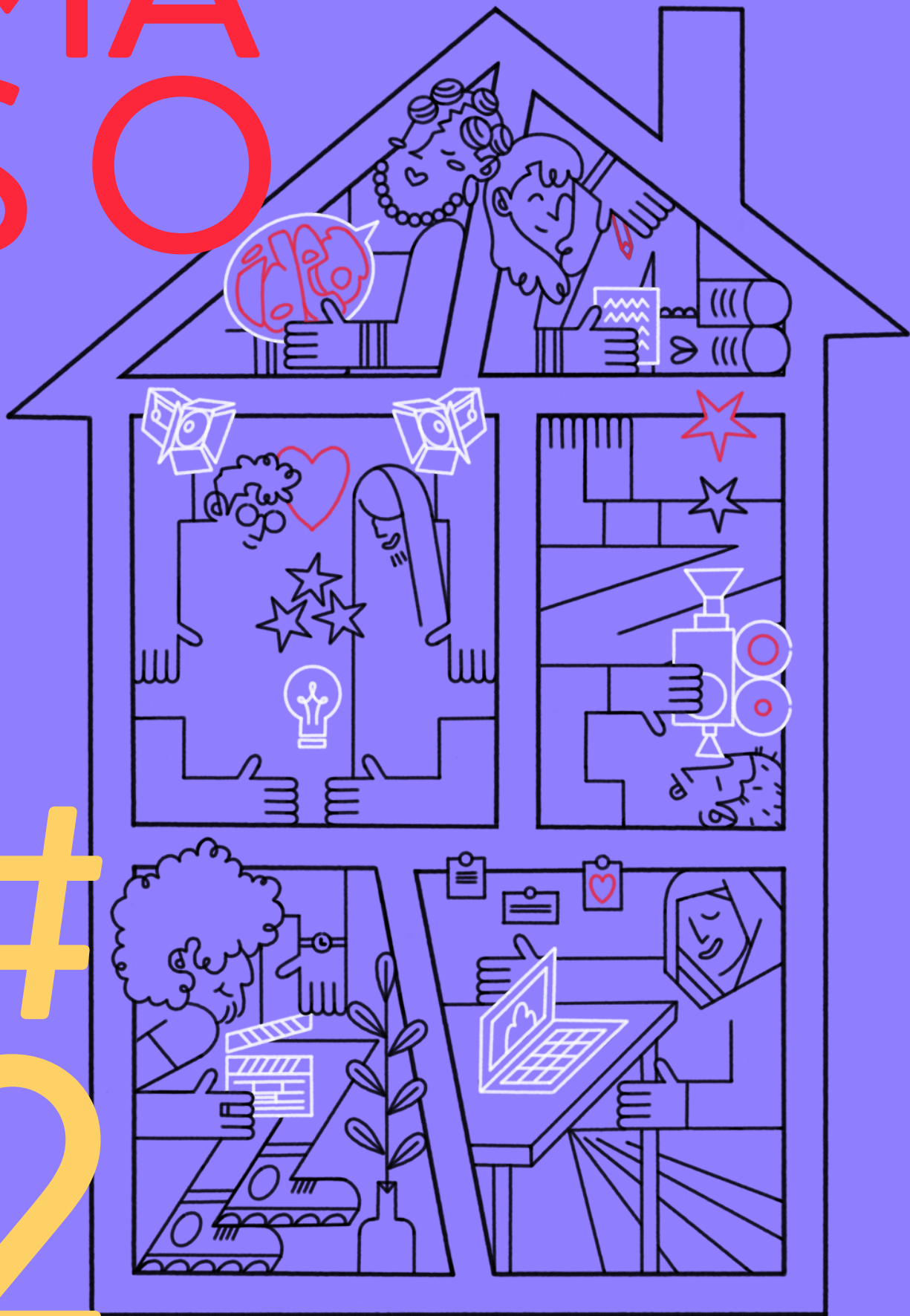


MA SO



2

Short Film Training Programme



PARTNERS

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PROGRAMME PARTNERS



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Federal Ministry
Housing, Arts, Culture,
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Republic of Austria



