

nous allons parler de fort vilaines choses ... Stendhal

Addresses



<https://www.imdb.com/name/nm4555064/>

<https://www.fellonicafilm.com>

<https://www.linkedin.com/in/costanza-julia-bani-610a855/>

Costanza Julia Bani is a freelance producer and filmmaker working internationally and Assistant Professor in film and media production at the Stockholm University of the Arts.

She has been studying in Italy, UK and Germany – pursuing parallel an academic career and operating as a professional in the film industry, first as a scriptwriter and consultant, later focusing exclusively on production and filmmaking. She wrote her Master thesis in German Studies / Semiotics on the work of Peter Handke and Wim Wenders. She has a PhD in film studies, centering on drama-theory and trans-codifications and their relationship to film industry economics and politics. She has a diploma as a scriptwriter at the dffb and as a creative producer at isff in Berlin.

Since 2018 she has been working mainly for Fasad Production in Sweden or acting as a production consultant, i.a. Nordisk Film AB, Film Finances Sweden and Escathon.

She is currently producing the feature debut of Cristina Picchi and Adele Cheraghi, as well as working on the new films by Erik Gandini, Milla Bergh, Nikola Lorenzin and Yasmin van Dorp, all at different stages of development, production or postproduction or distribution. Besides she is concentrating on her own projects in the field of new formats with Fellonica Film AB, Lars G Lindström's company, which she has joined in 2023.

Costanza J Bani has participated as a mentor in the Robert Bosch Stiftung programs in Romania and Bosnia-Herzegovina and for the Arab World. She has been nominated twice for the Co-Production Prize. She was selected both for the documentary campus 2014 and dok-incubator 2013. She is an EAVE graduate 2015, a selected participant of the Cannes producer's network 2014 and 2016, a TFL Alumna and Sundance Grantee 2019, a Women Doc Accelerator Circle 2021 partaker.

Past productions include: Afterwork 2023 (Erik Gandini, premiere CPH:DOX); Heart of an Astronaut 2023 (Jennifer Rainsford, premiere Visions du Reel); All Of Our Heartbeats Are Connected Through Exploding Stars 2022 (aka Stories from the Debris / feature doc as associate producer for Memento Film AB, premiere Visions du Reel); Duduk (aka Bitter Apricot) 2019 (Eva Volkmann); Little Black Dress 2017 (A. Conti); The Forgotten Army 2017 (Signe Astrup); Der Kampf um die Freiheit, 2013 (Thomas Amman); Constructing Sochi, 2013 (Steffi Wurster); Max Beckmann, 2012 (M.Trabitzsch); Country Villas in Tuscany, 2012 (Nina Mair/M.Trabitzsch); Rushes, 2012 (Clemens von Wedemeyer, as consultant).

At the Stockholm University of the Arts she teaches Film and Media Production. Her seminars include all stages of the realization of an audio-visual production from talent scouting to packaging and pitching to classic and alternative distribution, including legal aspects. Her focus in teaching is to open up internationally and eliminate borders to let filmmakers unfold their stories with an international eye and a research phase allowing thoughts for societal impact.

In the Bachelor program she teaches both storytelling and film history, including underrepresented industries.

Besides teaching, she has research and multimedia projects focusing on environmental issues and the redefinition of the role of the producer as a full filmmaker and artist. Her projects support her vision of the necessity of contamination between art and science and allow her to deepen her praxis as an impact producer to ignite societal change making ends meet from an artist's / film-maker's, a scientist's and a distributor's / exhibitor's perspective together with investor's interests. Her

research projects are being developed together with KTH, the Royal Institute of Technology and Tekniska Museet. Her work is actively advancing further involving national and international institutions. Her projects are aimed to create research hubs, documentary formats and installations, that will be produced separately with Fellonica Film AB.

Furthermore, together with Fellonica Film she is actively building Archway, a platform for the film industry as a business of purpose, inspired by circular economy, aiming to reinvest part of the capital in the users' community.

Her main fields of interest are documentaries and international co-productions. Fellonica Film has several projects in the field of eco-narratives and climate related issue driven films: <https://www.fellonicafilm.com/projects>

She gives lectures, seminars and workshops also outside of the academia: i.a. University of Balamand, Beirut / Lebanon; isff Berlin; Kulturama, Filmbasen, Alma Manus, Biskops-Arnö, Stockholms Filmskola, Arbetsförmedlingen Konst och Media in Sweden; Cineteca di Bologna, Università di Parma, Accademia Cinema Toscana in Italy; SWIFT (Sisters Working in Film and TV, South Africa).

