulajić, Žika Pavlović, Goran Paskaljević, Branko Baletić... Mirjana gained worldwide fame with the role of the mother in Emir Kusturica's WHEN FATHER WAS AWAY ON BUSINESS. She has earned numerous accolades at national and international film festivals. In 2006, she was nominated for the best actress in Europe. Teaches at the Belgrade Academy of Performing Arts. In 2014, Mirjana wrote and directed her first film GOOD WIFE.



KELEMEN, FRED

KELEMEN, FRED

Cinematographer, director, producer. Has made a number of films and videos as director and collaborated as cinematographer with several film directors like Joseph Pitchhadze (SWEETS, Israel 2013), Béla Tarr (JOURNEY TO THE PLAIN, Hungary 1995, THE MAN FROM LONDON, Hungary/France/Germany 2007, THE TURIN HORSE, Hungary, France, USA, Germany 2011), Rudolf Thome (THE VISIBLE AND THE INVISIBLE, Germany 2006), Gariné Torossian (STONE, TIME, TOUCH, Canada/Armenia 2005) a.o. He has worked as an associate professor and has given master classes and lectures at a number of institutions all over the world. With his film production company Kino Kombat Filmmanufactur, he produced his film KRISANA/FALLEN, and he produced or co-produced the films by a number of different directors.



KHAROUBI, ALICE

KHAROUBI, ALICE

After studying communication in France and USA, Alice Kharoubi started to collaborate with the organization of the Festival de Cannes, working for the Marché du Film. She is now Head of Cannes Court Métrage an entity dedicated to Short Films developed by the Festival de Cannes. In parallel, she was the short film programmer for the Abu Dhabi Film Festival since its creation and is the international shorts programmer for Festival Tous Ecrans in Geneva, Switzerland. Kharoubi is also part of selection committees and has participated as a jury member at festivals all over the world.



LARSEN, GEORG

LARSEN, GEORG

Autodidact film director, dramatist and scriptwriter whose filmography includes: 15 MINUTES – THE DVOR MASSACRE (2015), RACE TO THE BOTTOM (2014), the award winning documentary about the exploitation of workers from Eastern Europe, UGENS RAPPORT – LIGE PÅ OG HÅRDT (2013), STIEG LARSSON'S MILLENNIUM (2011), THE ARABIAN JOURNEY (2011), BEAUTIFUL BEIRUT (2011), the documentary about the war between Hezbollah and Israel, AN ARAB COMES TO TOWN (2008), the documentary about a Libanese film director's film meeting with the Arab population in Nørrebro, Copenhagen. Georg is currently working on the sequel to this film.



MATTHEWS, STEVE

MATTHEWS, STEVE

Steve was Consulting Producer on all three series of Neil Jordan's series THE BORGIAS for Showtime Networks, and produced four series of RTE's award winning Dublin gangster series LOVE/HATE. He was formerly Head of Development at Ray Winstone's Size 9 Productions, he worked as a script editor at the BBC on SILENT WITNESS and was co-creator and producer of Channel 5's late night horror series URBAN GOTHIC. Steve has been a guest lecturer at NYU's Tisch School of Arts, and was an external examiner for the screenwriting degree course at Bournemouth University. He is currently Executive Producer, Drama Development at HBO Europe.



MENDOZA, BRILLANTE

MENDOZA, BRILLANTE

One of the most prominent and important Filipino filmmakers today. Mendoza has directed sixteen films since 2005. He won the award for Best Director for his film KINATAY at the 62nd Cannes Film Festival.



MICUCCI, MATT

MICUCCI, MATT

Matt is the director of programming of FRED Film Radio with five years of reporting experience from international film festivals. He is also a programming coordinator of the international film education project FRED at School. He runs his own film and music website CineCola.com and is the chief European correspondent of JAZZIZ Magazine. On top of this, he is a filmmaker, musician, critic and writer. His collaboration with Mark Cousins' YOUR EYES FLASH SOLEMNLY WITH HATE, inspired by the death of Pier Paolo Pasolini, premiered earlier this year.