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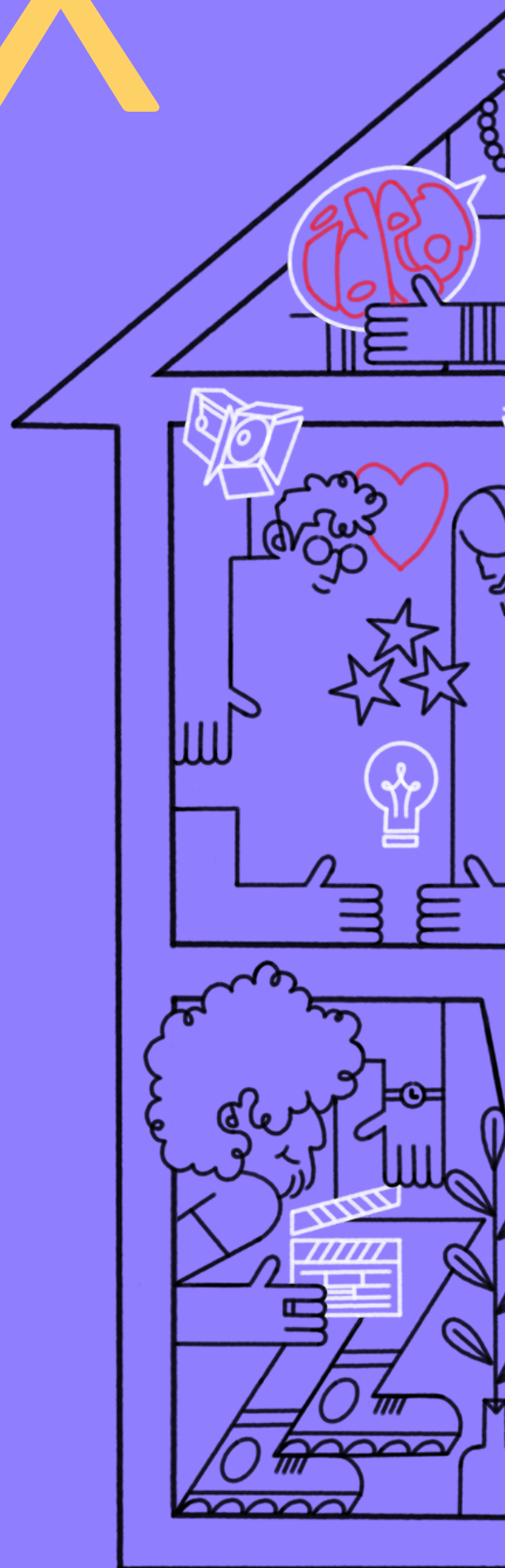
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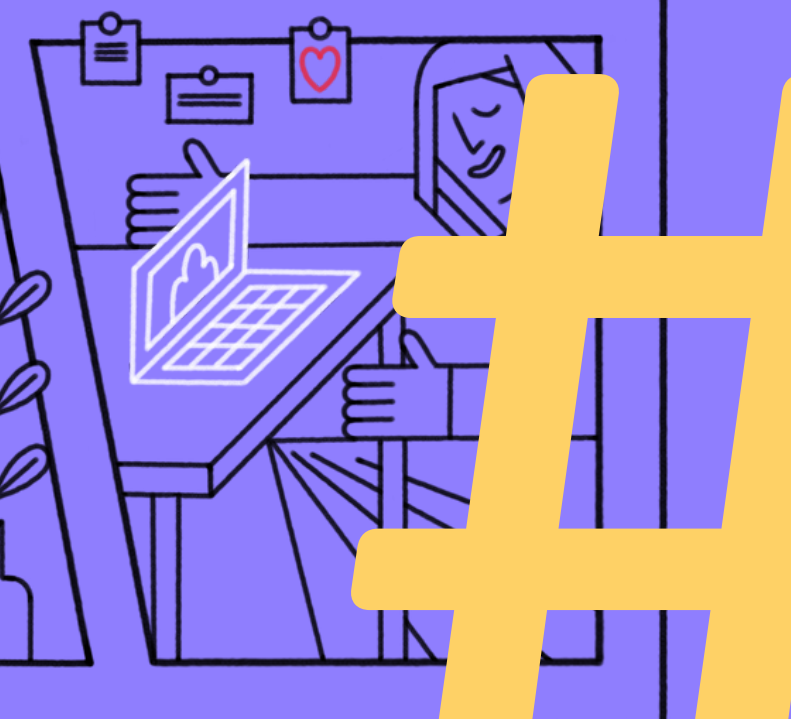
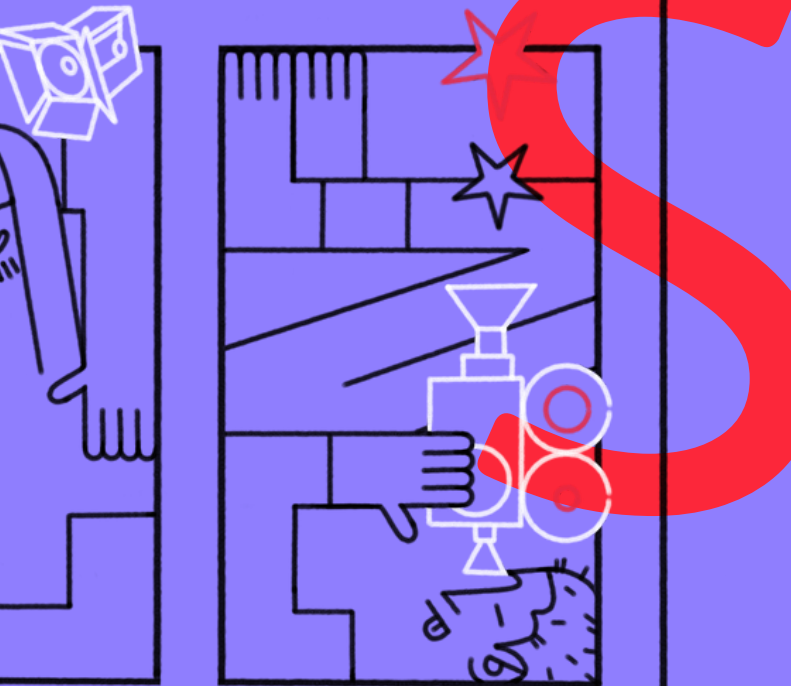
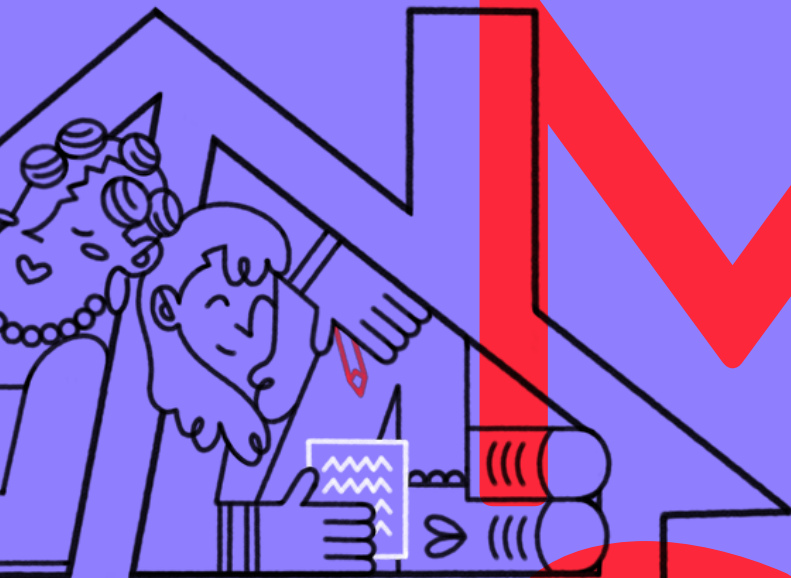
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MMA SOL #2



PRESENT

Dear MASO Community,

On 14th April 2026, the second edition of MASO - Short Film Training Programme will present its Pitching Event and the Launch of the third edition of the programme, MASO #3, at the FILMCLUB Capitol in Bolzano, Italy, during the Bolzano Film Festival Bozen 2026.