EDUCATION

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| 2023-2024 | -GREEN CONSULTANT / Teach the Teacher Course GC-2023-NORDIC COURSE by the Hochschule der Medien Stuttgart (HdM Transfer und Weiterbildung Gesellschaft) 180 hours -TRAINING IN TEACHING AND LEARNING IN HIGHER EDUCATION (Högskolepedagogisk utbildning in Swedish, abbreviated to HPU) at the Stockholm University of the Arts, 7.5 credits |
| 2021-2015 | participation in Circle / Women Doc Accelerator; Torino Feature Lab; EAVE (European Audio-Visual Entrepreneurs) professional trainings for project development and networking organisations for audio-visual producers. |
| 2020 | Course in Artistic Research Methodology at Stockholm University of the Arts, 7.5 credits and in MA and PHD supervision at Stockholm University of the Arts. |
| 2010 | advanced training as creative and executive producer (at isff Berlin) |
| 2003/2006 | Ph.D.: Film Studies. Università degli Studi di Pisa; University of Reading; BFI and NFA. Title: <i>A Writer's Wave? Economy and politics of narration in the British TV and Film industry from 1956 to 1972 and the role of the authors</i> . Main subjects of dissertation: Drama Theory; Semiotics; Film Theory and Storytelling Economics // lecturing in storytelling and film history |
| 2000/2002 | scriptwriting class at Deutsche Film und Fernsehakademie in Berlin (dffb). |
| 1999/2000 | scriptwriting class at Scuola Nazionale di Cinema, Rome, Italy (interrupted after one year because accepted in Berlin) |
| 1999 | MA summa cum laude: Faculty Literature and Philosophy, specializing in Foreign Literatures and Languages, and Film Studies (at Università degli Studi di Pisa, Italy) Comparative thesis with the title: <i>Lo sguardo e la cosa. Visione, parola e cognizione in Peter Handke e Wim Wenders</i> . |
| 1996 | Research Scholarship offered by DAAD. Freie Universität Berlin. Theory of Literature, Film Criticism. |

WORK EXPERIENCE

as a professor / lecturer:

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| from Aug. 2018 | Associate Professor in Film and Media Production at the Stockholm University of the Arts / MA supervision – mentoring final works in documentary processes |
| since 2017 | Workshops in Packaging and Pitching, International co-productions for: Balamand Universitiy Beirut; Kulturama; Sisters Working in Film and TV, South Africa; Alma Manus, Filmbasen and Cineteca Bologna e Parma (Corsi di Alta Formazione), at the Tempo Documentary Festival and in Film Financing at Accademia Toscana del Cinema; Workshop Arbetsförmedlingen Konst och Media / Packaging and Pitching |
| 2016/2014 | lecturer in drama theory / creative producing and pitching at the Biskops Arnö Folkhögskola and Stockholms Filmskola |
| 2013 | Mentoring Filmfestival in Sarajevo / selected for Become A Co-Producer - Robert Bosch Stiftung; |
| 2012 | Mentoring for the Robert Bosch Stiftung at the Talent Trainings, Sofia Films Meetings |
| 2011/2008 | lecturer: scriptwriting / creative and executive producing at Filmakademie Kelle, Berlin |

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| 2009/2007 | visiting lecturer: screenplay writing and story telling (Università degli Studi di Pisa) // event manager / coordinator and lecturer at Filmfestival EuropaCinema, Viareggio, Italy. |
| 2006/2003 | lecturer: screenplay writing and story-telling, film history at the Università degli Studi di Pisa (teaching activity during PhD) |
| 2006 | lecturer: On-Line Seminar for Master School Drehbuch, Berlin |
| 2006 | lecturer: "drama theories & scriptwriting methods"/ master class in filmmaking, Scuola Romana S.r.l, Rome. |
| 2008/2006 | conception and organisation of events marking the anniversaries of the work of a number of particular filmmakers (ANNiversari) in Prato (Italy). F.i: J Vigo; R Rossellini e C Lizzani; J Tati; PP Pasolini; Dogma95 and so on. |

as a producer / production manager and coordinator / scriptwriter / co-production markets / trainings:

