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**BERLINALE
TALENT
CAMPUS**

**HEBBEL AM UFER
07-12 FEB 09**

www.berlinale-talentcampus.de



59th Internationale
Filmfestspiele
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INDEX

What is the <i>Berlinale Talent Campus</i> ?	page 03
Suddenly, It All Happened – The Turning Point In Close-Up	page 03
The <i>Campus</i> Programme – lectures, hands-on programmes and public events	page 04
Hands-on Programmes for the Talents	page 04
<i>Berlinale Talent Campus</i> Experts	page 05
Berlinale Revisited – Talent alumni success stories	page 06
<i>Campus, Campus, Everywhere!</i> The <i>Berlinale Talent Campus</i> Abroad	page 08
An interview with Programme Manager Matthijs Wouter Knol and Project Manager Christine Tröstrum	page 09
The <i>Berlinale Talent Campus</i> – Useful things to know	page 12

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Concerning tickets to *Berlinale Talent Campus* events, please have a look at page 12.

"The *Berlinale Talent Campus* is one of the most important initiatives for the future of the Berlinale."

Anthony Minghella

WHAT IS THE *BERLINALE TALENT CAMPUS*?

The *Berlinale Talent Campus* is a summit of the most talented up-and-coming filmmakers. During the 59th Berlin International Film Festival they will have the opportunity to learn from world class experts and establish an international network.

The Berlin International Film Festival invites young filmmakers from all over the world to attend workshops, share ideas and mingle with international stars and colleagues during the week of the *Berlinale Talent Campus*.

Eligible for participation are young professionals or advanced students in the areas of scriptwriting, production, documentary filmmaking, direction, cinematography, acting, editing, sound design, film music composition, art direction, production design, visual art and film journalism.

"The *Campus* enables the film industry's most creative young talents from around the globe to unite and work together for one week in Berlin. This collaboration is what puts the *Berlinale Talent Campus* at the cutting edge of the film industry," says Festival Director Dieter Kosslick.

The six-day programme touches on the essential issues of filmmaking: the latest technical developments, creative tools, stylistic trends, new markets and philosophical perspectives. The participants can also apply for the hands-on training and show off their skills in several special ateliers.

But the *Berlinale Talent Campus* is not exclusively by invitation only. Many larger events are open to the general public, providing a broad audience with the chance to enter the vibrant scene of young filmmakers as well as come into contact with renowned experts. Welcome to Planet Talent!

SUDDENLY, IT ALL HAPPENED – The Turning Point In Close-Up

This year, the *Berlinale Talent Campus* focuses on Turning Points, and will address the theme: "Suddenly, It All Happened – The Turning Point In Close-Up".

Storytelling is one of the central aspects of successful filmmaking and is as old as humanity itself. Stories have always connected people to their culture. It is a communication medium used to influence others, to seduce, convince or even manipulate them. It can explain certain things or keep people and events from fading in our memories. Successful films and compelling stories thrive on turning points, events that give a plot a new and critical direction. These turning points can make the film experience unique and overwhelming. However they are not only responsible for shaping a successful plot development, they also play a central part on other levels of filmmaking. Whether actor, cinematographer, editor or composer – everyone will face a turning point in the creative process and deal with its aftermath.

The *Berlinale Talent Campus*, which for some participants is a turning point in their career, will focus in 2009 on turning points as a driving force in filmmaking and will illuminate every facet of the fascinating effect they can have.

"Cinema is opening the door to the world, cinema is thinking collectively. The *Berlinale Talent Campus* is a collective endeavour and I am proud to be part of it".

Walter Salles

THE BERLINALE TALENT CAMPUS PROGRAMME

- lectures, hands-on programmes and public events -

For information about the *Berlinale Talent Campus* 2009 programme, please check

www.berlinale-talentcampus.de

Detailed information about the programme can also be found in the *Campus* magazine, available during the festival at any of the *Berlinale Talent Campus* venues.

Hands-on Programmes

The hands-on programmes satiate the craving for a real hands-on experience. At the *Campus* creative outlets are available around the clock; from script writing to composing sound designs, drafting film reviews and working on the post-production of films. The hands-on training is designed for work in small international teams, and gives participants access to support and inspiration from the renowned experts. The hands-on training programmes are:

- **Berlin Today Award**

The short film competition of the *Berlinale Talent Campus* – supported since 2003 by Medienboard Berlin-Brandenburg – has invited directors from all over the world to submit short film ideas inspired by the theme "Straight to Cinema". This motto encourages young filmmakers to seek inspiration in the cinema and all its possibilities, and develop a short film that is made for the big screen. The top five film ideas will be realised by five production companies from Berlin and Brandenburg. The five projects competing for the Berlin Today Award 2009 "My Wall" will celebrate their world premiere at the Opening of the *Berlinale Talent Campus* 2009, Saturday, February 7th, 2009.