The MASO programme, initiated by IDM Film & Music Commission Südtirol, Bolzano Film Festival Bozen, and with the support of the Cultural Departments of the Autonomous Province of Bolzano/Bozen 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 #2, which received 108 applications from 45 countries worldwide. Out of these, 8 projects were selected to participate in the programme, representing Malaysia/Singapore, Federal State of Hesse, South Tyrol region, Centre-Val de Loire region, Friuli Venezia Giulia region, North Norway region, Austria and Greece. 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 #3 Launch will take place, with a detailed presentation of the Application Call for Projects. This third 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 #2 such a resounding success: Enrico Vannucci, as Creative Advisor; the two Script Tutors, Ella Cieslinski and Ivan Bakrač; the two Production Tutors, Mirna Everhard and Roberto Cavallini; Wojciech Staroń, as Tutor for Photography; Nuno Bernardo, as Tutor for AI; and Djamila Grandits, as 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, Zsuzsanna Király, Tam Dan Vu, Douwe Dijkstra, Majid Al-Remaihi and Boris Hadžija.

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 Housing, Arts, Culture, Media and Sport, Republic of Austria (BMWKMS); FilmCamp Norway; Fondo per l'Audiovisivo del Friuli Venezia Giulia; Hellenic Film & Audiovisual Center - Creative Greece; Hessen Film & Medien GmbH; IDM Film & Music 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 2026 aims to bring together filmmakers, producers, and industry professionals for valuable networking opportunities, alongside one-on-one meetings. By fostering dialogue and collaboration, MASO continues to be a vital platform for emerging talents to grow and succeed in the international 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,

RENATE-NADIA RANZI

HEAD OF IDM FILM & MUSIC COMMISSION SÜDTIROL

VINCENZO BUGNO

ARTISTIC DIRECTOR BOLZANO FILM FESTIVAL BOZEN

PROGRAM

It has now been two years since we launched the first edition of MASO from the stage of the Bolzano Film Festival Bozen.

What began as an ambitious attempt to create a dedicated space for the development of short films has quickly confirmed the necessity of such an initiative. The response from filmmakers around the world has been overwhelming, demonstrating how strong the need is for programmes that treat the short film not merely as a stepping stone towards other formats, but as a fully autonomous form of cinematic expression deserving time, care and structured development.

The call for MASO #2 once again generated an impressive response, with submissions arriving from across the globe. As in the first edition, the selection process — conducted by a jury of professionals — proved both stimulating and challenging due to the high quality and diversity of the projects received. Unfortunately, the limited number of places available meant that many promising projects could not be included in the programme. This strong demand clearly confirms that MASO has identified an important gap within the international ecosystem of short film development.

The programme officially began in late 2025 and was structured around two intensive workshops. The first took place in November 2025 at Film Camp in northern Norway and focused 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 2026, addressed key elements of production, cinematography, and promotional and visibility strategies. Its aim was to bring the scripts — developed between December 2025 and March 2026 under the guidance of our tutors — to a stage where they can realistically move towards production.

The programme also includes a series of online masterclasses exploring key issues within today's short film landscape, from artificial intelligence in audiovisual creation and diversity, equity and inclusion in production practices to funding opportunities presented by the programme's institutional partners.

AMME

Looking back at these two editions, it is clear that MASO has laid solid foundations for what can grow into an even more ambitious and influential initiative in the years to come. In a global landscape where development opportunities, specifically dedicated to short films remain surprisingly rare, programmes like MASO play an essential role in supporting emerging filmmakers and strengthening the artistic value of the form.

With the conclusion of this second edition, my own journey with MASO also comes to an end. I would therefore like to express my sincere gratitude to Birgit Oberkofler, then Head of IDM Film & Music Commission Südtirol, who first entrusted me with the role of Creative Advisor, and to Renate Ranzi, who later succeeded her in the position and reaffirmed this trust, supporting the continuation of the programme.

My thanks also go to Vincenzo Bugno and Fatima El Hajjaji for their collaboration, and most especially to Jasmin Schenk Vitale, with whom I had the pleasure of working almost daily since the very beginning of the programme in the demanding and rewarding process of shaping and running MASO.

I would also like to thank all the tutors who generously shared their knowledge with the participating teams, as well as the invited decision makers who joined the pitching sessions and contributed to creating meaningful encounters between projects and the international industry.

Finally, my deepest thanks go to all the filmmakers who took part in these two editions of MASO. Their trust, dedication and creative generosity are what ultimately give life and meaning to a programme like this.