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| from Sept 2018 | freelancing producer for Fasad Production AB, Santi Fanti SrL, Escathon AB, Fellonica Film AB, Sweden (for latest productions see page 1) |
| 2023 | grant receiver – Swedish Research Council – communication of artistic research outside academia |
| 2021 | selected at the Doc Accelerator / Circle 2021. |
| 2018-2022 | Fund receiver from Media Creative Europe Slate Funding, SFI (Swedish Film Institute), Swedish Arts Grant Committee and Sundance Institute Fund and other project-related funds for different projects in development, production and postproduction. |
| 2019 | Sundance Doc Institute Grantee with <i>About the End</i> , by Cristina Picchi |
| 2019 | selected at the Torino Film Lab, Feature Lab with <i>About the End</i> , by Cristina Picchi. |
| 2017/2013 | selected for: EAVE (European Audio Visual Entrepreneurs) with the documentary and TV-series project <i>BOODOTCOM</i> , a coproduction with Nordisk Film Production Sweden; Production and financing consultant Nordisk Film Production for <i>Becoming Astrid</i> , by Pernille Fischer Christiansen and Media Application for <i>Charter</i> by Amanda Kernell; Consulting for Film Finances Sweden on completion bonds / co-productions with Germany Producer international documentaries <i>The Forgotten Army</i> by S. Astrup (funded by BKM and coproduced with BR, DR-K and Cine+, distributed by Salzgeber Medien); <i>Mirny Mining Town</i> by S. Pesapane, a co-production with Italy and Russia (selected for the Biennale College Venice) and <i>Bitter Apricot</i> , a co-production with Armenia, by EL. Volkmann; <i>Stories from the Debris</i> , by J. Rainsford, a co-production with Memento Film Sweden. Nomination for the Co-Production Prize for the Robert Bosch Stiftung - Berlinale Talents 2016 with A. Hattou's <i>Janitou</i> and 2015 with A. Mosbah and his <i>Once every week</i> , a co-production with Egypt. Producer dvlpmnt - doc-series: <i>Im Land der Venezianer</i> , for Prounen Film. script-consultant: <i>Hold me</i> by C. Agacikoglu, German-Turkish co-production. |
| 2016 | selected for the Producer's Network Marché du Film, Festival de Cannes |
| 2014 | participant in Documentary Campus with <i>Bitter Apricot</i> , by Eva Volkmann |
| 2014 | selected for the Co-Production Market Berlinale and Producer's Network Cannes |
| 2013 | Selected participant Dok-Incubator |
| 2013/2012 | Producer at Prounen Film (Berlin, Germany): i.a. <i>Max Beckmann</i> (theatrical release Piffli Medien, June 2013; TV release NDR/arte); <i>Landvillen der Toskana</i> (ZDF/arte); <i>Der Kampf um die Freiheit</i> (MDR/arte); Crossmedia Projects: <i>Wine-Dynasties in Europe</i> , <i>100 Architects</i> |
| 2012/2010 | Producer at Von Vietinghoff Filmproduktion, Sinafilm, Molly Aida (DE): i.a. <i>Constructing Sochi</i> , by S. Wurster, WDR - die story; Production consultant: <i>Like the wind</i> by M.S. Puccioni IT-FR-DE and K. Zanussi <i>The Foreign Body</i> (PL-IT); C. Von Wedemeyer's debut <i>Muster</i> , for the art Exhibition documenta 13 and 3sat; Production coordinator at Save Our Nature Media (documentary <i>Cotton Made in Africa</i> , by Z. Aladag); Philip Gröning Filmproduktion <i>Mein Bruder Robert</i> |
| 2011 | selected participant co-production market connecting cottbus |
| 2011 | selected for CRC (capital regions of cinema) / Berlinale |
| 2010/2009 | Production Coordinator, Cinecentrum Film und Fernseh Produktion GmbH, TV-Series <i>Soko Wismar</i> . |

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| 2008 | Selected for the Pitching Prize at FilmZ, Mainz, with <i>This Side of Paradise</i> , Production Coordinator, Studio Hamburg Produktion GmbH, for ZDF TV-Movie, <i>Mama kommt</i> , I. Kleefeld; |
| 2007 | Production Coordinator pre-production, i.p.s. international production services GmbH, Berlin Assistant to the Producer at WendersImages (Neue Road Movies), <i>Palermo Shooting</i> , W. Wenders. |
| 2006 | Concept Development and Research for a documentary, produced by Telemaz for Volkswagen <i>Faces</i> , director H. Ernst; Treatment re-write <i>PianoMania</i> , documentary by Oval Filmemacher |
| 2005 | Producer, documentary <i>Una Città. Un Simbolo. Una Scuola. Il Buzzi Di Prato</i> , A. Meucci / C. Ciolli; for Unione Industriale di Prato and the Buzzi Institute |
| 2004 | Production Coordinator at Schäng Productions, <i>Ausverkauft</i> , by W. Dienslage |
| 2003 | Script Development and Production Coordinator, documentary <i>Giuseppe e Giovanni</i> by P. Parwich, dogpool pictures, Berlin (funded by BKM) |
| 2002 | Script <i>Yesterday</i> , together with Suso Cecchi D'Amico (dffb diploma script). |

in the journalistic area :

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| 2008 | reporter for RTL Group Berlin, various boulevard formats. |
| 2007 | reporter for Deutsche Welle TV, Redaktion euromaxx. |
| 1994 | internship - free contributor at the German daily Kölner Stadt Anzeiger, (M Du Mont Schauberg Editorial Group) |
| 1996/1992 | steady and affectionate collaboration with the Cineclub Arsenale in Pisa and its magazine. |

recent publications:

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| 2024 | TEACHING AND LERNING DOCUMENTARY IN THE 21 ST CENTURY — GEECT — CILECT publishing (ISBN 978-619-7358-12-4 (paperback); ISBN 978-619-7358-13-1 (e-book PDF); ISBN 978-619-7358-14-8 (e-book ePub); ISBN 978-619-7358-15-5 (e-book mobi) |
| | DARKNESS MATTERS, VIS#12 (Nordic Journal of Artistic Research) |

languages:

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| Mothertongue | Italian and German |
| Excellent | English |
| Intermediate | Swedish |
| Basics | French, Spanish |