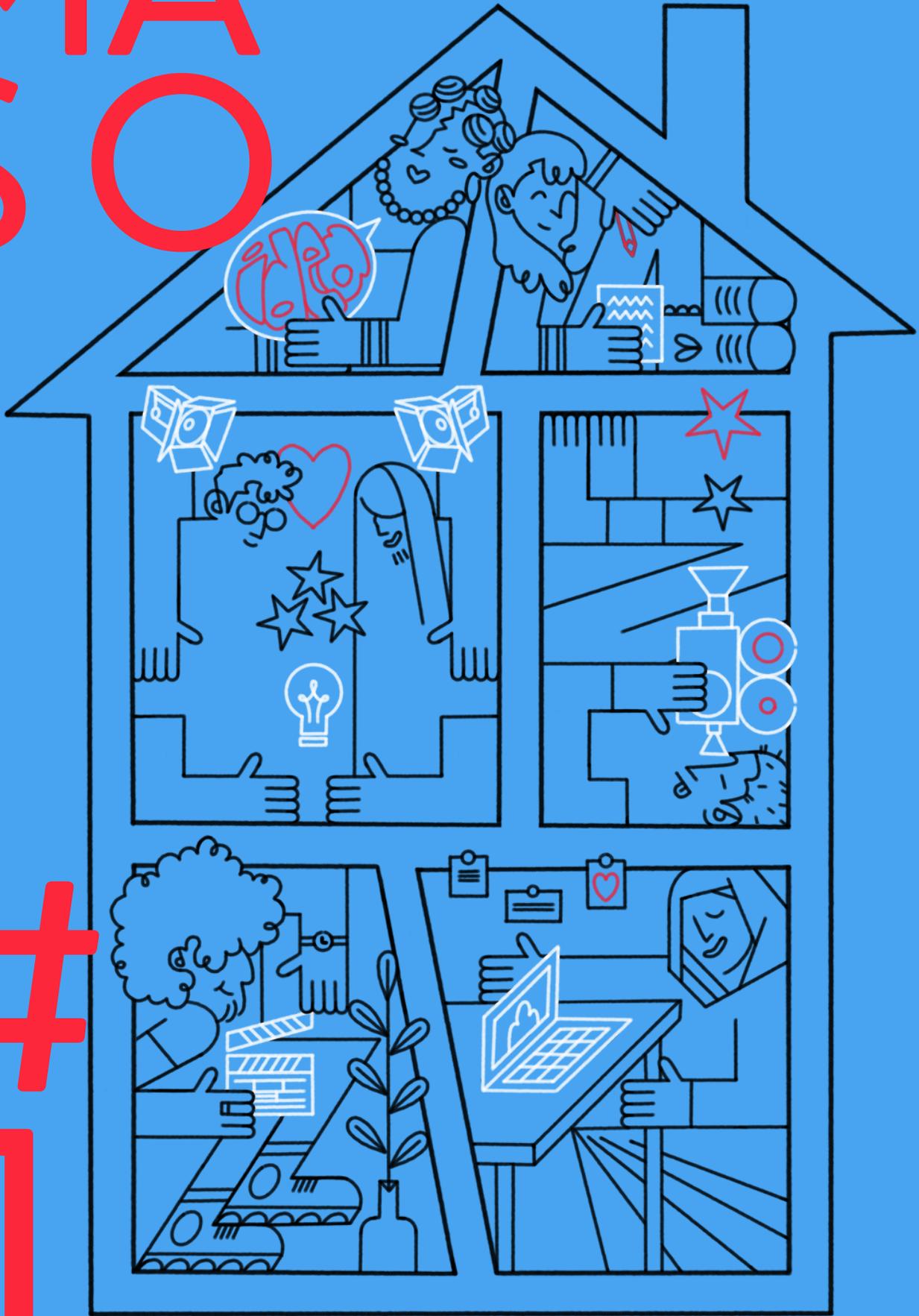


MA SO

#1



Short Film Training Programme

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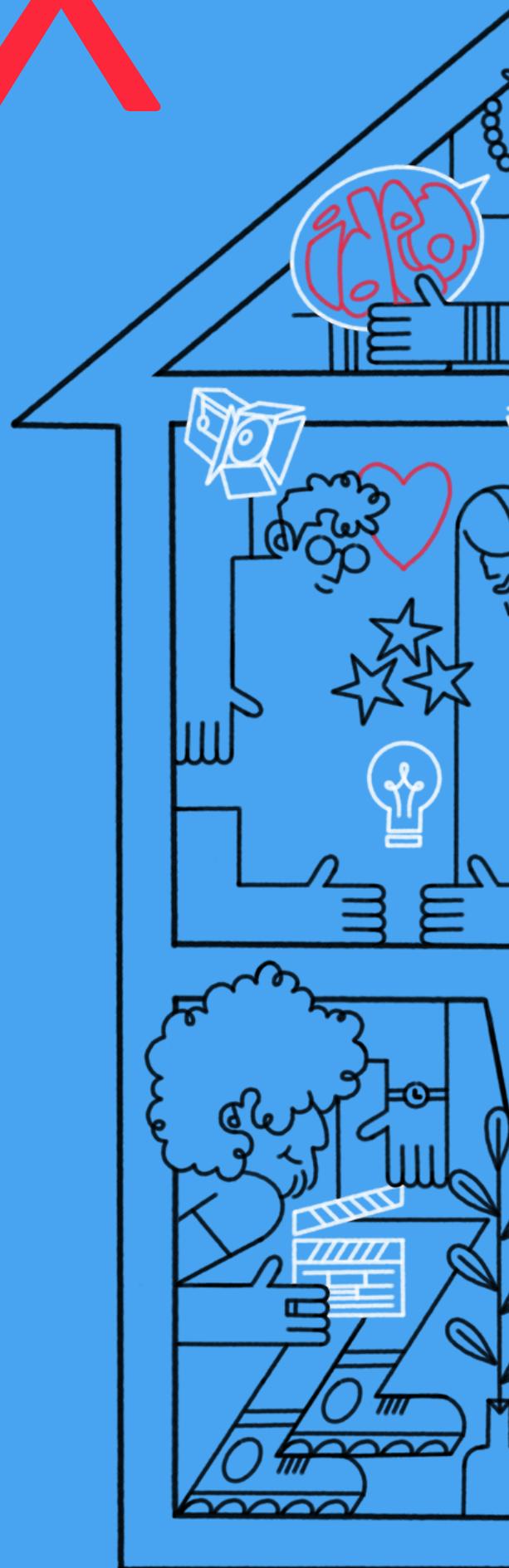
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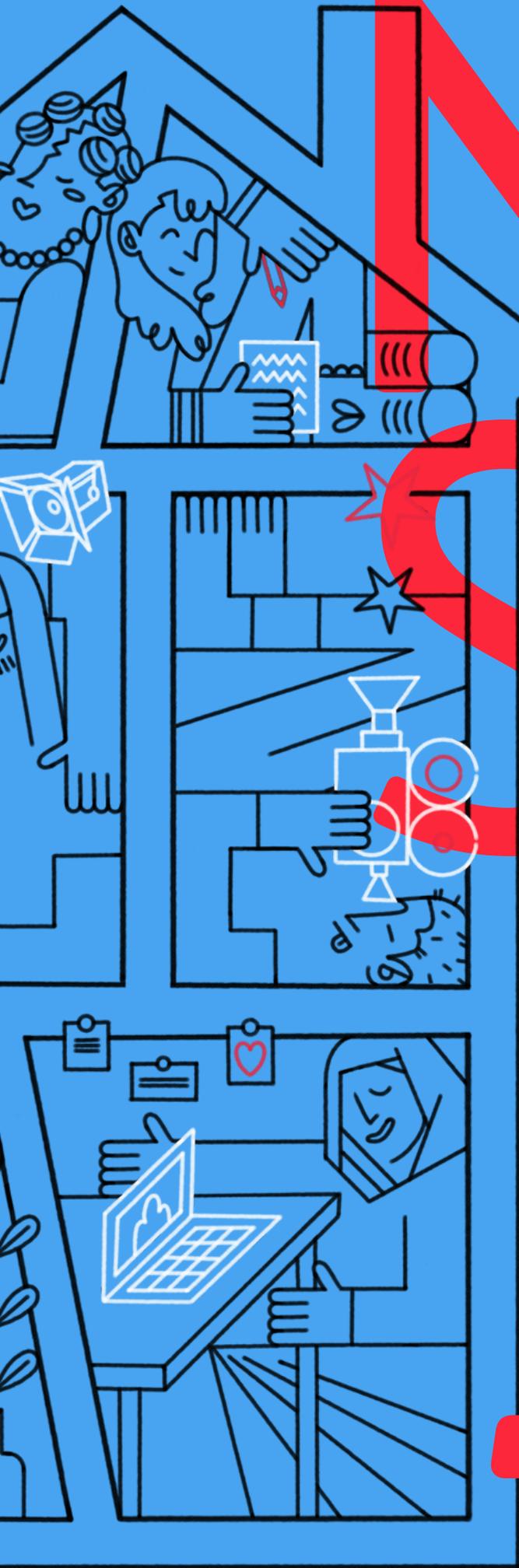
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MMA S.O.



PRESENT

Dear MASO Community,

On 8th April 2025, the MASO – Short Film Training Programme will present its first Pitching Event and the Launch of the second edition of the programme, MASO #2, at the FILMCLUB Capitol in Bolzano, Italy, during the Bolzano Film Festival Bozen 2025.

The MASO programme, initiated by IDM Film Commission Südtirol, Bolzano Film Festival Bozen, and with the support of the Cultural Departments of the Autonomous Province of Bolzano and several other local and international partners, is dedicated to nurturing the next generation of filmmakers through training, mentorship, and financial support. With a focus on diversity and inclusivity, MASO aims to empower filmmakers and promote stories from underrepresented communities and peripheral regions, helping them bring their unique voices to the screen.