ENRICO VANNUCCI
CREATIVE ADVISOR

IDM FILM & MUSIC COMMISSION SÜDTIROL UPCOMING FUNDING CALLS

2026

Call #2 – May 2026

Call #3 – Sep 2026

Check regularly on our website for updates

FUNDING TYPES

Production

Development and Pre-production

Short Film

film-music.idm-suedtirol.com



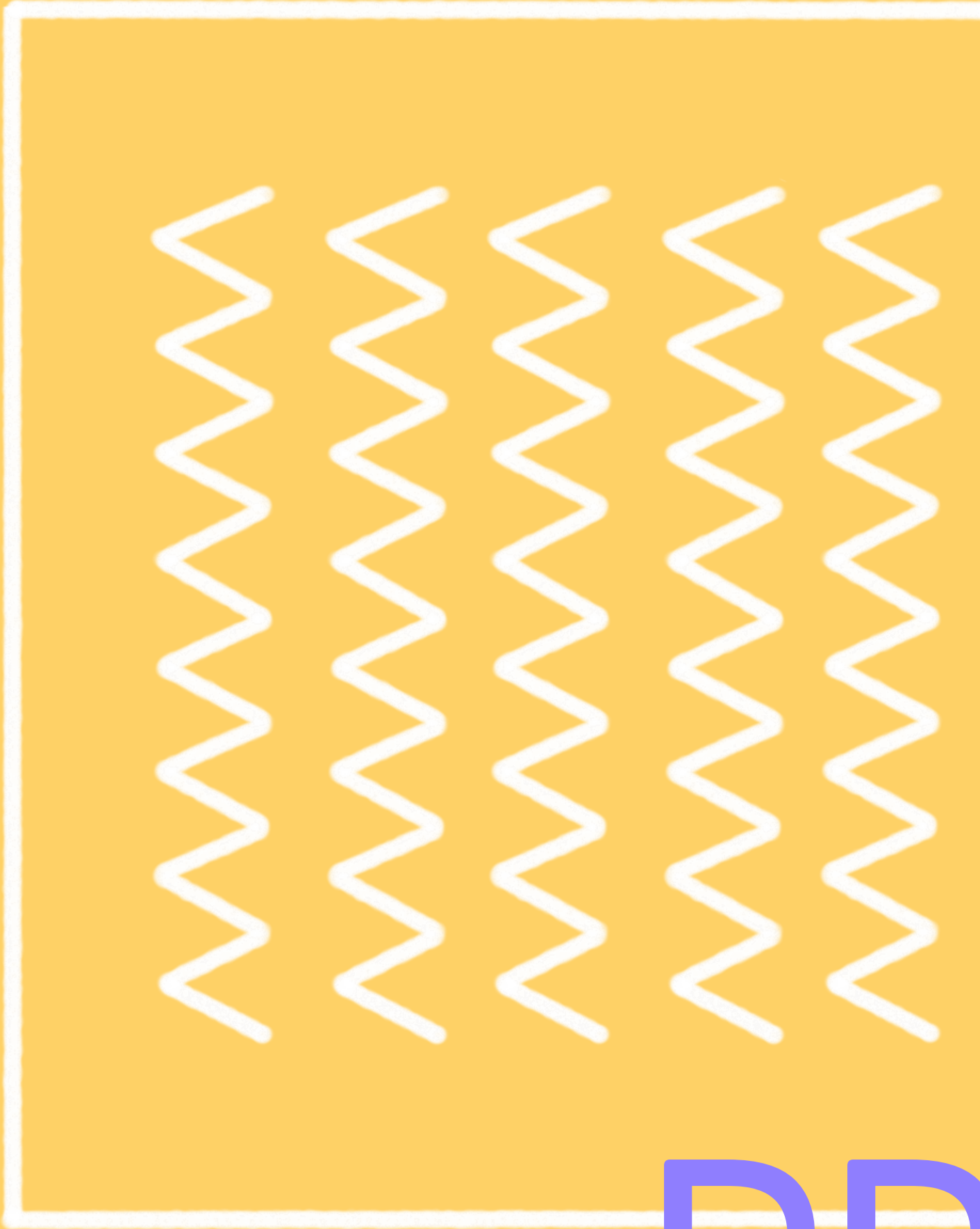
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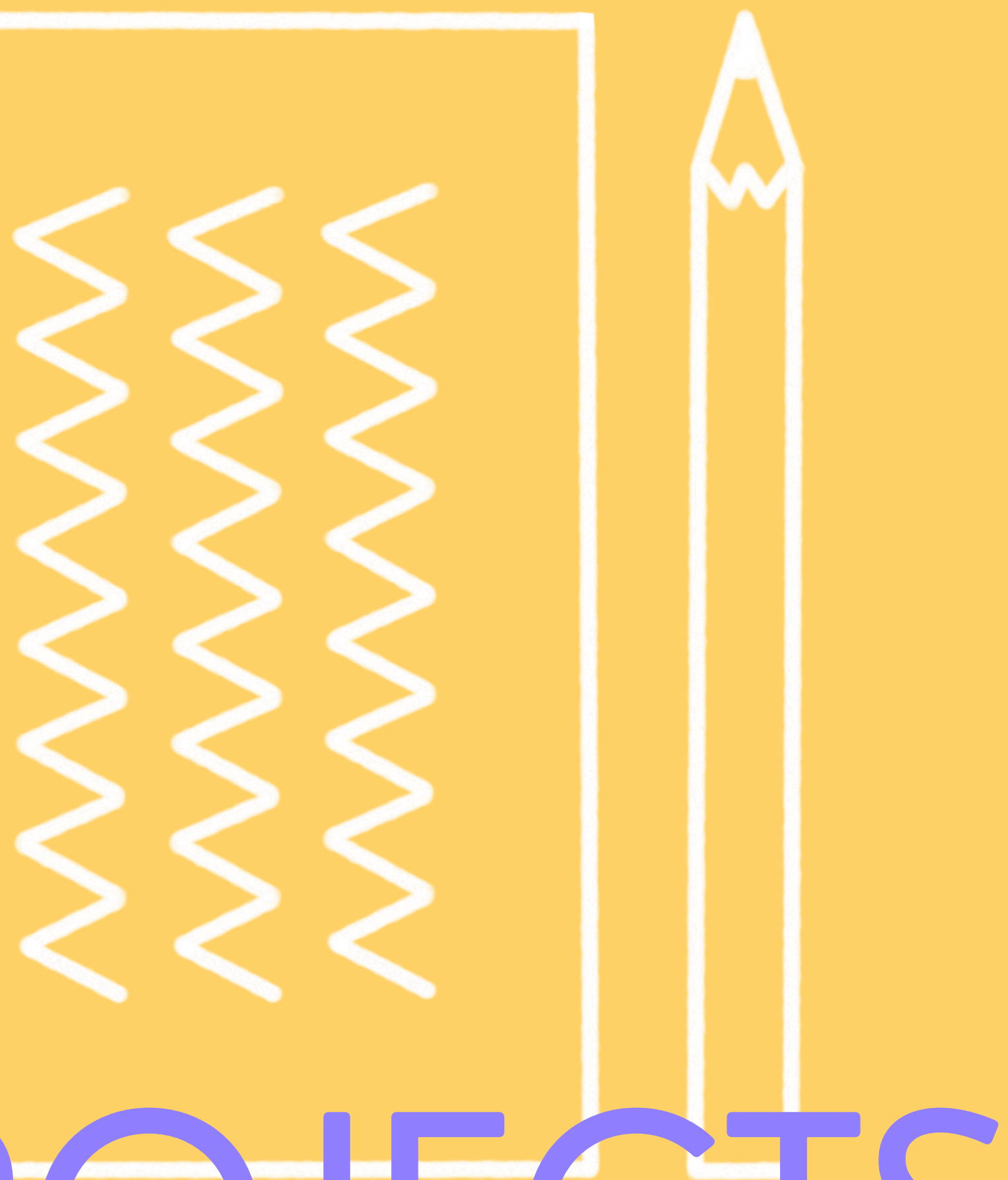
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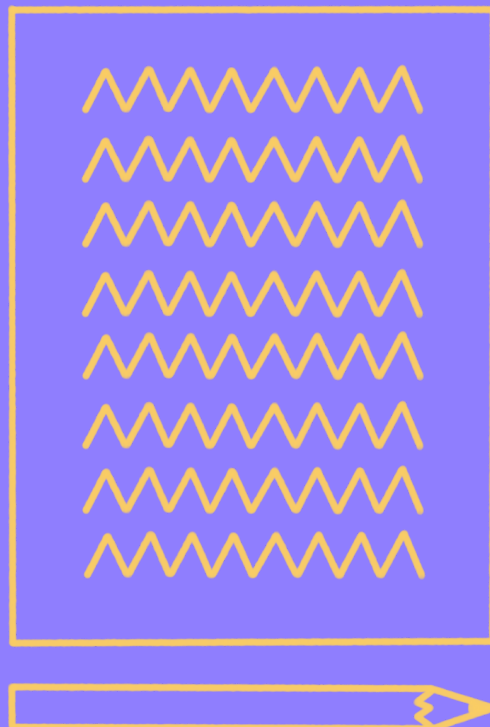
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Alhamraa