- **Talent Project Market**

The Talent Project Market, in co-operation with the Berlinale Co-Production Market, offers selected Talents the opportunity to get in touch with professional producers, financiers, distributors and sales agents during the Berlinale Co-Production Market.

- **Script Station & Doc Station**

The Script & Doc Station offer Talents the chance to receive feedback and advice on their screenplays from internationally renowned documentary experts and script consultants. In intensive one-on-one sessions, Talents are given professional coaching. They participate in intense workshops, and receive constructive guidance in documentary and feature film development.

- **Campus Studio**

The newly-developed *Campus* Studio, which consists of a Post-Production Studio and an Editing Studio, will complement the already established *Campus* hands-on programmes. The *Campus* Studio focuses on improving the post-production process of films. It provides the Talents with professional equipment and gives them the opportunity to work with first-class post-production experts using the latest digital workflows and renowned editors helping them with rough cut editing.

- **Volkswagen Score Competition**

The Volkswagen Score Competition invites composers and sound designers to compose a new soundtrack for pre-selected film material. An international jury will select three composers and have their new scores finalized with a film orchestra in a professional sound and editing studio in Berlin during the *Berlinale Talent Campus*. One of the three finalists will receive an award for his/her outstanding score.

- **Talent Press**

Eight young journalists come to the Berlin International Film Festival to acquaint themselves with current trends in world cinema. These international journalists attend film screenings and events of the *Berlinale Talent Campus* and the Berlinale. Under the tutelage of prominent film writers they share their impressions and insights by writing daily articles for the *Berlinale Talent Campus* website. The articles also appear on the websites of FIPRESCI and the Goethe Institut.

Further information about the hands-on programmes is available at www.berlinale-talentcampus.de

BERLINALE TALENT CAMPUS EXPERTS

Every year, world class experts pass on their knowledge of film production to the *Campus Talents*. They lead discussions, lend their expertise in workshops and support the Talents as mentors to give the young filmmakers inspiration and new insight into the world of cinema. Information about the experts for the *Berlinale Talent Campus* 2009 will soon be available on the *Campus Website* (www.berlinale-talentcampus.de).

Experts from previous years include:

- Hiam Abbass (Actress)
- Sir Ken Adam (Production Designer)
- Matthew Barney (Multimedia Artist)
- Gael García Bernal (Actor)
- Sandrine Bonnaire (Actress)
- Daniel Brühl (Actor)
- Stephen Daldry (Director)
- Julie Delpy (Actress)
- Christopher Doyle (Cinematographer)
- Bernd Eichinger (Producer)
- Roland Emmerich (Director)
- Dante Ferretti (Production Designer)
- Stephen Frears (Director)
- Martina Gedeck (Actress)
- Michel Gondry (Director)
- Julia Jentsch (Actress)
- Jia Zhang Ke (Director)
- Jan Kaczmarek (Composer)
- Janusz Kaminski (Cinematographer)
- Shah Rukh Khan (Actor)
- Ellen Kuras (Cinematographer)
- Angie Lam (Cutter)
- Mike Leigh (Director)
- Bai Ling (Actress)
- Terrence Malick (Writer)
- Dušan Makavejev (Director)
- Frances McDormand (Actress)
- Anthony Minghella (Director)
- Christian Petzold (Director)
- Gustavo Santaolalla (Composer)
- Walter Salles (Director)
- Ridley Scott (Director)
- István Szabó (Director)
- Tom Tykwer (Director)
- Andrzej Wajda (Director)
- Wim Wenders (Director)
- Park Chan Wook (Director)
- Jasmila Zbanic (Director)
- and many many more...