NEMES, LÁSZLÓ

NEMES, LÁSZLÓ

After studying history, international relations and screenwriting in Paris, started working as an assistant director in France and Hungary on short and feature films. For two years, he worked as Béla Tarr's assistant and subsequently studied film directing in New York. SON OF SAUL is his first feature. His filmography includes the list of very successful short films: WITH A LITTLE PATIENCE (2007), Official Selection of the 64th Venice International Film Festival, European Film Awards nomination, THE COUNTERPART (2008), and THE GENTLEMEN TAKES HIS LEAVE (2010).



PAVIČIĆ, JURICA

PAVIČIĆ, JURICA

Croatian writer, columnist and film critic. Has worked as a film critic and journalist for different Croatian newspapers. His newspaper essays on Croatian politics, society and culture are collected in books News from Liliput (2001), Split by Night (2004). Pavičić's screenplay for WITNESSES (SVJEDOCI), Vinko Brešan's 2003 film, won the Golden Arena for Best Screenplay in the 2003 Pula Film Festival. The screenplay, co-written with Živko Zalar, is based on Pavičić's debut novel Alabaster Sheep (Ovce od gipsa). In 2014 Pavičić received the Croatian Journalists' Association's Journalist of the Year Award.



PERRY, SIMON

PERRY, SIMON

After 10 years as an independent producer (credits include Michael Radford's ANOTHER TIME, ANOTHER PLACE, NINETEEN EIGHTY-FOUR and WHITE MISCHIEF), Simon Perry was head of the UK's national film agency, British Screen Finance 1991-2000. Notable successes included Neil Jordan's THE CRYING GAME, Sally Potter's ORLANDO, Mike Leigh's NAKED, Milcho Manchevski's BEFORE THE RAIN, Marleen Gorris' ANTONIA'S LINE, Ken Loach's LAND AND FREEDOM, Peter Howitt's SLIDING DOORS, Danis Tanovic's NO MAN'S LAND and Gurinder Chadha's BEND IT LIKE BECKHAM. He then ran the Irish Film Board 2006-2010. Successes there included John Carney's ONCE, Lenny Abrahamson's GARAGE and John Michael McDonagh's THE GUARD. He is now head of production at Film Väst in Sweden, the largest regional fund in Scandinavia. He is also president of Ateliers du Cinéma Européen (ACE), the Paris-based provider of advanced producer-training.



PU SZCZYŃSKA, EWA

PU SZCZYŃSKA, EWA

Since 1995 Ewa has been working for Opus Film as a producer and the head of development. She is a speaker at Film School in Lodz and Andrzej Wajda Film School in Warsaw, MAIA and SOFA workshops and a member of PFA. She also serves as an EFA board member. Her very recent credits include: IDA, written and directed by Pawel Pawlikowski, as a producer; THE CUT, written and directed by Fatih Akin, as a co-producer, THE CONGRESS, written and directed by Ari Folman, as a co-producer.



ROOT, ANTONY

ROOT, ANTONY

Executive Vice President of Original Programming and Production at HBO Europe, responsible for all local original programming in its 15 regional markets. A graduate of Cambridge University, Antony started his career in the theatre before joining BBC Drama. He worked for the UK's ITV, Working Title Films and was Head of Drama at major UK producer Thames Television. In 1996 Antony joined Granada Television as Head of Drama and, moving to Los Angeles, was appointed President of Granada Entertainment USA in 2000. In 2005 Antony returned to the UK as Senior VP, European Production, for Sony Pictures Television. He joined HBO Europe in October 2011.