WAREF ABU QUBA, KHALED HOMSI, GERMANY, SYRIA, 20'

Waref Abu Quba is a Syrian-German filmmaker, director, animator, and visual artist based in Germany. He earned a BA in Art from Damascus University in 2008 and relocated to Germany in 2014. His work spans fiction, animation, and experimental film, and often explores themes of exile, memory, identity, and cultural belonging. His films have been screened internationally and received several awards, including the Robert Bosch Stiftung Film Prize in 2016 and the Best Film for Tolerance award at the ZEBRA Poetry Film Festival in 2019. Notable works include, *Silent Thoughts* (2009), *In Damascus* (2014), *Four Acts for Syria* (2019), and *Takrar* (2023). Several of his films were also featured as Vimeo Staff Picks. He is currently working on his short film *Alhamraa*, while also developing his first feature film and the digital series *Yellow Is Orange*.

BIO



Khaled is a Syrian-German producer and director working between Germany and Syria. He studied Theatre, Film, and Media in Frankfurt, where his storytelling approach was shaped by themes of heritage, migration, identity, and the emotional architecture of diaspora. He has directed and produced narrative and documentary projects, including the short films *Medallion* and *Viola*, as well as his documentary *The Sixth Fritzsche*. Prior to moving into directing and producing, Khaled gained industry experience in film development and on-set production, serving as a Production Assistant, Production Manager, and Director's Assistant. In 2024, Khaled founded his own production company *Key Film*, driven by a mission to champion bold, socially conscious, and character-driven cinema through international collaboration. He is currently developing his first narrative feature as a director, *Shadow of Home*—a poetic exploration of belonging, memory, and the fractured meaning of home. Alongside his directing work, he is also producing the documentary feature *These Passing Ships*, a film that reflects on displacement, human stories at sea, and the emotional tides of migration.

BIO



COUNTRY OF ORIGIN: Germany, Syria
FILM GENRES: Coming-of-Age, Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Waref Abu Quba
SCREENWRITER: Waref Abu Quba
PRODUCER: Khaled Homsy
ESTIMATED COMPLETION: 09/27
ESTIMATED RUNNING TIME: 20 minutes
PRODUCTION COMPANY: Key Film
ESTIMATED BUDGET: 52.000 €
BUDGET IN PLACE: 2.000 €
PROJECT STAGE: Financing, Writing
LOOKING FOR: Co-Producers, Distributors



SYNONYMS

Yazan (12) lives in Majdal Shams, a Syrian-Druze town in the occupied Golan Heights, caught between two countries, two identities and two languages. Syria remains visible across the border yet out of reach.

After school, Yazan and his friends secretly smoke cigarettes stolen from their parents. When a relative from abroad gives Yazan's father, Abu Yazan, a rare Syrian cigarette brand, Alhamraa, it becomes his most prized possession. Wanting to impress his friends, Yazan steals it. The cigarette tastes terrible, and the children throw it away. Later, when Yazan sees his father searching for it anxiously, he realises what he has done. Alhamraa was more than a cigarette for Abu Yazan. It was his father's favourite brand, and it brought back the memory of him and of Syria.

Yazan and his friends search the town for another one but fail. On Yazan's birthday, he makes a wish.

The next day, on Nakba Day in 2011, hundreds of Palestinian refugees from Syria cross into Majdal Shams in an unprecedented event. As the town rushes to provide food and water, Yazan helps distribute water and meets two men from Damascus who have crossed over simply out of curiosity to see the Golan Heights. He trades water for their pack of Alhamraa. That evening, while TV news reports that the events at the border have turned deadly, Yazan keeps one cigarette for himself and leaves the pack on his father's desk. Abu Yazan finds it and lights a cigarette in silence, under the weight of the day's tragedy.