BERLINALE REVISITED - Talent alumni success stories (a selection)

The success of former *Berlinale Talent Campus* participants is the greatest testament to the success of the *Campus*. Alumni from previous *Campus* editions have returned to Berlin to have their films screened in the official Berlin International Film Festival programme:

2008

- Mexican director Fernando Eimbcke (“Lake Tahoe”) and American director Lance Hammer (“Ballast”) were the first alumni to screen their movies in the official *Competition* programme.
- “Udedh bun”, a film by Siddharth Sinha, an Indian Talent from 2006, was screened in the section *Shorts* and won a Silver Bear.
- Olaf Johannesson’s (Iceland) film “The Amazing Truth about Queen Raquela” premiered in the *Panorama* section and won the Teddy Award for the Best Feature.
- “Divizionz” by director Donald Mugisha (Uganda) was screened in the section *International Forum of New Cinema*. The film was produced by Adolf El-Assal (Luxemburg) who is a *Campus* alumnus, too.
- Director Ayat Najafi (Iran) screened his film “Football Under Cover” in the section *Perspektive Deutsches Kino*.
- Also in the section *Perspektive Deutsches Kino* German director Steffi Niedertzoll’s film “Lea” was screened.
- Director Naoko Oigami (Japan), a Talent in 2004, returned to Berlin to screen her film “Megane” in the *Panorama*.

2007

- Producer Fabian Pöhlmann (Germany) and sound designer Florian Kühnle (Germany) returned to the festival with the film “Jagdhunde”, which was screened in the section *International Forum of New Cinema*.
- Also in the *International Forum of New Cinema* Canadian director Gariné Torossian screened her film “Stone Time Touch”.
- The *Panorama* section screened the film “The Tracy Fragments”, produced by Larissa Giroux (Canada) and edited by Gareth Scales (Canada).
- German director Julia von Heinz, producer Philip Pratt and sound designer Benjamin Hörbe, *Berlinale Talent Campus* participants in 2004, presented their film “Was am Ende zählt” (Nothing Else Matters) in the section *Perspektive Deutsches Kino*.
- The *Generation* section screened the film “Itmanna” (Make a Wish), directed by alumnus Cherien Dabis (USA/Palestine).

2006

- The sophomore film “Big River” by director Atsushi Funahashi (US/Japan) was screened in the section *International Forum of New Cinema*. The film was made in collaboration with other Talent alumni—producer Mohammed Naqvi (Pakistan) and cinematographer Eric van der Brulle (USA)—and was first pitched at the 2004 Talent Project Market.
- Alumnus director Marc Bauder (Germany) and alumna producer Linda Kornemann (Germany) had the premiere of their documentary film “jeder schweigt von etwas anderem” (Last to Know) in the *Panorama* section. Bauder and his crew pitched the idea at the Talent Project Market in 2004.
- Romanian director Tudor Giurgiu competed in the *Panorama* section with his film “Legaturi Bolnavicioase” (Love Sick).
- Sound designer and composer Hardesh Singh (Malaysia) contributed his musical skills to the *Forum*-screened films “Monday Morning Glory” and “The Last Communist”.
- The *Panorama* section of the Berlinale screened the film “Omaret Yacoubian”, directed by Egyptian alumnus Marwan Hamed.
- Screenwriter Adrienne Bortoli (Germany) wrote the film “Komm näher“ (Come Closer), which screened in the section *Panorama Special* for major independent productions.
- Actress Anna Brüggemann and director Dietrich Brüggemann (Germany) worked with sound designer Benjamin Hörbe (Germany) on the film “Neun Szenen” (Nine Takes) which was screened in the section *Perspektive Deutsches Kino*.
- Nikias Chryssos (Germany) returned to the festival as a director of the film “Hochhaus”, which was screened in the section *Perspektive Deutsches Kino*.

2005

- Two former Talents were represented in the official *Competition* programme: Producer Gillian Morrison (Ireland) with the film "Killing the Afternoon", directed by Margaret Corkery, and director Peter Mackie-Burns (UK) with his Golden Bear-winning short film "Milk".
- The Berlinale section *International Forum of New Cinema* was a popular place to spot *Campus* alumni. The film "Lost and Found" was the opening film of this section. This series of short films or episodes included contributions from directors Cristian Mungiu (Romania), Kornél Mundruczó (Hungary), Stefan Arsenijevic (Serbia) and Mait Laas (Estonia).
- Also in the *International Forum of New Cinema*, Ankur Khanna (India) appeared as an actor in the film "Amu", Thorsten Trimpop (Germany) screened his directorial work "Der irrationale Rest", and Suzan Hande Guneri was credited for editing the film "Melegin Düsüsü" (Angels Fall), directed by Semih Kaplanoglu.
- Directed by Kevin Spacey and screened in the section *Panorama*, the film "Beyond the Sea" made waves, especially with music composed by alumnus Christopher Slaski (UK).
- Director George Ovashvili (Georgia) screened his film "Zgvis Donidan" (Eye Level) in the *Panorama*, as was actress Dorka Gryllus (Hungary), who had performed in Robert Adrian Pejo's film "Dallas Pashamende" (Dallas Among Us).