We are delighted to showcase the outcomes of MASO #1, which received 132 applications from 45 countries worldwide. Out of these, 8 projects were selected to participate in the programme, representing Nepal, Federal State Hessen, South Tyrol region, Centre-Val de Loire region, Friuli Venezia Giulia region, North Norway region, Austria, Poland and Ukraine. Each creative team will pitch their own project, each with its own unique cultural and creative perspective, at the Pitching Event, offering a glimpse into the vibrant and innovative short films being developed within MASO programme.

We are also thrilled to announce that the renowned full-service post-production studio, PFX Italy, will award a special prize for the best pitch. The team with the most outstanding presentation will receive the "PFX Prize for Best MASO Pitch," which includes €5,000 worth of post-production services at PFX Italy.

Following the pitching sessions, the MASO #2 Launch will take place, with a detailed presentation of the Application Call for Projects. This second edition of the programme will offer ongoing support to emerging filmmakers, emphasizing cross-border collaborations and fostering industry recognition at prestigious festivals.

We would like to express our sincere gratitude to the fabulous tutors who made MASO #1 such a resounding success: Enrico Vannucci, Creative Advisor of MASO; the two Script Tutors, Iulia Ruginã and Ivan Bakrač; the two Production Tutors, Thom Palmen and Farnoosh Samadi; Wojciech Staroń, Tutor for Photography; Nuno Bernardo, Tutor for AI; and Djamila Grandits, Tutor for Diversity, Inclusion and Representation. Additionally, we extend our thanks to the members of the Advisory Board for their invaluable guidance and support: Sigrid Hadenius-Ebner, Marija Milovanovic, Anne Gaschütz, and Heidi Gronauer.

TATION

Last but not least, we would like to thank our partners who have made this project possible:

Arctic Film Norway; Austrian Economic Chambers - Film and Music Austria (FAMA); Autonomous Province of Bolzano/Bozen - South Tyrol; Bolzano Film Festival Bozen (BFFB); Ciclic Centre-Val de Loire; Federal Ministry Republic of Austria for Arts, Culture, the Civil Service and Sport (BMK/OES); FilmCamp Norway; Fondo per l'Audiovisivo del Friuli Venezia Giulia; Hellenic Film & Audiovisual Center - Creative Greece; Hessen Film & Medien GmbH; IDM Film Commission Südtirol; Italian Short Film Center; PFX Italy, Roma Creative Contest; Sentiero Film Factory International Short Film Festival; Talents Generator Factory; WeShort; ZeLIG - School for Documentary, Television and New Media Bolzano/Bozen

The MASO Industry Day 2025 aims to bring together filmmakers, producers, and industry professionals for valuable networking opportunities, alongside one-to-one meetings and screenings of local and international films. By fostering dialogue and collaboration, MASO continues to be a vital platform for emerging talents to grow and succeed in the global film landscape.

We are anticipating an inspiring day of creativity, innovation, and meaningful connections, setting the stage for the future of cinema across borders.

Looking forward to seeing you in Bolzano!

Best regards,

BIRGIT OBERKOFER

HEAD FILM FUND & COMMISSION - IDM FILM
COMMISSION SÜDTIROL

VINCENZO BUGNO

ARTISTIC DIRECTOR BOLZANO FILM FESTIVAL BOZEN

PROGRAM

It's already been a year since we launched the first edition of MASO from the stage of the Bolzano Film Festival Bozen.

The call for MASO #1 – open from April to June 2024 – exceeded all expectations: we received 132 project submissions from across the globe, confirming a widespread international need for dedicated spaces to develop short films as an autonomous and meaningful form of cinematic expression. The selection process took place in the summer of 2024, led by a jury of four professionals, which I coordinated, and resulted in the selection of eight projects. These stood out for their diversity in origin, style and approach, yet were united by a strong authorial vision.

The programme officially began in October 2024 and was structured around two intensive workshops. The first took place in November 2024 at Film Camp, in northern Norway, and focused entirely on story development, narrative structure and character work, with particular attention to each project's thematic and narrative universe. The second workshop, held just a few days ago here in Bozen/Bolzano/Bulsan in April 2025, addressed the key elements of pre-production, directing, mise-en-scène, cinematography, and promotional and visibility strategies. Its aim was to bring the scripts – developed between December 2024 and March 2025 under the careful guidance of our tutors – to a stage where they can be realistically produced.

Since October, MASO has also offered a series of seven online masterclasses, designed to explore some of the most relevant issues in today's short film landscape, while providing participants with practical tools and further opportunities. One masterclass focused on the use of artificial intelligence in creative audiovisual processes; another tackled the themes of diversity, equity and inclusion (DEI) within production practices; and the remaining five featured institutional partners of the programme, who presented in detail the funding schemes they offer in support of short film production.

AMME

I am extremely pleased with the success of the call in its very first edition and with the journey undertaken so far by the selected teams, who have shown remarkable commitment, openness, artistic maturity, and a strong ability to collaborate – one of the core values of our programme. They have greatly benefited from this development path. The first short films to emerge from this experience are expected in early 2026: the result not only of each individual group's work, but also of a collective, thoughtful and passionate process that looks to the future of short cinema with hope, integrity and vision.

A heartfelt thank you goes to the members of the selection committee, who read every submitted project with care and dedication, and who shared valuable reflections with me during a rich – and far from easy – selection process, given the high quality of the submissions received. My sincere thanks also go to the tutors, who accompanied the development of each project with generosity and expertise, and whose contribution was essential in helping the teams move forward. And finally, my deepest appreciation to each and every participant, for putting their whole selves into the development of their projects – their hearts, minds and creative vision.

ENRICO VANNUCCI
CREATIVE ADVISOR

IDM FILM COMMISSION SÜDTIROL UPCOMING FUNDING CALLS

2025

Call #2 – 06.05.2025

Call #3 – 16.09.2025

Counseling interview required prior to application.

FUNDING TYPES

Production

Development and Pre-production

Short Film

film.idm-suedtirol.com



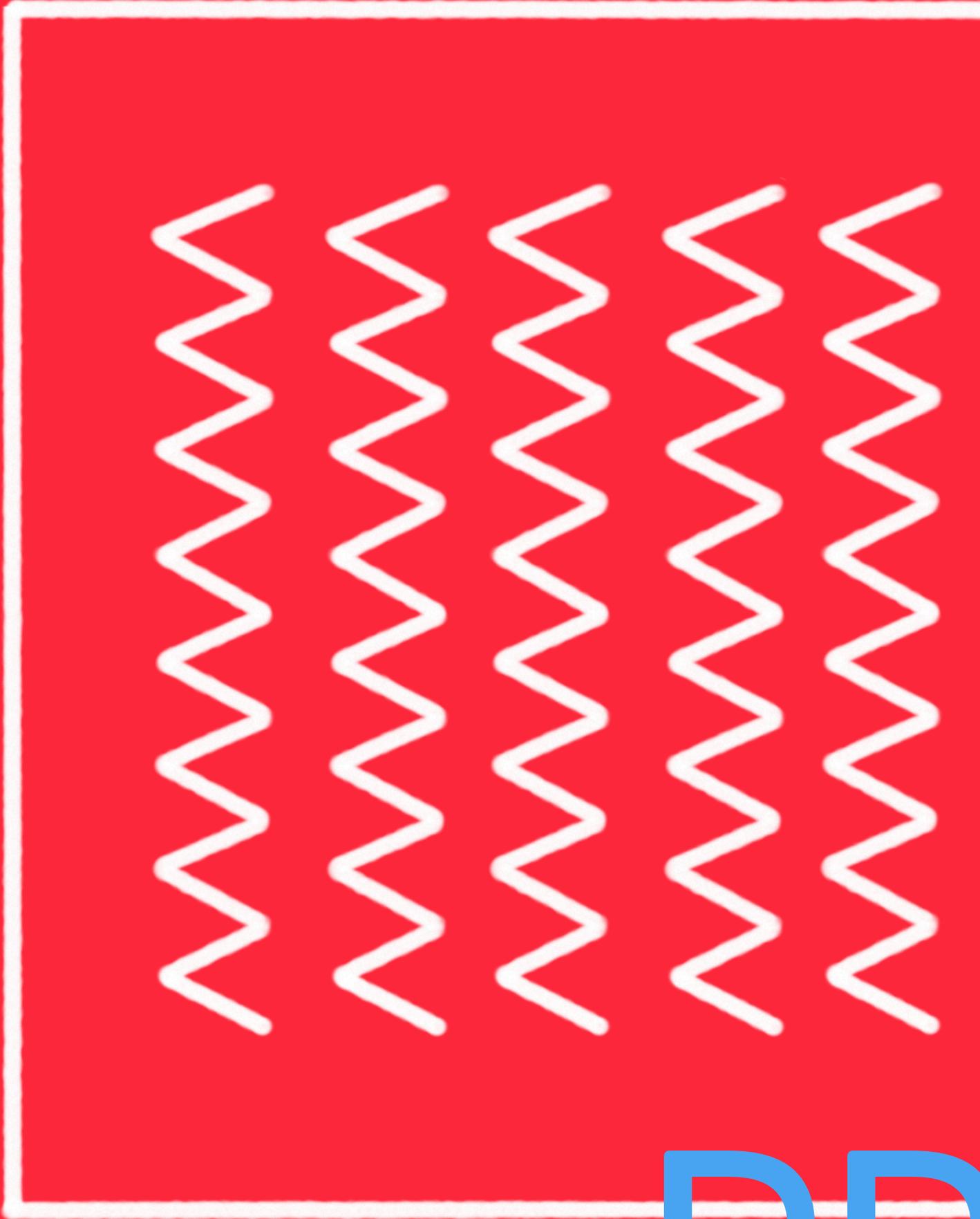
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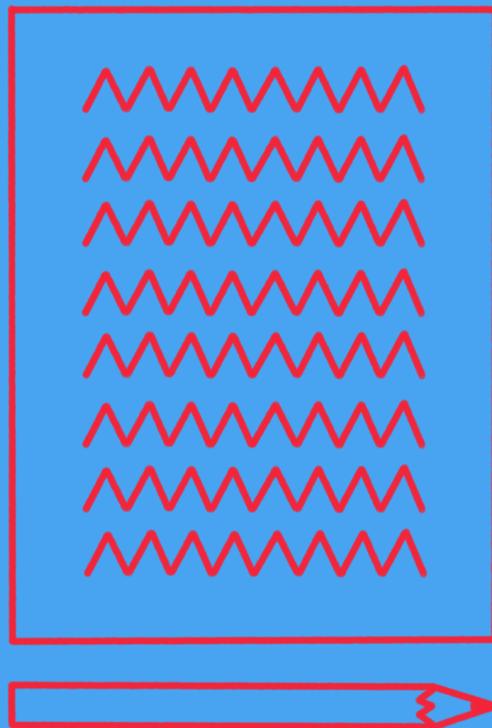
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Anita