GET IN TOUCH

**Khaled Homsy
Producer**

contact@key-filmprod.com

FILM STILL © Waref Abu Quba

DIRECTOR'S PHOTO © Daniel Sax

PRODUCER'S PHOTO © Khaled Homsy

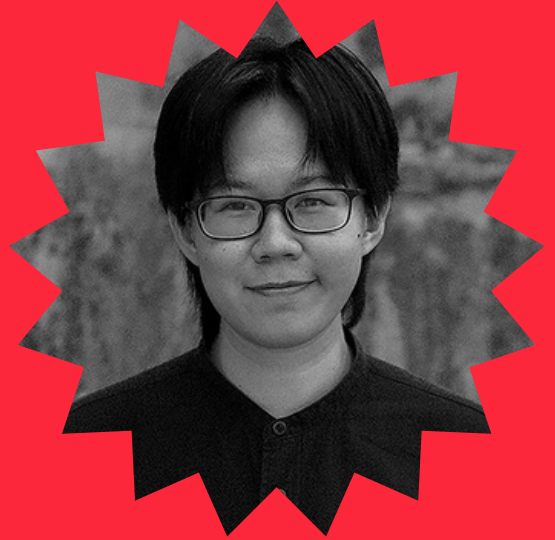
Can You Touch Me?

MICKEY LAI, SAM WEISHI CHUA, MALAYSIA, SINGAPORE, 20'

Mickey Lai is a Malaysia-based writer-director with an MA in Film and Television Production from MetFilm School, London. Raised in a multiracial and religiously diverse society, her work explores how institutions such as family, religion, education, and the state quietly shape bodies, choices, and silence.

Her short film WASHhh (2024) premiered at the 77th Locarno Film Festival, where it won the Golden Leopard for Best International Short Film. The film later selected at major festivals including Clermont-Ferrand, Red Sea, Vienna Shorts, and Golden Horse. Her documentary short A Worm, Whatever Will Be, Will Be (2022) won the Jury Award at SeaShorts, while her debut short The Cloud Is Still There (2020) premiered at Busan.

Mickey is an alumna of the Golden Horse Film Academy (2024) and Locarno Spring Academy (2025), and is currently developing her first feature film, In Quiet Hands.



BIO



Sam Chua Weishi is a film producer from Singapore. She recently produced or co-produced feature films 'Filipiñana' by Rafael Manuel (Special Jury Award for Creative Vision - Sundance 2026) and 'Pierce' by Nelicia Low (Best Director Crystal Globe - Karlovy Vary 2024), and short films 'At February's End' by Mickey Lai (Locarno 2025) and 'Children's Day' by Giselle Lin (Competition, Berlinale 2025). She has trained at EAVE's Ties That Bind, Rotterdam Lab, Full Circle Lab Philippines and Busan Asian Film School, and is currently developing a slate of films as head of productions at Singapore-based production company Pötolcol including short film 'Can You Touch Me?' by Mickey Lai (MASO 2025), and features 'Build-To-Order' by Huang Junxiang (Purin x CNC Prize, Talad Nang, 2025) and 'Cyberonin' by Jared Lee (MIFA 2025).

BIO

COUNTRY OF ORIGIN: Malaysia, Singapore

FILM GENRES: Drama

FILM TECHNIQUE: Live Action

DIRECTOR: Mickey Lai

SCREENWRITER: Mickey Lai

PRODUCER: Sam Weishi Chua

ESTIMATED COMPLETION: 03/27

ESTIMATED RUNNING TIME: 20 minutes

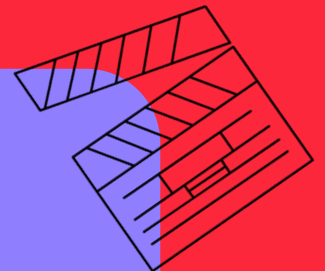
PRODUCTION COMPANY: Potocol

ESTIMATED BUDGET: 60.000 €

BUDGET IN PLACE: 1.000 €

PROJECT STAGE: Financing

LOOKING FOR: Co-Producers, Production Designers, Music Composers



SYNONYMS

Alone in the snow-covered Alps, a young Chinese traveler DONG (25) stops at a small mountain hut and sits with a postcard in front of him, trying to write to someone back home. The pen hovers above the paper, but the words refuse to come.

Later, Dong arrives at a remote cabin where he meets STEFANO (75), an elderly Italian man living alone. Dong stays for the night. Inside the cabin are Stefano's unfinished artworks—photographs, postcards, and fragments of a life spent travelling. They share a simple meal and wine. Their English is limited, and their conversation unfolds slowly through broken sentences, pauses, and gestures.

As the evening deepens, the distance between the two strangers begins to dissolve. They play a game of two truths and one lie. Their bodies quietly reveal traces of the past: Stefano's large birthmark across his back, and Dong's tattoo made from the marks of a former lover.

Later, lying side by side in the dark, Stefano asks Dong to touch his back. As Dong's hand rests on the birthmark, Stefano suddenly breaks into tears. The quiet intensity of the moment releases something inside Dong, and memories of a past relationship begin to surface.

By morning, the snow has stopped. Dong leaves before Stefano wakes. Outside, he finally finishes the postcard and slips it beneath the windshield of the red car before continuing down the mountain path.



GET IN TOUCH

Sam Weishi Chua
Producer
sam@potocol.co

FILM STILL © Mickey Lai
DIRECTOR'S PHOTO © Mickey Lai
PRODUCER'S PHOTO © Sam Weishi Chua

Cherries

ALEXANDROS TSILIFONIS, KATERINA KASKANIOTI, GREECE, 10'

Alexandros Tsilifonis is a writer and director from Athens. His debut feature CAFE 404, starring Dimitri Gripari, Maria Nafliotou, Antonis Tsiotsopoulos and Vasilis Koukalani, premiered in competition at the 65th Thessaloniki International Film Festival, screened in Los Angeles, New York and Toronto, and won the Jury Prize at the London Independent Film Festival. The film is distributed by 7 Palms Entertainment and released on Amazon Prime in 25 countries.