Not only the Berlin International Film Festival, but many festivals around the world have been conquered by *Campus* alumni films over the years:

Vimukthi Jayasundara (Sri Lanka), for example, won the Caméra d'Or at Cannes for his documentary "The Forsaken Land". In the same section at Cannes, "Sangre", the first feature by Mexican alumnus Amat Escalante, won the FIPRESCI Prize. Also present at Cannes were Hans Weingartner (Austria), a Talent of 2003 whose film "The Edukators" ran in the Cannes Competition, and Christian Mungiu, *Campus* participant in 2004 whose film "4 Months, 3 Weeks and 2 Days" won the Palme d'Or, the FIRESCI Prize and the Cinema Prize of the French National Education System in 2007. Furthermore, "4 Months, 3 Weeks and 2 Days" won the European Film Award 2007 for Best European Film and Director, as well as the Film of the Year Prize at the San Sebastián International Film Festival.

Another very successful *Campus* alumnus film was Lance Hammer's "Ballast". After being screened in the Dramatic Competition programme at the Sundance Film Festival 2008 where it garnered awards for best directing and best cinematography "Ballast" was the first film by a former *Campus* participant to be screened at the official Berlinale *Competition* programme. Since then the film has received numerous nominations and prizes, for example at the festivals in Durban and Deauville. Recently "Ballast" was nominated for several Independent Spirit Awards, including Best Director and Best Feature.

For some of the Talents, the *Campus* and especially its online Talent Database, was helpful in finding the right crew members for their film projects. The Database is a pool of all former and current participants of the *Berlinale Talent Campus* where Talents can browse through individual profiles and watch their samples of work. Alumni can log in to update their presented work and information at any time.

Welsh director James Caradog, for example, contacted German cinematographer Philipp Blaubach online to invite him to shoot the feature film "Flesh and blood". Spanish director Diego Maximiliano Sabanés worked with Cristian Perenyi, also from Spain, on his documentary "Seeds". And the successful short film "Undressing my mother", produced and directed by two former Irish Talents, Andrew Freedman and Ken Wardrop, won the European Film Award.

These are just a few of many alumni stories. Further stories, as well as the Talent Database, can be found at www.berlinale-talentcampus.de

CAMPUS, CAMPUS, EVERYWHERE!

The Berlinale Talent Campus Abroad



The roots of the Campus are firmly planted in Berlin, but since 2003, new shoots of the Campus initiative have been sprouting internationally.

These Campus Abroad editions have the familiar structure and purpose of their German counterpart; all while retaining a regional perspective and finding support and the necessary amenities in a locally based international film festival. The first offshoot of the Campus took place in 2003 in the Ukraine, during the Molodist Kiev International Film Festival.

In 2004, the Talent Campus sprouted in two more countries, showing up in the southern hemisphere on the southern tip of Africa as well as in India. The Sithengi Campus in Cape Town took place in November 2004 as part of the Cape Town World Cinema Festival inviting nearly 50 regional participants. In India, the first Campus abroad was held in New Delhi as part of the Osian's Cinefan Festival of New Asian Cinema where it has since become a yearly staple.

In 2005, the Universidad del Cine in Buenos Aires, Argentina, also hosted a Talent Campus as part of the Buenos Aires Independent International Film Festival (BAFICI). Participants were invited from Central and South America to take part in the four-day programme.

Another incarnation of the Talent Campus took place in Sarajevo at the 2007 Sarajevo Film Festival. Built on the remarkable foundations of its launching year, Sarajevo held a second Campus in August 2008.

In 2008 two new Campus initiatives have started: the Visionary Campus Guadalajara in Mexico, hosted by the Festival Internacional de Cine Guadalajara, and the Talent Campus in South Africa, hosted by the Durban International Film Festival.

With these outposts abroad, the Campus community grows exponentially each year, echoing the energy and extraordinary cinematic possibilities around the globe.

The next Campus abroad, the Talent Campus Guadalajara, will take place from 20 – 24 March 2009.
www.talentcampusguadalajara.com.mx

BERLINALE TALENT CAMPUS 2009: Crossroads, turning points and time-tested concepts

An interview with Programme Manager Matthijs Wouter Knol and Project Manager Christine Tröstrum

You're the official new management team of the Berlinale Talent Campus. Can you paint for us a picture of how you work together? Do you divide up your tasks strictly or is there overlap between the fields you work on?