GIULIA PALAIA, LUCA BEDINI, ITALY, 15'

Giulia Palaia studied architecture, graphic arts and design, moving between Venice, Paris and Milan. She approached cinema as an author, giving voice to a personal investigation, through the exploration of female figures in dialogue or in conflict with their own double. She wrote and directed two short films, Agriope and Due Madri. In 2023 she's been selected by IDM Film Funding to pursue a filmmaking mentorship she had with the script editor Isabella Weber. In 2024 she took part at the FortezzaDonna artistic residency at the Fortezza Fortress with the multimedia project Ius Sepulchri. She is now producing, together with producer Alessio Vasarin, her third short film, Tomorrow at dawn, and writing her feature film Delcisa.

BIO



Luca Bedini is a director, producer, and owner of Taiga, an Italian company that produces television and cinema documentaries and short movies.

BIO

COUNTRY OF ORIGIN: Italy
FILM GENRES: Sci-Fi, Drame
FILM TECHNIQUE: Rotoscope Animation
DIRECTOR: Giulia Palaia
SCREENWRITER: Giulia Palaia
PRODUCER: Luca Bedini
ESTIMATED COMPLETION: 10/26
ESTIMATED RUNNING TIME: 15 minutes
PRODUCTION COMPANY: Frabiatofilm
ESTIMATED BUDGET: 130.000 €
BUDGET IN PLACE: 7.000 €
PROJECT STAGE: Financing, Writing
LOOKING FOR: Additional Funding, Co-Producer, Distributor



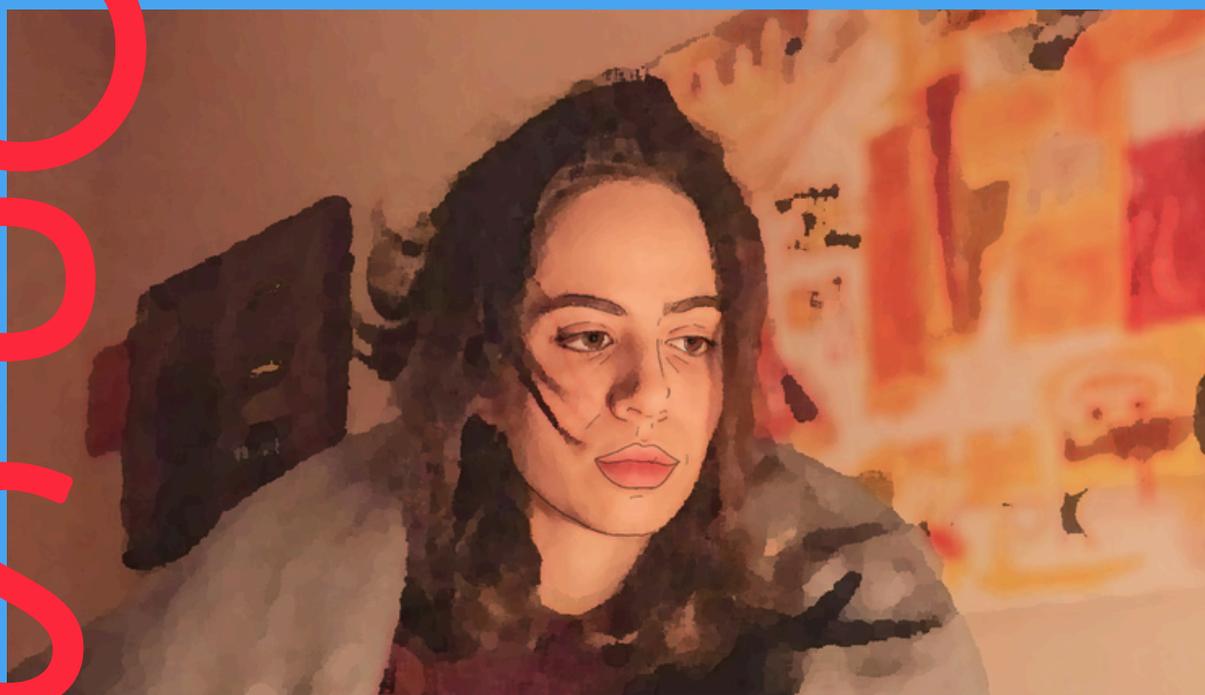
SYNONYMOUS

In a desolate Adriatic town abandoned to unbearable heat and sea pollution, 25-year-old Anita lives in isolation, drifting between work, compulsive scrolling and sleepless nights. Trapped in a monotonous routine, she reflects on the weight of the world's injustices and the childhood dreams she has long since abandoned.

Her solitude is interrupted when Olivia, a frantic neighbor, asks for help rescuing an injured stray cat. Reluctantly, Anita steps outside for the first time in ages, facing the oppressive midday heat. What begins as an errand turns into a surreal journey, through silent streets, a gas station and a hidden veterinary clinic inside an deserted town. There, she finds herself in an underground room where men and women are knitting and embroidering. Invited to join, Anita hesitantly follows their rhythm, finding unexpected solace in the movement of her hands.

Drifting between wake and dreams, she finally falls asleep.

When the cat is finally treated and the two girls can leave, the distant sound of the sea calls to Anita. Ignoring Olivia's warnings, Anita steps into the water, floating on her back as the sun sets, letting herself go at last.



GET IN TOUCH

Luca Bedini
Producer
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FILM STILL © Giulia Palaia
DIRECTOR'S PHOTO © Giulia Palaia
PRODUCER'S PHOTO © Luca Bedini

BUNK BUNK

ANE-MARTHA TAMNES HANSGÅRD, REGINA STEEN BERGMAN, NORWAY, 17'

Ane-Martha Tamnes Hansgård lives and works between Sápmi/Norway and Berlin. Identifying as a queer woman, her work explores the queer space, gender issues, marginalized social groups, and mental health. Her latest film, *Diagnonsense*, is a deeply personal story from her years in psychiatry. Through self-education and mentorship, she draws inspiration from her experiences and Sápmi/Northern Norway's landscapes. In 2011, she founded Mattima Films to bring her stories to life. Her roles in the company have ranged from scriptwriter/director to producer and managing director. She now focuses on her work as a scriptwriter and director, which has always been her professional focal point.

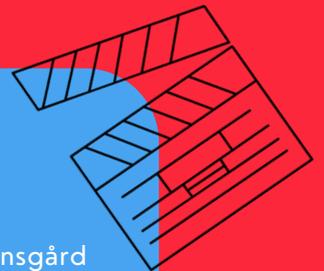
BIO



Regina Steen Bergman, 33, is a film director and photographer based in Oslo, originally from Harstad. She is educated in film and photography at NTNU in Gjøvik and FAMU International Prague. Over the past few years, she has worked with various artists and professionals on a wide range of projects, gaining experience across different roles in the industry. Regina enjoys exploring diverse themes in her work, often drawing on her own experiences and insights as a foundation for her storytelling. Regina has been active within the queer movement for many years both in many different roles and is currently a board member of Arctic Pride in Tromsø.

BIO

COUNTRY OF ORIGIN: Sápmi, Norway
FILM GENRES: Surreal Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Ane-Martha Tamnes Hansgård
SCREENWRITER: Ane-Martha Tamnes Hansgård
PRODUCERS: Regina Steen Bergman, Ane-Martha Tamnes Hansgård
ESTIMATED COMPLETION: 10/25
ESTIMATED RUNNING TIME: 17 minutes
PRODUCTION COMPANY: Mattima Films
ESTIMATED BUDGET: 90.000 €
BUDGET IN PLACE: 0 €
PROJECT STAGE: Writing
LOOKING FOR: Additional Funding, Distributor



SYNOPSIS

In *Bunk Bunk*, Maren-Kristine (MK), a pregnant queer woman in her mid-30s, returns to her childhood home after her father's death, grappling with her complex emotions and her two months pregnancy. Delving into her family's history in a bunker inherited from her father, MK confronts the legacy of her past, particularly her difficult relationship with her mother and her deceased father. She finds a wooden bust of her father and this sparks a deeply personal confrontation between the wooden head father and MK. A rave in the bunker serves as both a celebration and a backdrop for MK's internal struggle, culminating in a heartbreaking crisis when she experiences a miscarriage, ultimately forcing her to let go.



GET IN TOUCH

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FILM STILL © Ane-Martha Tamnes Hansgård
DIRECTOR'S PHOTO © Ane-Martha Tamnes Hansgård
PRODUCER'S PHOTO © Regina Steen Bergman

The Freezer

SURAJ PAUDEL, ABINASH BIKRAM SHAH, ANUP POUDEL, NEPAL, 15'

Suraj Paudel is a prominent Nepali writer, director, and editor. A Fellow of the CHANEL X BIFF Asian Film Academy and recipient of the 2022 Most Promising Filmmaker Award, his editing for *Lori* (2022) earned a Cannes Special Mention. He wrote for *Singha Durbar* (2016) and directed award-winning shorts like *One Mole of Water* and *AAMA*. A graduate of Oscar International College, Suraj now teaches there while preparing his feature debut, *Where the River Runs South*. The film, supported by ACF's Script Development Fund and selected for Global Media Makers LA and Asian Project Market (2023), highlights his impactful contributions to Nepali cinema.