He is currently developing his second feature THE PASSED PAWN, based on his BAFTA and BIFA qualifying short THE T3ST, funded by the Greek Film Centre, ERT and supported by the NFTS. He is also developing the series BEN AND THE END with producer David Barron and the mystery series ANTIPAROS, selected for the Series Mania and Berlinale Co Production Forums.



BIO



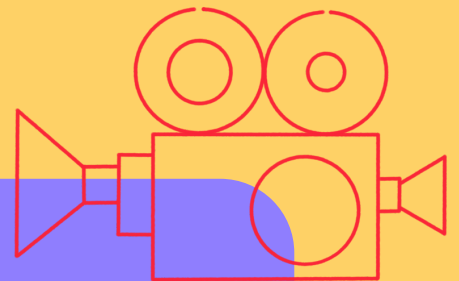
Katerina Kaskanioti is a media executive and producer with extensive experience in broadcasting, film and digital media. She served as the first female CEO of ERT S.A., where she developed ERTFLIX and strengthened international co-productions, including Sacrifice by Romain Gavras and the series The Great Chimera.

Previously, she worked for more than twenty years at NOVA, contributing to the growth of pay television in Greece and Cyprus and negotiating agreements with major international studios. Films include Dogtooth and Alps by Yorgos Lanthimos. Overall, she has approved 199 feature film co-productions.

As a partner and executive producer at Central Athens Film Productions, she produced the Greek British feature film Cafe 404. She is President of Women in Film & Television Greece and a board member of Women in Film & Television International.

BIO

COUNTRY OF ORIGIN: Greece
FILM GENRES: Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Alexandros Tsilifonis
SCREENWRITERS: Anastasia Galerou Vlasi, Alexandros Tsilifonis
PRODUCER: Katerina Kaskanioti
ESTIMATED COMPLETION: 12/27
ESTIMATED RUNNING TIME: 10 minutes
PRODUCTION COMPANY: Central Athens
ESTIMATED BUDGET: 60.000 €
BUDGET IN PLACE: 27.000 €
PROJECT STAGE: Financing
LOOKING FOR: Co-Producers, Distributors



SYNONYSSIS

In Athens in 2040, an authoritarian regime suppresses every form of cultural expression, shutting down art spaces and enforcing obedience through routine and fear. Zoe, a cherry delivery worker, lives trapped in a mechanical daily life, between work, surveillance cameras, and widespread indifference. When the theatre where she dreams of performing is also sealed by the New Authority, Zoe refuses to accept this reality as "normal." An impulsive yet deeply conscious act of resistance leads her to confront danger, arrest, and the choices of the people she loves.



GET IN TOUCH

Alexandros Tsilifonis
Director, Writer
atsilifonis@gmail.com

FILM STILL © Alexandros Tsilifonis
DIRECTOR'S PHOTO © Alexandros Tsilifonis
PRODUCER'S PHOTO © Katerina Kaskanioti

Lackings

Le carenze

FEDERICA POIANA, MUHAMMAD HANNAN HAMZA, ITALY, NORWAY, 15'

Federica Poiana (b.1990) is an Italian screenwriter and director based in northern Norway. She studied physics in Trieste and Berlin, then photography in Stockholm. She gained experience on set moving across departments and working as AC, gaffer and 1stAD, before fully shifting into writing and directing in 2023. Federica's drawn to character driven narratives often investigating the topic of change, however it might present itself, and how this is affected by the socio-economic landscapes the subjects move in. Federica's productions have been screened at film festivals and art exhibitions alike. The 1 minute short "Tvivel" was selected for the CPH 60 sec. 2024 and it has since been screened at Seoul International Metro film festival and Turku visual arts festival. The coming of age comedy "Highlights" took part in the ShorTS Trieste film festival 2025 and Sverige Kortfilmfestivalen.



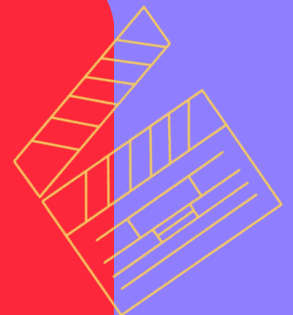
BIO



Muhammad Hannan Hamza (b. 1995) is a Pakistani film producer based in Italy. He studied cinema in Udine, Stockholm and Frankfurt am Main. He is interested in stories that challenge the emotions, exploring strong and courageous social, historical and cultural themes. Apart from academic studies he has worked on several short films as producer, notably "AnimaMina" selected for the Sergio Amidei International Award for the Best Screenplay in 2021. He has experience as an assistant director and assistant producer for documentary feature and short films in Friuli Venezia Giulia. He has also worked as assistant producer with Film S.r.l of Peter Zietlinger. Currently, he holds the position of associate producer in Method Srl, a production company based in Pordenone.

BIO

COUNTRY OF ORIGIN: Italy, Norway
FILM GENRES: Drama, Coming of age
FILM TECHNIQUE: Live Action
DIRECTOR: Federica Poiana
SCREENWRITER: Federica Poiana
PRODUCER: Muhammad Hannan Hamza
ESTIMATED COMPLETION: 04/27
ESTIMATED RUNNING TIME: 15 minutes
PRODUCTION COMPANY: Method Cinema Srl
ESTIMATED BUDGET: 50.000 €
BUDGET IN PLACE: 15.000 €
PROJECT STAGE: Writing, Funding
LOOKING FOR: Additional Funding, Distributors, Co-Producers



SYNOPSIS

Andrea is a young steelworker struggling to make ends meet, juggling his regular job with occasional black work. On a day like any other, Andrea is sneaking away in between factory deliveries to clear a plot in a wolf infested forest, pressured by the sleazy construction manager: if the woodcutting isn't done by the evening he won't get paid. Andrea does his best to handle everything no matter the risk, but his plans crumble when his sister calls, begging him to help with her daughter Lucia, who ran away from school. Andrea's the only one who can handle the situation, since the two used to be very close. When he meets Lucia, we sense that something's off. She's feeling down and being difficult, yet Andrea has no energy or time to be the adult she needs him to be. Lucia is reaching out, desperate to connect and overcome a difficult moment, but Andrea remains oblivious. Lucia's disappointment grows, turning into a big argument. Feeling increasingly slowed down and stressed by Lucia's antics, Andrea drops her home with his flatmate Davide, so that he can go back to the forest once more. In the dark, Andrea acts fast, but strange sounds startle him. He looks around: shining eyes stare at him from the bushes.