ROYER, CLARA

ROYER, CLARA

Graduated from the French École Normale Supérieure and has been working on her thesis on Central European Jewish writers (like Imre Kertész). She resided in Budapest from 2007 to 2010, as well as London, Bratislava, and Warsaw. Lecturer at the University of Paris Sorbonne where she taught history and Central European literature until 2014. She is currently living in Prague. Her first novel, Csillag, was published in France in 2011 and in Hungary in 2013. She has been working as a screenwriter since 2008 on full length feature screenplays by László Nemes.



SCHORY, KATRIEL

SCHORY, KATRIEL

Producer, Executive-Director of The Israel Film Fund; Studied at the New York University Film School and returned to Israel in 1973 to join as the Head of Productions of Kastel Films, Jerusalem, at that time the leading production company in Israel. In 1984, he formed his own company BELFILMS LTD and produced over 130 films including Award winning Feature Films, Documentaries, TV Dramas, and International Co-Productions. In 1999 he accepted the position of the Executive Director of the Israel Film Fund, the main Film Fund in Israel, which supports, and promotes Israeli Feature Films. In this position he authorized the support and the production of more than 230 new Israeli Feature films.



UKWUOMA, SELINA

UKWUOMA, SELINA

Freelance script editor and consultant with experience as a development executive for EON Screen writers' Workshop and for Cuba Pictures- the production arm of Curtis Brown. She has worked with emerging and established writers alike on a diverse range of film and television projects at all budget levels and stages of development. Works as a visiting lecturer in screenwriting at the National Film and Television School, the University of Westminster, and at the London Film School and has, since 2008, been a mentor at the Berlinale Talents.



VEDSMANN, KASPER

VEDSMANN, KASPER

Educated as Journalist from the Danish School of Media and Journalism, 2004-2008. Working as journalist at BT, Copenhagen from 2008 until 2011. Since 2010 he was part of the news department's task force for investigative journalism. In 2011 he uncovered the Danish role in the Dvor Massacre and was nominated for the Danish FUJ-Award for outstanding investigative journalism. Later he worked as Press- & information officer at DANCON ISAF 13, Danish Army, Helmand, Afghanistan. In 2012 he started working as a Journalist at TV 2 News, Copenhagen. 15 MINUTES – THE DVOR MASSACRE is his first film.



VIMERCATI, GIOVANNI

VIMERCATI, GIOVANNI

Creative, unemployed and full-time wage slave, Giovanni Vimercati is (ir)responsible for the failed attempt at multitudinal film criticism also (un)known as Celluloid Liberation Front. His writing, which is visible to the naked eye from outer space, has appeared on Mubi, Cinema Scope, Sight & Sound, Variety, Indiewire, Film Comment, The Independent and other planets. In 2014 he held a workshop for young film critics in Nairobi, Kenya. His sources of ineffectual inspiration include, in no particular order, JG Ballard, Muammar Gaddafi, Frank Zappa, Nico Papatakis as well as others whose names he doesn't always remember.



WEGHORN, FLORIAN

WEGHORN, FLORIAN

Programme Manager of Berlinale Talents. Since 2002, Florian has been working for the Berlin International Film Festival, starting out as an assistant and program coordinator at Berlinale Generation. From 2008 to 2014 Florian served as the section's co-director and as a curator of the short and feature-length films. He is also a member of the selection committee for the Berlinale Competition and of the jury for the children's film fund of the Federal Government Commissioner for Culture and the Media. Apart from the Berlinale, Florian has worked for other international film festivals and cultural institutions. He is an author and editor of several publications addressing film and youth culture.



YUTANI, KIM

YUTANI, KIM

Programmer at the Sundance Film Festival as well as Director of Programming of Outfest, the Los Angeles Gay and Lesbian Film Festival, and the LA queer of color film festival, Fusion.

Moderators



GOODRIDGE, MIKE

GOODRIDGE, MIKE

CEO of Protagonist Pictures and one of the programmers of Sarajevo Film Festival's Kinoscope program. Previously, he was editor of trade publication Screen International. Spent 19 years at Screen, including 12 years as the Los Angeles-based editor.