BIO



Abinash Bikram Shah, a National Award-winning writer/director based in Nepal, is an alumnus of Locarno Filmmakers Academy, Berlinale Talents, and Asian Film Academy. He has written, directed, and produced short films that have participated at many International Film Festivals, including his short film *LORI*, which was nominated for Palme d'Or Short at Cannes Film Festival 2022, and won a Special Mention award. Abinash has recently finished production of his first debut film, which is in post production.

Abinash has previously written short and feature films that have made it to the international film festivals, including *Highway* (2012), which premiered at Berlinale, and *The Black Hen* (2015), which won the International Critics' Week at Venice International Film Festival. Abinash's most recent film as a writer, *Shambhala* (2023), has been selected in Main Competition at Berlinale 2023.

BIO

Anup Poudel is a Kathmandu-based producer passionate about films addressing democracy, global warming, and marginalized communities. A graduate of Oscar College of Film Studies and Busan Asian Film School, he has participated in prestigious programs like Asian Project Market, La Fabrique Cinema, and Global Media Makers. His short films have screened at Cannes, Venice, Busan, and more, earning recognition, including an award from Hillary Rodham Clinton. Recently, he completed three shorts and three features, currently submitted to festivals.



BIO

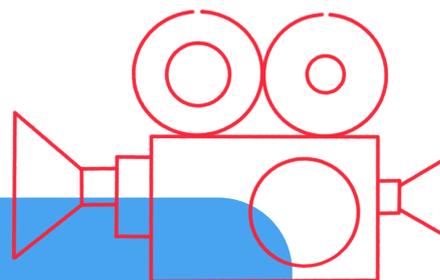
SYNONYMS

In a remote Nepali village, a freezer arrives, hailed as a divine gift promising salvation. The PRIEST (80s) leads the villagers in celebration as ELDERLY MEN (70s) gaze at it with hope. GOFLE (30s), a slow-witted chubby man, asks, "What if it doesn't work?" The elders, alarmed, jokingly try to stuff him inside, but he doesn't fit. "Too large... he'll go to hell," one mutters, sparking uneasy laughter. Gofle's question lingers, casting doubt.

As monsoon rains fall, the freezer becomes a symbol of fascination and fear. WOMEN (20s) whisper about who should inaugurate it, while SCHOOL KIDS dare each other to stay inside for social media fame. At night, drunk TEENS stash beers inside, celebrating a friend's migration. Slowly, their dreams of the same escape escalates into frustration of being stuck. When the freezer is found toppled, panic ensues. A ritual purges evil, but fear remains.

One day Gofle, determined to prove himself, squeezes inside the freezer, slamming the door shut. His laughter fades into panic as he realizes he's trapped. The hum of the freezer drowns his cries. The next day, the elders open it to find Gofle, frozen. The Priest checks him and solemnly whispers, "The freezer works." Relief spreads among the elders, their path to heaven secured, while the village confronts the cost of their salvation.



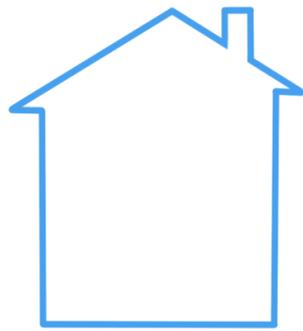


COUNTRY OF ORIGIN: Nepal
FILM GENRE: Dark Comedy
FILM TECHNIQUE: Live Action
DIRECTOR: Suraj Paudel
SCREENWRITERS: Suraj Paudel, Sailesh RC (LSM)
PRODUCERS: Abinash Bikram Shah, Anup Poudel
ESTIMATED COMPLETION: 12/25
ESTIMATED RUNNING TIME: 15 minutes
PRODUCTION COMPANY: UnderGround Talkies Nepal
ESTIMATED BUDGET: 30.000 €
BUDGET IN PLACE: 0 €
PROJECT STAGE: Financing, Writing
LOOKING FOR: Co-Producer, Distributor, Post-Production, Sales

GET IN TOUCH

Suraj Paudel
Director
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FILM STILL © Suraj Paudel
DIRECTOR'S PHOTO © Suraj Paudel
PRODUCER'S PHOTO © Abinash Bikram Shah
PRODUCER'S PHOTO © Anup Poudel



Howl

La voce del lupo

MARGHERITA PANIZON, SARAH PENNACCHI, ITALY, 15'

Margherita Panizon is an Italian filmmaker and screenwriter blending contemporary art and cinema. Born in Trieste in 1989, she studied Contemporary Cinema and Theatre at the University of Reading (UK) and later attended the Atelier del Cinema del Reale, FILMaP, in Naples. Her first documentary, *Non può essere sempre estate* (2018), premiered at the Rome Film Festival (Extra Doc MAXXI). As a participatory documentary instructor, she created *La vasca del capitone* and *Melarancholia*. Her fiction short film *Come le lumache* (2022) was selected for the International Critics' Week at the 79th Venice Film Festival. She is developing her debut fiction feature *Lo sconsigliato*, finalist for the Solinas Prize in 2020, and *VOICE*, developed during the IDM Racconti 2024 program.

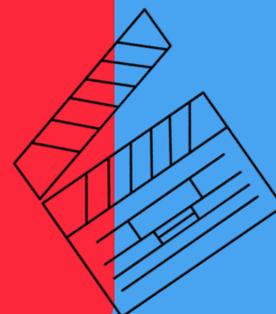
BIO



Sarah Pennacchi is an Italian producer who grew up in France and graduated in Modern History from the University of Rome 'La Sapienza.' She worked in asset management in Milan and London for four years before transitioning to the film industry in 2005. She founded Tico Film in Rome, with her first investment in *La vera leggenda di Tony Vilar*, which premiered at Tribeca. Sarah specializes in documentaries, including *Slow Food Story*, *Babylon Sisters*, and *La città che cura*. After ten years in London, she collaborated with UK companies and worked at the Italian Cultural Institute. In 2019, she joined the EAVE Producers Workshop. In 2024, her film *Jump Out* won at Festival dei Popoli. She's now developing three projects and working with Pilgrim on films by director Margherita Panizon.

BIO

COUNTRY OF ORIGIN: Italy
FILM GENRES: Drama, Coming of age
FILM TECHNIQUE: Live Action
DIRECTOR: Margherita Panizon
SCREENWRITERS: Marco Borronei, Margherita Panizon
PRODUCER: Sarah Pennacchi
ESTIMATED COMPLETION: 04/26
ESTIMATED RUNNING TIME: 15 minutes
PRODUCTION COMPANY: PILGRIM
ESTIMATED BUDGET: 70.000 €
BUDGET IN PLACE: 0 €
PROJECT STAGE: Financing
LOOKING FOR: Additional Funding, Distributor, Festivals

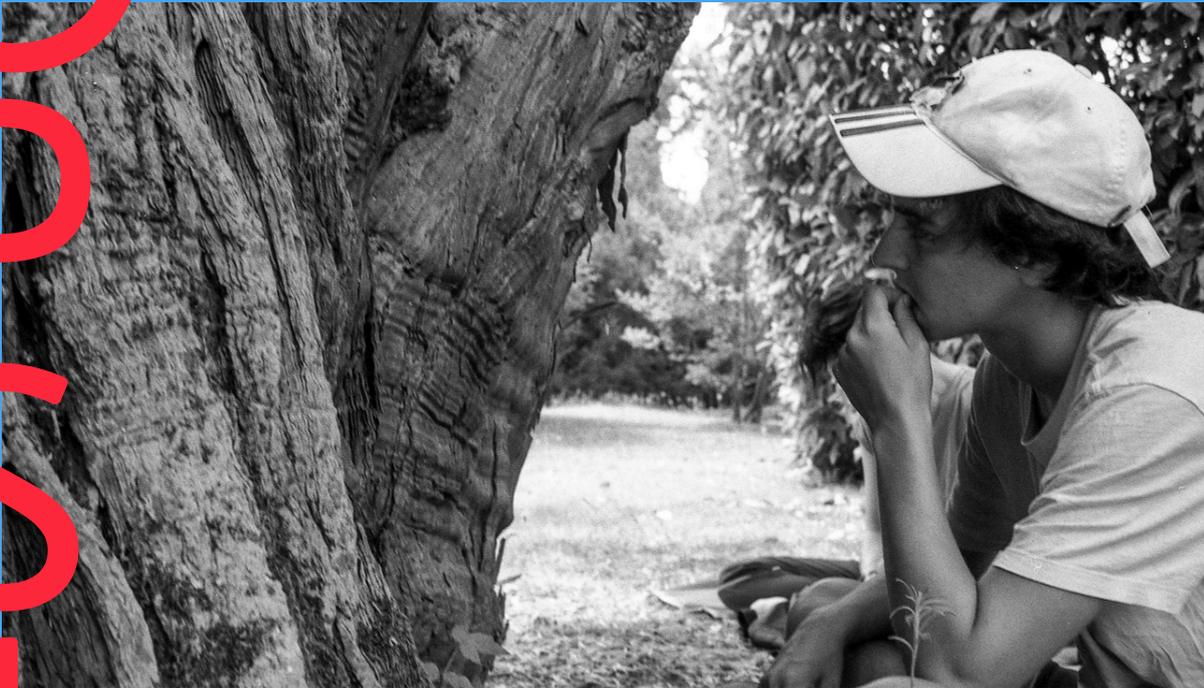


SYNONYMS

Nina, a restless teenager, lives with her parents in the countryside. She doesn't understand her father Giovanni's passion for recording nature sounds, such as the chirping of cicadas or the rustling of tree leaves. The relationship between Nina and Giovanni is strained, especially due to his illness, which is gradually shutting him down.