CT: We adopted the previous model, but now we appear publicly as a duo. Matthijs is responsible for the content-related work and is, in this sense, in charge of the programme, while I am in charge of organisation and finance. Of course we work together on the strategic development of the project as a whole and the overseas activities with our cooperation partners, such as the five Talent Campuses abroad or the film cooperatives in Manila and Harare.

Describe for us what happened here in 2008.

CT: In 2008 we saw the first Talent Campus Vision Day in Guadalajara, Mexico, which had a focus on documentary film. The previously biennial Talent Campus in Buenos Aires now takes place every year. In South Africa we moved the Talent Campus Abroad from the Sithengi Film Festival to Durban. Another Campus took place in New Delhi, India as well as a second one in Sarajevo.

Matthijs, has your arrival resulted in a conceptual break, a strategic reorientation for the Talent Campus?

MWK: No, I wouldn't call it a reorientation. There are, of course, changes, but basically we have kept the extremely successful concept and structure of the Campus. The changes affect mostly practical things on the lower organisational level. The hands-on programmes and the Campus Studio will continue. Up till now talents could only produce small clips for the Internet together during the Campus. Now they will have a chance to work together on rough cuts and to concentrate on post-production. The hands-on activities will once again be installed in HAU 3. All in all, we are emphatically trying to place the focus on cooperation (also with companies) so that that participation is open to as many people as possible and not just limited to 30 selected individuals.

Does that mean that the network is growing and developing as much as ever?

CT: Exactly. We function – and this was confirmed by last year's survey results – as a unique communication platform for young filmmakers from around the world. We offer them a one-of-a-kind opportunity to work together with other filmmakers internationally at a very high level and to make new contacts. And in this arrangement lies an incentive for us to continue to develop what we began in 2006: to ensure through our website that the talents continue to stay connected to the Campus and the Berlinale after the Campus in Berlin is over. And not just that. Once you belong to the "Campus community" you can use the existing infrastructure by attending other Campuses abroad or by participating in follow ups such as the Berlinale Co-Production Market or the World Cinema Fund. With its unique functionality as a B2B platform our website offers ideal conditions for forging commercial cooperations.

The survey also showed that the talents consider the Campus on location to be very important, especially with regards to its role as a "vitamin boost". The input that talents can get with us, especially during the hands-on programme such as the Doc or Script Station or the Volkswagen Score Competition is enormously significant to them. Therefore, we have deliberately chosen to offer the talents, over these five days, a tailor-made programme on a practical level with industry professionals. And for that it's of course important that we ask the talents about their interests and needs in advance.

Individual support and practical experience

So you coordinate in advance how people can be best accommodated, and ask the talents specifically about that?

CT: Exactly! And we want to develop the Talent Campus with a greater emphasis on such tailor-made programmes. Of course we won't be able to offer one-to-one formats. But we will put more effort into meeting individual wishes and into offering the appropriate programmes.

As with the Talent Project Market?

CT: For example. There are, of course, one-to-one meetings in certain hands-on programmes, but that is impossible to organise for 350 people. What we also want to keep an eye on, beyond the hands-on programmes, is the continuing development of initiatives from the previous year. In the other events as well we hope to be able to better meet the interests of the visitors through our programme as well as bring together talents, organisations, and filmmakers with similar interests in a more targeted way. This affects, for example, our event with the NGOs, which we're including again, or the Dine & Shine Talent Rendezvous, a joint meal at which about 350 talents and 130 people from the international film industry come together. Seats are swapped after every course so that as many people meet one another as possible.

Will the encounter with the NGOs be similar to last year?

MWK: No, it will be slightly different. Last year the talents introduced themselves to the NGOs. This year the tables are turned: the NGOs introduce themselves to the talents and present their aims in detail, as well as what types of creative products they are looking for and what kinds of opportunities they can offer a young filmmaker.

Have you placed a different focus on the regions of origin of the participants or the infrastructure of their film industries with regards to support and artistic inspiration?

CT: With the programming you have to make sure that one has the right offering for everyone. If, for example, you work with digital workflows, you should keep in mind that someone from Africa might not have such easy access to highly professional digital equipment and is more likely to be working with a mini-DV camera. We should be prepared for that, but at the same time try to think ahead and to consider whether we have opportunities to support these talents.

Turning points

The theme of the seventh Berlinale Talent Campus is "Turning points". This probably brings to mind a dramaturgical process. But one can also understand it as a pliable or flexible concept, which inspires new modes of interaction. What's the idea behind the catchphrase?