HENROT, MATHILDE

One of the programmers of the Kinoscope program of Sarajevo Film Festival; Worked for MK2 as Director of Sales, also handling acquisitions. In 2010, Mathilde co-founded Festival Scope, the benchmark online service for film professionals allowing them to watch on demand films from more than 80 of the most prestigious international film festivals. She founded Maharaja Films, a production company whose line up includes THE STRIFE OF LOVE IN A DREAM, directed by Camille Henrot, SMUGGLERS' SONGS, directed by Rabah Ameur-Zaïmeche (Jean Vigo Prize in 2011, Locarno Official Competition 2011), and ALPS (as a French co-producer), directed by Yorgos Lanthimos (Venice Official Competition 2011 -Best Screenplay).



HENROT, MATHILDE

KALUĐERČIĆ, VANJA

Festival programmer and project market manager. She worked for Motovun Film Festival in Croatia, the Slovenian Cinematheque, Human Rights Film Festival, the Zagreb-Dox Pro workshop and the Animafest. She was in charge of acquisitions at Coproduction Office from 2008 to 2010, and managed Paris Project for the Paris Cinema International Film Festival. In 2012, she joined Les Arcs European Film Festival as Head of Industry. In 2014, with Les Arcs FF team she has established Paris Coproduction Village. Vanja has also been working for HAF – Film and Financing Market in Hong Kong for the past three years. As a programmer and industry advisor, Vanja currently works for the CPH:DOX and the Sarajevo Film Festival.



KALUĐERČIĆ, VANJA

SCHORY, NOEMI

Independent producer and director focusing on documentaries. Among others, produced A FILM UNFINISHED, directed by Yael Hersonski, won first prize at Hotdocs, editing prize at Sundance, script award at Silverdocs; GOD FORBID a feature length documentary; THE INNER TOUR, an award winning feature doc screened at Sundance, the MOMA, Berlinale etc. Among others, directed BORN IN BERLIN- CORDELIA, ANGELIKA AND INGE, BRUECKENSCHLAG on the beginnings of Israeli-German relations after WWII; ES BEGAN IN DER WUESTE for ZDF, an Israeli point of view on Germany in 1995. Since 2000 teaches at the Film Department of the Tel Aviv University; since 2007 head of the Film Department at the Faculty of Arts – Midrasha, Beit Berl College.



SCHORY, NOEMI

ŠEŠIĆ, RADA

Rada Šešić is SFF Competition Documentaries Programmer, a filmmaker, consultant and lecturer. Specialized in Eastern European and South Asian cinema. Programmer and advisor of IDFA and IFFR Rotterdam as well as member of the selection committee of the Hubert Bals Fund and Jan Vrijman Fund. Rada writes for various international film magazines and she is a mentor at various film workshop.



ŠEŠIĆ, RADA



WOUTER KNOL, MATTHIJS

WOUTER KNOL, MATTHIJS

Director of the European Film Market. He worked as a freelance journalist until 2001 before joining Pieter van Huystee Film, a renowned and internationally award-winning production company in Amsterdam. After becoming Head of Development in 2004, he focused on developing, financing and internationally co-producing documentary film projects. In 2007, Knol started working for the International Documentary Film Festival Amsterdam (IDFA), spreading his activity between the co-production and sales markets, and the IDFAcademy training programme. As Head of the latter, he initiated the IDF Academy Summer School. From 2008 to 2014 he was programme manager of Berlinale Talents.

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22 directors; 8 scriptwriters; 18 actors; 13 producers;

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6 fields of work: directors, scriptwriters, actors, producers,

Cinematographers and film critics

15 countries: Albania, Armenia, Bosnia and Herzegovina, Bulgaria, Croatia, Georgia, Greece, Hungary, Kosovo, Macedonia, Montenegro, Romania, Serbia, Slovenia, Turkey

33 experts

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