At home, her mother tries to pretend that everything is fine, while at school, Nina experiences the turmoil of her first love. Nina seeks balance, which she unexpectedly finds in something her father has always told her: the sound of nature. Gradually, she becomes more attuned to her father's passion, but in her own way. Nina learns that her father's dream has always been to record the howling of a wolf. Wolves howl only to find comfort in their solitude, and although her father is still with her, that same feeling begins to overtake Nina. This drives her to find the courage to let her father hear her recordings, and he is finally proud of her.

One night, however, his condition seems to take a turn for the worse. It may be the last time Nina sees him, but she cannot bring herself to cross the threshold of his room. She escapes into the woods and finds herself in a clearing, where she finally sees a wolf. It's a magical encounter that lasts only an instant: the wolf disappears into the forest, and only then is its howl heard. Nina records it: she may never see her father again, but she knows that from that moment on, she will not be alone.



GET IN TOUCH

Sarah Pennacchi
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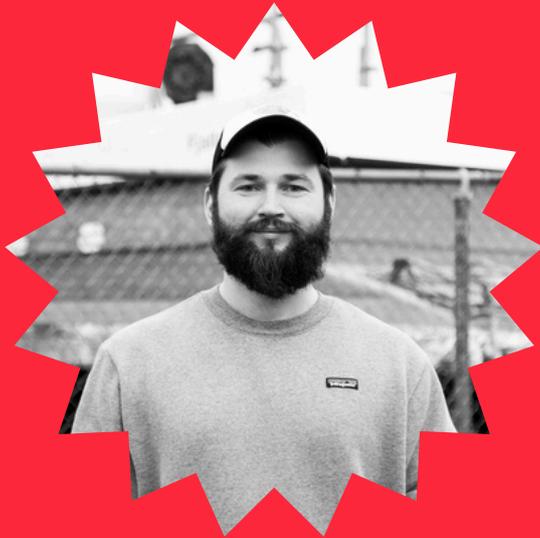
FILM STILL © Margherita Panizon
DIRECTOR'S PHOTO © Margherita Panizon
PRODUCER'S PHOTO © EAVE

I'm Not Nearly Cool Yet

ANASTAZJA NAUMENKO, MAKS PIŁASIEWICZ, POLAND, 15'

Anastazja Naumenko is a visual artist and director, whose main investigation focuses on intertwinement and co-relations between real and fictional worlds, hence most of their works are a mix of documentary and fiction. They are currently studying at die Angewandte in Vienna, Transarts department. Their first film "We hope you won't need to come back" was shown at more than 25 festivals around the world.

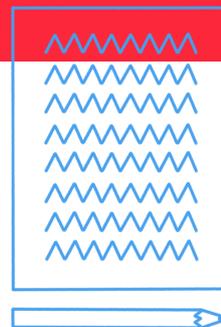
BIO



Maks Piłasiewicz graduated in Cultural Studies (Visual Anthropology) from Warsaw University. With a background in festival programming and production, he has worked with events like Reykjavík IFF, Warsaw Film Festival, and Cinema in Sneakers. He is a programmer for the Iceland Documentary Film Festival and ZUBROFFKA ISFF, and a coordinator for MDAG Industry at Millennium Docs Against Gravity. Since 2020, he has been a production manager and supervising producer at Animoon (Poland), overseeing international co-productions. In 2023, he founded his own film and event production company.

BIO

COUNTRY OF ORIGIN: Poland
FILM GENRE: Docufiction
FILM TECHNIQUE: 3D Animation
DIRECTOR: Anastazja Naumenko
SCREENWRITER: Anastazja Naumenko
PRODUCER: Maks Piłasiewicz
ESTIMATED COMPLETION: 05/27
ESTIMATED RUNNING TIME: 15 minutes
PRODUCTION COMPANY: BLURRED
ESTIMATED BUDGET: 113.000 €
BUDGET IN PLACE: 5.500 €
PROJECT STAGE: Financing, Pre-Production
LOOKING FOR: Additional Funding, Distributor, Festivals, Post-Production, Sales



SYNOPSIS

The Slavic Firebird, a variation of the Greek Phoenix, is bound to cycles of burning and rebirth—now reclaimed through a queer lens, interwoven with two Ukrainian queer archives from the mid-90s to early 2000s. Haunted by Soviet ghosts, Ania, a fiery-haired girl, moves through love and desire, setting herself ablaze in moments of passion. From an electrified first kiss to underground queer spaces, her flames reveal both tenderness and destruction. As the past tightens its grip, fire spreads, threatening to consume everything. Yet within the ashes, a new future fights to emerge.



GET IN TOUCH

Maks Pitasiewicz
Producer
mpilasiewicz@gmail.com

FILM STILL © Anastazja Naumenko
DIRECTOR'S PHOTO © Karolina Jackowska
PRODUCER'S PHOTO © Gunnlöð Jóna Rúnarsdóttir

Lifescore

ZORANA MUŠIKIĆ, LAURE DAHOUT, FRANCE, GERMANY, 18'

Zorana Muškić, born in Germany to Yugoslav parents, holds degrees in media studies, philosophy, visual arts, and photography. Her film career began in 1998 with a directing internship on Goran Paskaljević's "Cabaret Balkan." She has directed music videos, editorial works, and short films, while also serving as Creative Director for award-winning advertising projects. Zorana has directed case study films for NGOs in West Africa and taught film and photography workshops in Monrovia, Lagos, and Berlin. An alumna of the African Artists Foundation and Red Sea Short Film Klinik, she co-founded Mayana Films in Berlin with May Odeh in 2022. The company focuses on emerging talents who move audiences through bold, unique storytelling and impactful films. Zorana sees cinema as a creative tool for illuminating contemporary issues and inspiring social change.



BIO



After graduating in Literature from Paris Sorbonne/University of Sydney, Laure works for Le Pacte, at the Cultural Services of the French Embassy in NYC & Toronto, and for production companies in LA & Paris. In 2015, she does the Atelier Ludwigsburg-Paris for young producers, co-organized by La Fémis, Filmakademie Baden-Württemberg & NFTS, before creating Tiresias Films. She produces auteur-driven films that portray reality from an innovative point of view, paying particular attention to writing development & filmic experience. The company has positioned itself in France but also internationally with THOSE WHO REMAIN by Ester Sparatore, Visions du réel International Competition 2019, THE CRIMINALS by Serhat Karaaslan, Special Jury Award at Sundance 2021, shortlisted at the Oscars & Césars 2022. Laure is a EAVE, SPI, EWA, 50/50 & PARC member.

BIO

COUNTRIES OF ORIGIN: France, Germany

FILM GENRE: Dark Dystopia

FILM TECHNIQUE: Live Action

DIRECTOR: Zorana Muškić

SCREENWRITER: Zorana Muškić

PRODUCER: Laure Dahout

ESTIMATED COMPLETION: 01/26

ESTIMATED RUNNING TIME: 18 minutes

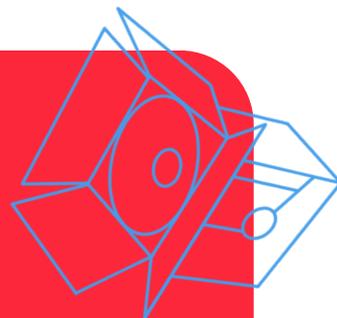
PRODUCTION COMPANIES: Tiresias Films, Mayana Films

ESTIMATED BUDGET: 85.000 €

BUDGET IN PLACE: 10.323 €

PROJECT STAGE: Financing

LOOKING FOR: Additional Funding, Co-Producer, Distributor, Festivals, Sales



SYNONYMS

High above a sprawling Megacity, Remi (32) sits across from Arif (46) in a sleek office. Tense but composed, he describes his dire situation – his daughter's costly medical treatment. Screens display the market rates for human lives. Arif explains how Remi's accident makes him ideal for "removal"—a premium payout for his family's future, but as emotions interfere, his professional façade begins to crumble.

A sharp clap interrupts. Schulz (53), a stern German supervisor, steps forward—revealing this as a training session with job candidates observing. He criticizes Arif's hesitation and demonstrates cold detachment as Remi begs for understanding. During a break, Arif approaches Remi, disturbed by his performance's authenticity. He didn't know Remi is a hired actor. Remi shrugs—it's just another job.

Later, Ursula (28), an ambitious trainee, impresses Schulz with her methodical dismissal of Remi's desperate appeals. He feels utterly dehumanized, the line between role and identity blurring.

In the final exercise, Arif follows protocol until Remi breaks script, challenging the system. Schulz reframes it as a lesson in emotional detachment while Ursula betrays disturbing excitement.

Schulz orders Remi to leave unpaid. As trainees exit, Ursula contemplates Lifescore's motto: "One life for the lives of many." Arif drifts through crowded streets, burdened. Elsewhere, Remi enters an audition room—ready for his next role.