MWK: There are several ideas behind it. At first view it has to do with the narrative level, meaning stories and the way turning points are used in them. Therefore it was obvious that we would invite screenwriters and directors who can talk about their experiences with these issues and have hopefully made films that are especially dependent on turning points.

In addition we are planning a special event that sheds light on turning points that stand out because of a special societal relevance. Here it's about events and protagonists from the fields of film and culture who have really triggered something and perhaps sparked broad discussion on a certain issue. The filmmakers close to our hearts are those who want to move or initiate something, who make a film not just to tell a pretty story but because they want to articulate their opinion and express their commitment.

In the practical process of making films everyone is familiar with longingly awaited turning points: if you're not making progress on your script, or the decisive idea for a score that takes forever to come, or the perfect edit that just doesn't want to work out. Turning points often come when you ask for help, by talking about it with other filmmakers. We also want to examine this mutual influence and reciprocal inspiration in the real-life working process.

And it applies to the Berlin Today Award theme for 2009 "My Wall". In the films, which are mostly wall-related stories, changes and turning points of course play an important role.

CT: The theme was developed together with the Federal Foreign Office under the patronage of our foreign minister Dr. Frank-Walter Steinmeier. Our starting point was the 20th anniversary of the fall of the Berlin Wall in 2009 and we took a very broad approach. We didn't want to film typical Wall tales, but expanded the theme under the title "My Wall" to include personal aspects and the question: what roles do "walls" play in my life? Very different films were produced and funded by the Medienboard Berlin-Brandenburg.

Will there also be events focused on compositional aspects? For instance, turning points with regards to the camera work? Or is that too narrow an understanding?

MWK: There will, for example, be master classes for camera and set design. We are in contact with people who are interested in the field and have decided that not everyone has to talk about turning points all the time. That doesn't make sense. Of course there are many, logical connections to the theme, but that doesn't mean that all events necessarily have to be related to turning points.

Within the dramaturgical understanding of turning points lies an ambivalence because on the one hand it refers to a pattern that one uses and a path that is in a certain way prescribed. On the other hand turning points are, in principle, something surprising and I find that an exciting thought. Will this multiplicity be reflected in your programme?

MWK: That is the concept of the Campus: we offer a programme that interlinks as many aspects and opens up a diverse number of directions. If someone is interested in music, he can take a certain musical, stylistic direction. He is, however, just as likely to come across something completely different through encounters with other people, so you can always count on surprises. By no means is everything at the Campus over-planned.

Biographical turning points

Does that mean individual biographical turning points will also play a role at the Campus?

MWK: Naturally. There are, for example, a lot of people who began as film critics, then became directors or actors and now work as camera operators. Of course that also applies to the young talents who often play the role of the director but also the cameraman or scriptwriter. It can be very exciting to talk about the moments when one decides to only direct or to write as well.

Is the Talent Campus – when it comes to such biographies – a turning point in the lives of many people?

MWK: I don't think you can generalise, but there are definitely cases where that is true.

CT: In any case there are enough examples of talents who see it as exactly that.

The interview was conducted by Simon Kleinschmidt

THE BERLINALE TALENT CAMPUS - Useful things to know

Time and Venues

From February 07 – 12, 2009, the "Hebbel am Ufer" theatres (HAU 1-3) will house the *Berlinale Talent Campus*.

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

www.hebbel-theater.de

Public and Closed Events

In the afternoons and evenings, the *Berlinale Talent Campus* will open some larger events to the general public and people with an accreditation to the Berlin International Film Festival. To find out which events are public and which are for 'Talents only' please check the *Campus* website and the official *Campus* magazine.

Tickets for public events will be available through the official Berlinale Ticket System. They will be sold at different festival locations and online.

Press Tickets and Accreditation for Public and Closed Events

For press tickets for public and closed events, please contact press@berlinale-talentcampus.de or, during the festival, the press desks at Grand Hyatt Hotel (Potsdamer Platz), HAU 1 (Stresemannstr. 29) and HAU 2 (Hallesches Ufer 32). On the day of the event, press tickets will only be available at the press desks.

Please note: A press accreditation to the Berlin International Film Festival does not automatically give admittance to *Berlinale Talent Campus* events.

In general: The number of press tickets for all events is limited. No accreditation or entry guarantee can be made.

Interviews

Experts, Talents as well as *Berlinale Talent Campus* officials will be available for interviews. If you are interested, please contact the PR agency boxfish films: press@berlinale-talentcampus.de or +49 30 44044 751.

Partners and Sponsors

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