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GET IN TOUCH

**Laure Dahout
Producer**

l.dahout@tiresiasfilms.com

FILM STILL © Zorana Mušikić
DIRECTOR'S PHOTO © Zorana Mušikić
PRODUCER'S PHOTO © Alice Kharoubi

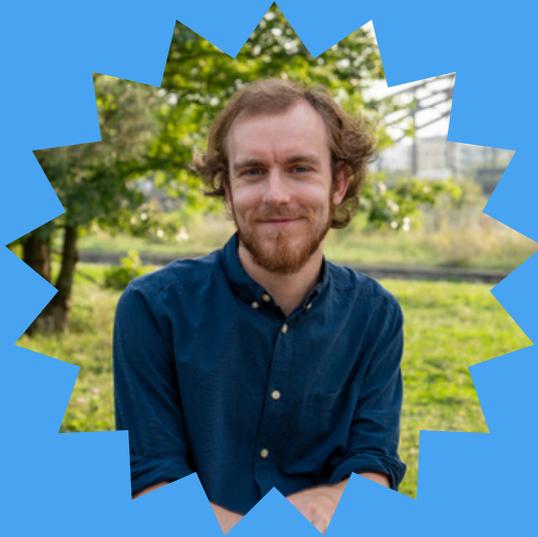
On Parting

ANGELA REGIUS, FELIX BAUSCH, GERMANY, 15'

Angela Regius is a filmmaker and author from Frankfurt, Germany. She studied Creative Writing at the Institute for Literature in Hildesheim and has won several prizes for her literary work. In the past, she studied Business Informatics in Mannheim, Darmstadt and Shanghai and worked as an IT Project Manager. During her studies in Hildesheim, she had first touchpoints with multimedia work and discovered her passion for filmmaking. Besides two narrative shorts, she also made several essay shorts and video installations. Her films have been shown at international festivals, e.g. the Filmfest Bremen, the Ami Corti International Film Festival and the B3 Biennale. Since finishing her Creative Writing degree in 2023, she has worked on short and feature films in different roles. In 2023, she joined Bildsturz Kollektiv e.V. and became a member of the board in 2024.



BIO



Felix Bausch, born in 1999, is a self taught film producer and director from Frankfurt, Germany. He began working as a camera assistant for shorts and commercials. Later, he supported other student projects as an assistant director and production manager. In 2019, he began his bachelor in theatre, film and media studies at Goethe University Frankfurt. Since 2021, he is co-founder and board member of Bildsturz Kollektiv e.V., a collective of young creative minds from the Hesse region that develops non-commercial projects and promotes the networking of regional filmmakers. With Bildsturz, he produced and directed several short films as well as the medium length film "LENZ", which was funded by Hessen Film & Medien in 2023. Following his strong belief in the necessity of a more sustainable film industry, Felix finished his training at HdM Stuttgart as certified green consultant in 2024.

BIO

COUNTRY OF ORIGIN: Germany

FILM GENRE: Drama

FILM TECHNIQUE: Live Action

DIRECTOR: Angela Regius

SCREENWRITER: Angela Regius

PRODUCER: Felix Bausch

ESTIMATED COMPLETION: 01/26

ESTIMATED RUNNING TIME: 15 minutes

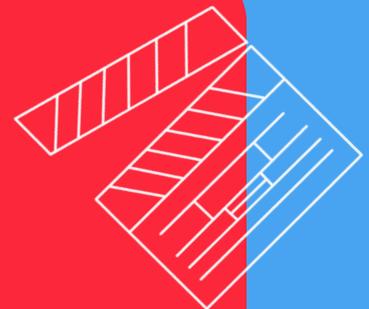
PRODUCTION COMPANY: Felix Bausch

ESTIMATED BUDGET: 79.000 €

BUDGET IN PLACE: 2.000 €

PROJECT STAGE: Financing

LOOKING FOR: Additional Funding, Composer, Distributor, Editor



SYNONYMS

2010: Kleo and Linda (11 y/o) are dancing at a wedding. Fifteen years later, Linda is visiting Kleo for the first time in a new city. Even though they now lead different kinds of lives, they both still value their friendship. Kleo wants to show Linda her neighborhood. At a night flea market she exchanges glances with a guy. It's just a mindless flirt and soon Kleo and Linda leave for the rooftop, where they recall old memories. Later, while on the way to a party, they are assaulted – by the same man Kleo flirted with earlier. In the aftermath they are not physically hurt, but they both struggle to cope and to find common ground. Kleo wants to go to the police to report the incident. Linda disagrees – it would be more strain than reward. She just wants to go home. Even though Kleo understands, she insists they can't let their evening be ruined. Later, at the party, it becomes clear that they are hurting each other with their respective thoughts and actions regarding the incident. The next morning, Linda tells Kleo that she is going home early using a work emergency as an excuse. At a gallery event Linda wanted to join, Kleo is alone. There she sees the assaulter again, he is a visitor at the event. When she tries to confront him, he smiles at her, pretending he does not recognize her. Fifteen years earlier, back at the wedding: Linda notices that she is being observed by two boys while dancing. She stops. Kleo switches places with her to shield her from the boys' view.



GET IN TOUCH

Felix Bausch
Producer
hallo@felixbausch.de

FILM STILL © Angela Regius
DIRECTOR'S PHOTO © Felix Bausch
PRODUCER'S PHOTO © Angela Regius

Von Sinnen

ANOUK SHAD, MELODY ALIA MICMACHER, AUSTRIA, 15'

Anouk Shad is a producer, writer, and entrepreneur of Austrian and South Sudanese descent. She began her career at Terra Mater Film Studios, working on projects such as *The Ivory Game*, executive produced by Leonardo DiCaprio. Currently, she is developing her feature film, *Río Masacre*, selected for the Austrian Film Institute's Talent Lab. Anouk co-founded *Gewächshaus*, Austria's first and the DACH region's largest network for BIPOC filmmakers, championing film as a path to a more just society. She is an alumna of Realness Institute's Creative Producer Indaba and a member of the European Film Academy.

BIO



Melody Alia Micmacher is a Franco-Moroccan filmmaker and producer who grew up in a small village in Burgundy. She moved to London to study at Central Saint Martins, where she nurtured her passion for art and film. Now based in Berlin, she collaborates as an independent producer with Netflix (Spain & Greece), ZDF/ZDF Zoom, and ARTE. Her latest documentary series, *Digital Empire*, was nominated for *Der Deutsche Fernsehpreis* in the "Best Documentary Series" category. Her short films have screened at Festival d'Agadir, Images Festival, New York Film Festival, Sheffield Doc/Fest, and Oberhausen. For the past three years, she has also been part of the video production and design team for the performance piece *Ophelia's Got Talent* (Florentina Holzinger), playing to sold-out audiences across Europe.

BIO

COUNTRIES OF ORIGIN: Austria

FILM GENRE: Drama

FILM TECHNIQUE: Live Action

DIRECTOR: Anouk Shad

SCREENWRITER: Anouk Shad

PRODUCER: Melody Micmacher

ESTIMATED COMPLETION: 03/26

ESTIMATED RUNNING TIME: 15 minutes

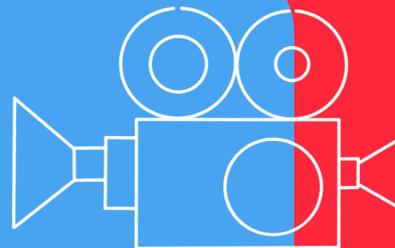
PRODUCTION COMPANY: Gewaechhaus

ESTIMATED BUDGET: 80.000 €

BUDGET IN PLACE: 30.000 €

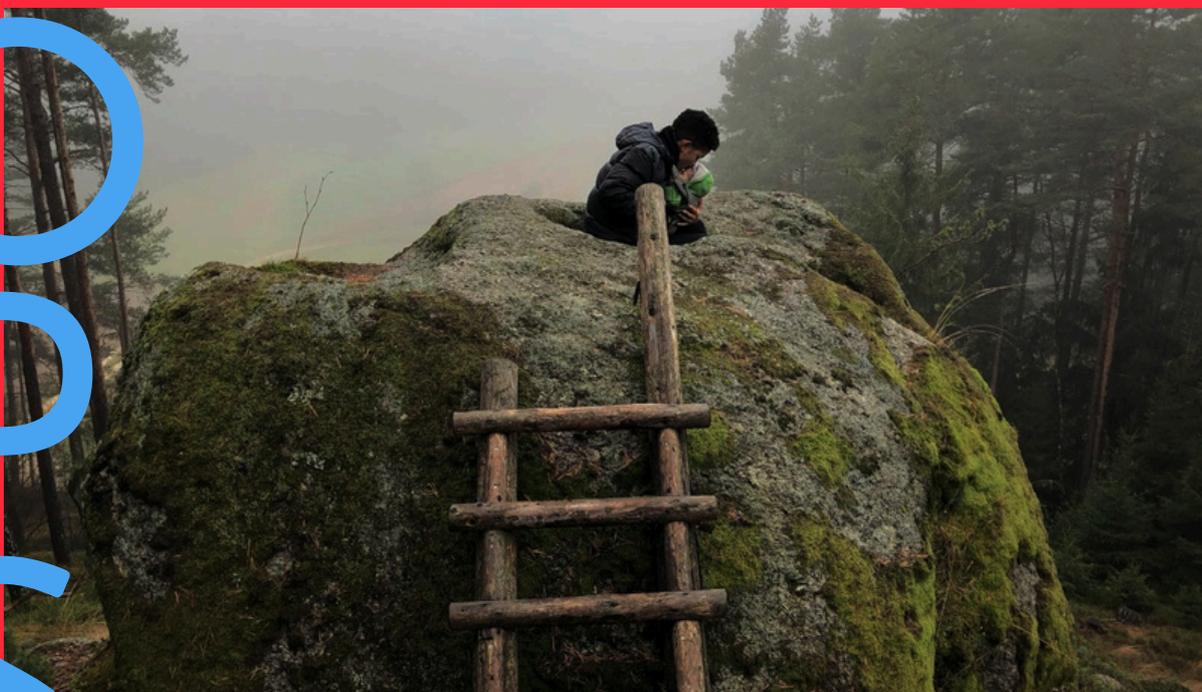
PROJECT STAGE: Financing

LOOKING FOR: Additional Funding, Co-Producer (TBC), Distributor



SYNOPSIS

Aria a black Austrian new mother, attends a lavish garden party by her partner Jakob's parents to celebrate the arrival of their grandchild, Luce. Nestled deep in the Austrian countryside, Aria finds herself thrust into a world of privilege, feeling isolated, exoticized, and unseen. Everyone fawns over Luce, while her recovering body is scrutinized and Luce's skin tone discussed, her concerns dismissed by Jakob. Sleep-deprived, she starts questioning herself. When Aria discovers the family secretly planning to go behind their backs to install their will and explicitly ignore her and Jakob's wishes for their child. A shift happens within her. She realizes — this is about control. And this will stop here. It's time to step up and be the woman and mother she wants to be.



GET IN TOUCH

Melody Micmacher
Producer
melody.micmacher@gmail.com

FILM STILL © Anouk Shad
DIRECTOR'S PHOTO © Eric Asamoah
PRODUCER'S PHOTO © Melody Micmacher

ZeLIG – A Hub for Documentary Training and Co-Creation



As a documentary film school and training center, we provide a space for co-creation, cultural exchange, and professional growth within an international environment. Our programs connect emerging talents and industry professionals from around the globe, promoting collaboration and innovation in documentary filmmaking.

Storytelling lies at the heart of everything we do. We assist filmmakers in refining their voices, enabling them to craft compelling

narratives that resonate with audiences. Through experimentation with various formats - traditional documentaries, cross-media storytelling, animation, immersive experiences, and serious games - our participants challenge the boundaries of documentary language and discover new ways to engage with reality.

ESoDoc – European Social Documentary

is an intensive training initiative for filmmakers, producers, journalists, and media professionals seeking to develop documentary and cross-media projects with a strong social impact. Supported by Creative Europe, ESoDoc connects participants with leading industry experts

and provides a dynamic environment to explore new storytelling formats, audience engagement strategies, and innovative production models. By experimenting with emerging media and technologies, participants learn to amplify the reach and effectiveness of their stories, achieving a real impact on society.



Our **three-year training program** provides aspiring documentary filmmakers with a solid foundation in directing, cinematography, and editing. Through a hands-on curriculum and mentorship from active professionals, students gain direct industry experience and build a strong international network from the start of their careers.

Beyond these core programs, ZeLIG engages in specialized training initiatives in partnership with its extended network, both locally and internationally. Whether through workshops, collaborations, or industry events, we aim to create meaningful learning opportunities that support the evolving needs of documentary professionals at every stage of their journey.

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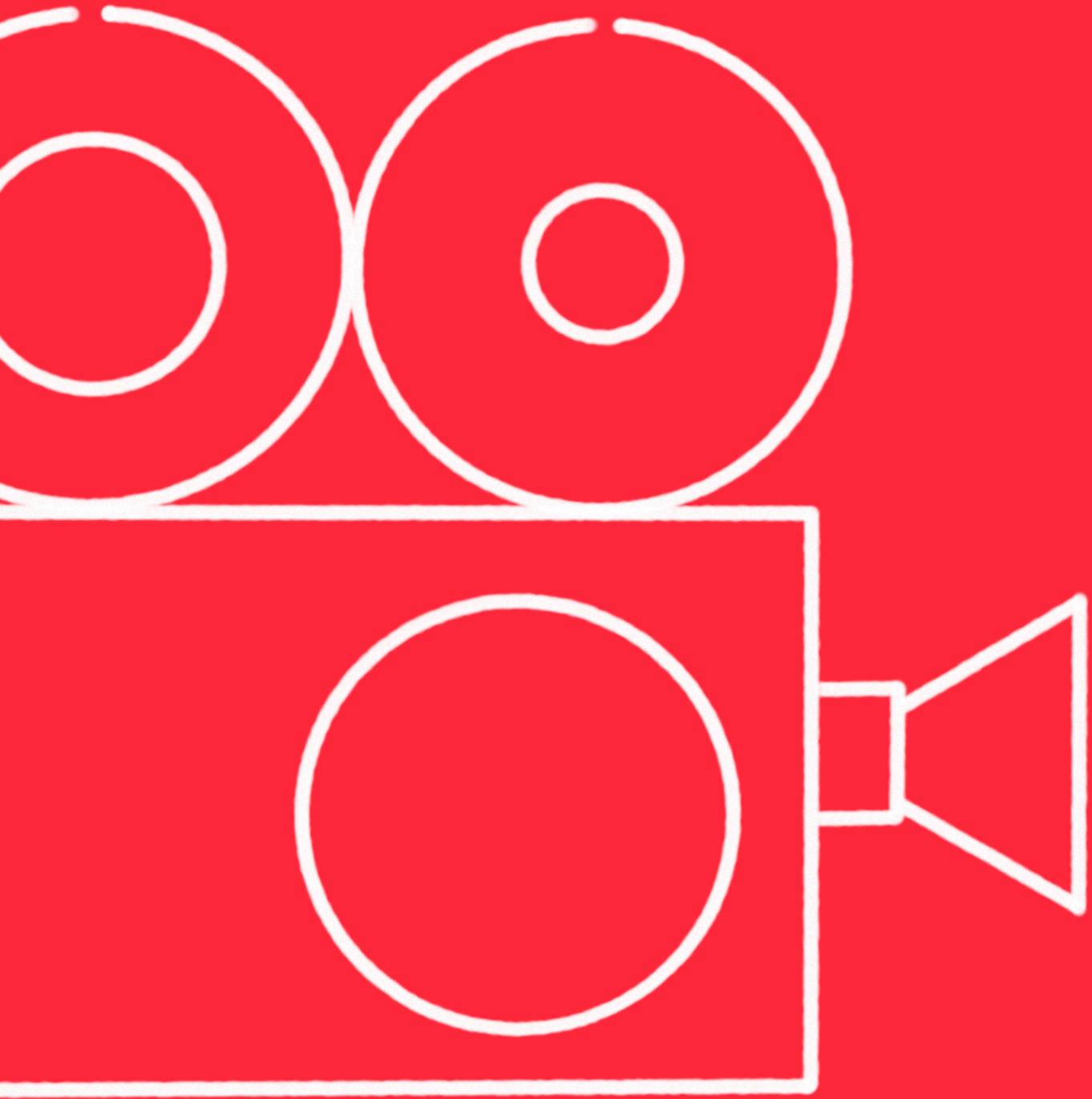
NETFLIX

PlayStation.

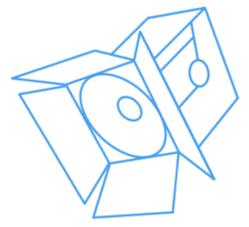
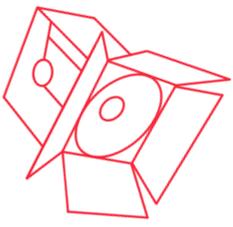
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AKERS



BORIS DESPODOV

Boris Despodov is a producer and director whose films have received recognition in some of the world's most celebrated film festivals. His debut film, *Corridor #8*, was awarded at the 58th Berlinale. He worked with the Italian film icon Claudia Cardinale in *Twice Upon A Time In The West*, her first leading role in a decade. The film was screened in MoMA in New York and has been acquired for US distribution.



UBALDO GIUSTI

Ubaldo Giusti was born in Modena in 1991, and legend has it that his namesake grandfather was a horse tamer, capable of riding two at once while standing. His work revolves around *Keep Digging* and the search for the true self, which he describes as his metaphorical horses. Every day, he strives to uncover the legacy of stories that need to be continued.



INJA KORAĆ

Inja Korać graduated in Political Science and Journalism from the Faculty of Political Science in Zagreb and holds an MA in Audiovisual Management from the Media Business School, MEGA Plus, Spain. She worked as a producer and programmer for film festivals in the region for 15 years (Zagreb FF, Motovun FF/Cinehill; IDFF Beldocs). In 2022 she launched a production company Cobra Chicks. She has a background in cinema distribution, worked as a cinema programmer for 7 years, finished an internship in Dogwoof London and worked for Taskovski Sales. She is a member of the Croatian producers association, Filmmakers Association of Croatia, and a representative at FIAPF.





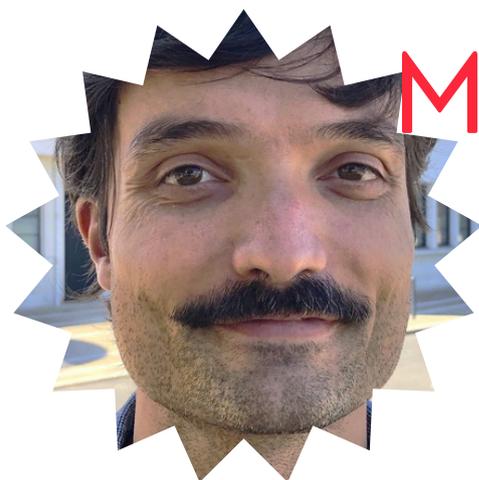
MARIANNA MANILI

Marianna Manili lives in Rome, where she graduated in Visual Communication Design from IED in 2017. She works as a distributor at Gargantua Film Distribution, a distribution and sales agency focused on promoting auteur short films that break the boundaries of traditional narrative, and as a communication coordinator at the film production company Il Varco.



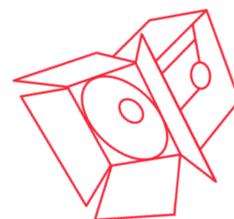
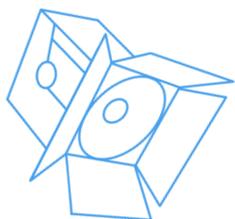
NATÁLIA PAVLOVE

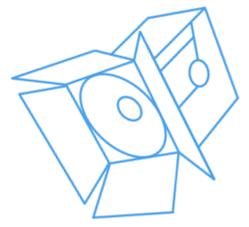
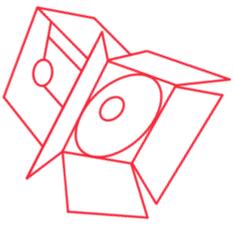
Natália Pavlove is a Czech-based producer and an alumna of IDFA Academy, EAVE, and EURODOC. She is the founder of Other Stories, through which she produced the award-winning short film Vinland and the Czech-Lebanese-Qatar co-production Sea Salt, both showcased at prestigious international film festivals. She is currently developing projects in collaboration with emerging directors and partners across Europe, the Middle East, and Africa. She was also nominated for the Czech National Film Awards.



MARTIN PERRIN

Martin Perrin worked for several years as a documentary filmmaker and film development executive. He is currently commissioning documentary features, fiction and animation short films for BipTV, a local TV channel based in Central France with a keen eye for contemporary art, social issues and new talents from Europe and beyond. Recent short films commissioned include Beza Hailu Lemma's Alazar (Semaine de la Critique - Cannes 2024), Rand Beiruty's Shadows (Mostra di Venezia 81 / Annecy 2025), Loïc Espuche's Yuck ! (Best Animated Short Film Oscar 2025 Nominee and César 2025 winner). He is a member of both CNC Selective Documentary Film Commission and CNC Selective Short Film Commission.





QUERALT PONS SERRA

Queralt Pons Serra is an international sales agent and consultant. She is one of the founder partners of MoreThan Films, representing a diverse catalogue of daring and unique shorts and feature films. She is an alumna of Next Wave 2020, Locarno Industry Academy 2021 and Berlinale Talents 2024.



JANA RIEMANN

Jana Riemann is a German-Ukrainian film programmer and cultural worker. She has been working in the film festival industry since 2015 and has an academic background in film studies. Currently, she is part of the Berlinale Shorts selection committee and a programmer at Docudays UA and the Ukrainian Film Festival Berlin.



JULIA SCHUBIGER

Julia Schubiger is a Swiss producer and programmer. She has worked for festivals such as Locarno, Fribourg, Neuchâtel, and Geneva and still curates for some. Since 2023, she has been a producer at Langfilm in Zurich, working on shorts and features, both documentaries and live-action.





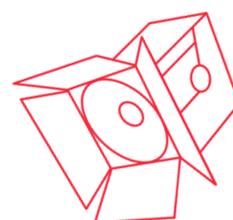
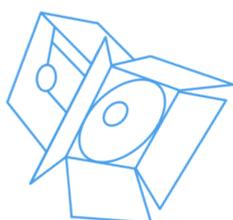
WIM VANACKER

Wim Vanacker is a consultant, creative advisor, programmer, curator and tutor for many workshops, film festivals and projects in development. He is a member of the Selection Committee for the Official Short Film Competition of the Cannes Film Festival, he works as an Editorial Consultant for the First Cut Lab and is the curator and editing consultant of the Works-in-Progress Showcase at the the Red Sea Souk, which is part of the Red Sea International Film Festival.

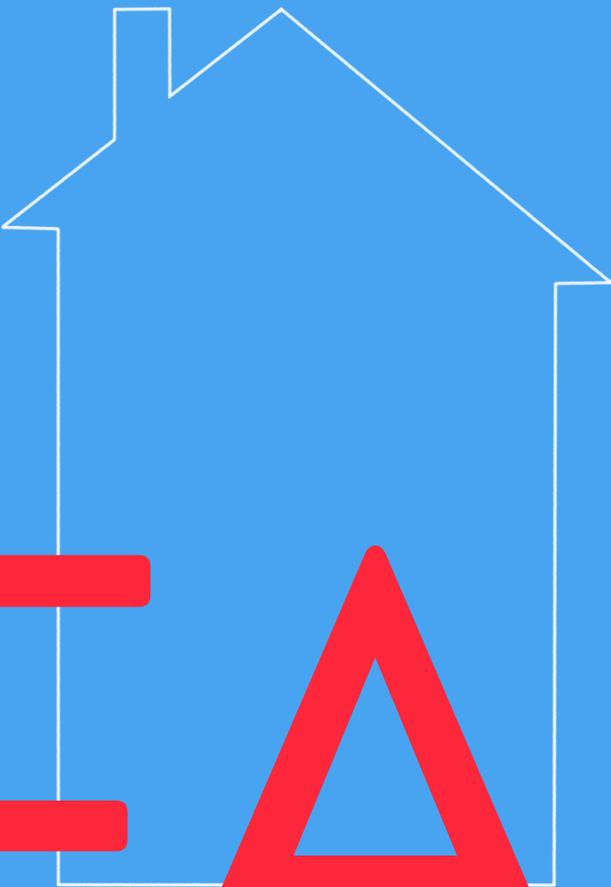


CARLA VULPIANI

Carla Vulpiani – (b. 1989 – Adriatic coast) Lives in Ireland and Italy. She works as a studio and production manager for the Dublin-based animation studio 'and maps and plans', and founded her own company Adriatic Hood. She also serves the role of Short Film Advisor for Venice International Film Festival and Manager of Animation Content at MIA | International Audiovisual Market in Rome.



TEAM

A white outline of a house with a chimney, positioned behind the word 'TEAM'. The house outline is centered horizontally and its base is aligned with the top of the letters. The chimney is on the left side of the roof. The word 'TEAM' is written in a bold, red, sans-serif font, centered horizontally below the house outline.



VINCENZO BUGNO
Head of Studies



RENATE RANZI
Project Coordinator



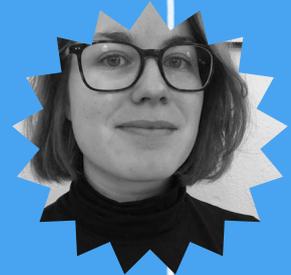
JASMIN SCHENK VITALE
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ENRICO VANNUCCI
Creative Advisor and
Selection Committee



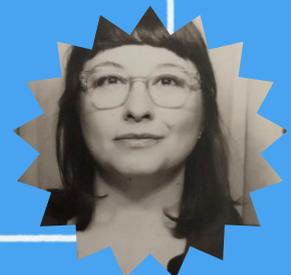
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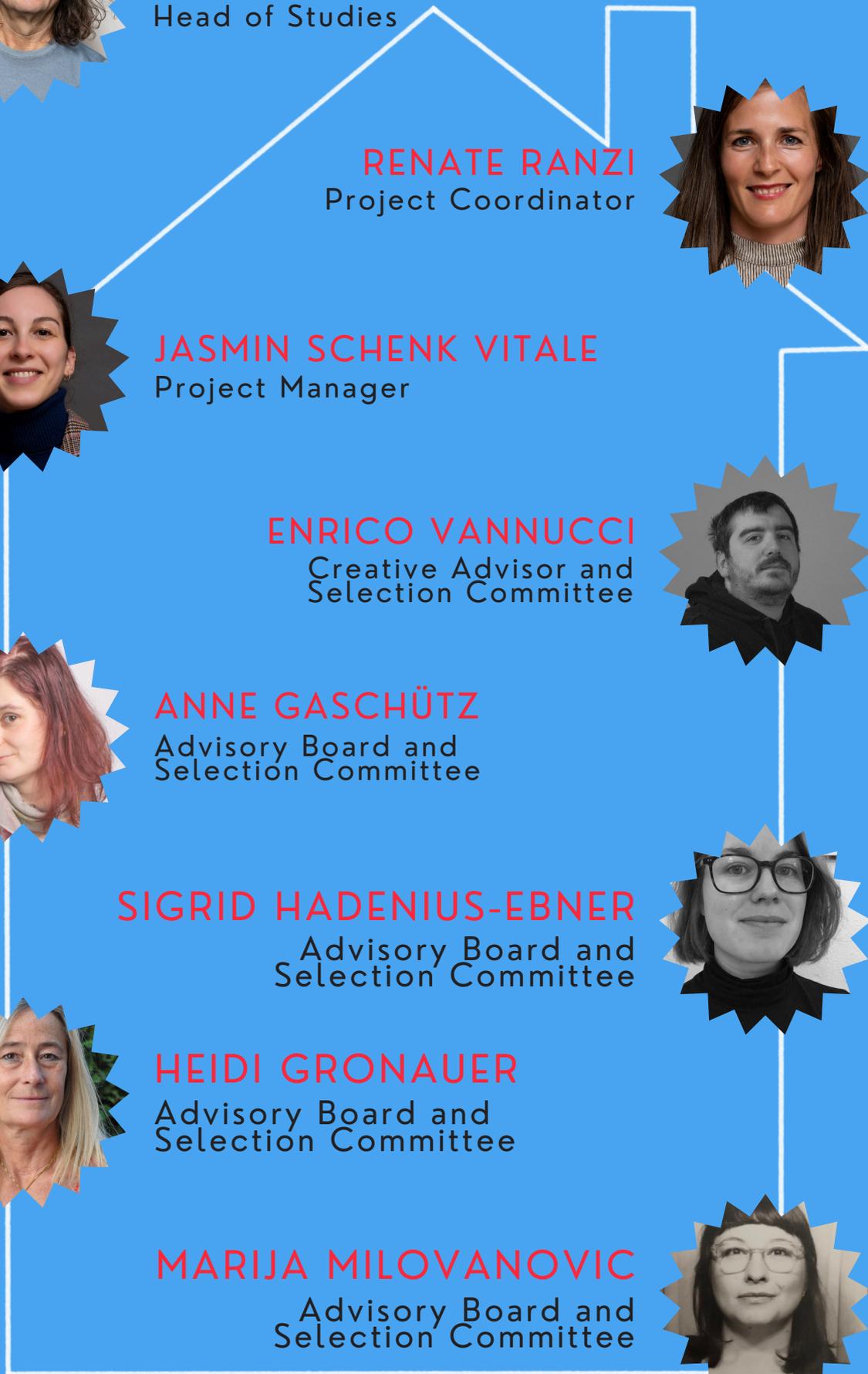
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MARIJA MILOVANOVIC
Advisory Board and
Selection Committee





IULIA RUGINĂ
Story and Script Writing Tutor



IVAN BAKRAČ
Story and Script Writing Tutor



THOM PALMEN
Production Tutor



FARNOOSH SAMADI
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GIANBATTISTA CIABATTI
Graphic Designer

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