GET IN TOUCH

Muhammad Hannan Hamza
Producer
hamza@methodcinema.it

FILM STILL © Federica Poiana
DIRECTOR'S PHOTO © Federica Poiana
PRODUCER'S PHOTO © Muhammad Hannan Hamza

St. Egedes Islands

AMALIE MAGDALENA WITH VEDELSBY, IGGY AUGUNSET, NORWAY, 16'

Amalie Magdalena With Vedelsby (b.1995) is a Danish filmmaker, writer and actress in Oslo and Tromsø. Her work explores resistance in the untamed and noncompliant across film, performance and text. Her work has been shown at CPH:DOX, TIFF, AMIF, GIFF, Kunsternes Hus and documenta fifteen.

BIO



Iggy Augunset is a producer and filmmaker based in Tromsø, Norway. She holds a BA in Moving Images from Kunstfilmskolen i Kabelvåg (2021). In 2024 she co-founded Skissefilm AS, a production company developing arthouse short films and experimental hybrid projects. Current work includes the short films *Resembles a Body* and *50 Meters from the Road*, as well as *St. Egedes Islands*. She previously worked as a junior producer at Mer Film (2021–2022), contributing to several feature and art film productions. Augunset focuses on bold, formally explorative filmmaking and building long-term creative collaborations.

BIO

COUNTRY OF ORIGIN: Norway

FILM GENRE: Drama

FILM TECHNIQUE: Live Action

DIRECTOR: Amalie Magdalena With Vedelsby

SCREENWRITER: Amalie Magdalena With Vedelsby

PRODUCER: Iggy Augunset

ESTIMATED COMPLETION: 11/27

ESTIMATED RUNNING TIME: 16 minutes

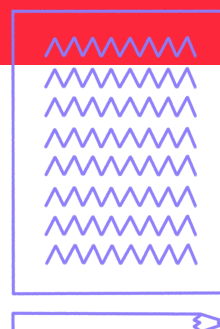
PRODUCTION COMPANY: Skissefilm AS

ESTIMATED BUDGET: 90.000 €

BUDGET IN PLACE: 0 €

PROJECT STAGE: Financing, Writing

LOOKING FOR: Additional Funding, Co-Producers, Distributors, DoPs, Editors



SYNONYMS

2042. Lofoten, now renamed ST. EGEDES ISLANDS, is a tourist paradise occupied by the US. After a military coup in 2027, the local population became stateless, caught between a collapsing Scandinavian welfare system and American resource exploitation. Many survive through precarious work. Some as "beach boys": young local men who seduce tourists to get by.

LIV (27), a journalist, arrived on the islands to write an article about beach boys for a major newspaper. During her research she began a secret affair with a sailor, GUSTAV (25), who might be a beachboy himself.

The morning before a fundraising party, Liv and the American philanthropist ANDREW (54) end up in a taxi boat that Gustav is sailing. They are forced to ignore each other, while Andrew entertains the passengers with stories about beach boys.

Back at the harbour, Gustav confronts Liv about the distance she keeps. Liv's guard drops, but when an older tourist who clearly knows Gustav appears, Liv is confronted again: research or love?

They slip away for a moment of intimacy. Liv realizes she has bled through her pants. Gustav takes her to his aunt's house to change. There she glimpses his vulnerable family life, but overhears his aunt call him a beach boy.

Liv goes to the fundraiser alone. When Gustav suddenly appears, drunk and emotional, their relationship is exposed. Everything shatters at a party meant for the locals, where no locals are welcome. In a world built on exploitation, can love escape its logic?



GET IN TOUCH

Iggy Augunset
Producer

iggy@augunset.com

FILM STILL © Amalie Magdalena With Vedelsb, Iggy Augunset, Emilie Aagesen

DIRECTOR'S PHOTO © Wenche Gerhardsen

PRODUCER'S PHOTO © Iggy Augunset

Still

GABRIELE FUSARO, FRANCESCO BISCAGLIA, ITALY, 14'

Gabriele Fusaro is a 22-year-old filmmaker born in Bolzano, Italy. He graduated in Arts and Technologies of Audiovisual Production with a specialization in Cinematography from the Civica Scuola di Cinema Luchino Visconti in Milan. He is an emerging director with a strong interest in visual storytelling and a particular attention to cinematography. In his work, he focuses on the visual dimension of cinema, considering film primarily as a visual art form. His interests include documentary filmmaking and hybrid cinematic forms that blend fiction and reality, such as mockumentary and docufiction.

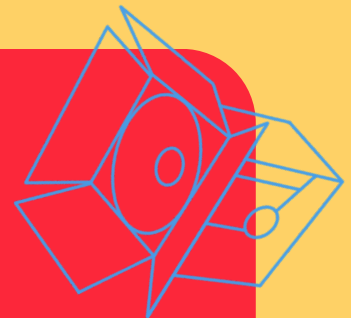
BIO



Francesco Biscaglia is an Italian producer and co-founder of Red Sheep, a production label developed within Exformat Movie. His work focuses on documentaries, television content and international collaborations. Among his productions is the documentary Svalbard: Silent Games, shot in the Arctic archipelago of Svalbard, along with several short films and television documentaries developed across Europe.

BIO

COUNTRIES OF ORIGIN: Italy
FILM GENRE: Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Gabriele Fusaro
SCREENWRITERS: Gabriele Fusaro, Alessandro Monari
PRODUCER: Francesco Biscaglia
ESTIMATED COMPLETION: 06/27
ESTIMATED RUNNING TIME: 14 minutes
PRODUCTION COMPANIES: Red Sheep
ESTIMATED BUDGET: 60.000 €
BUDGET IN PLACE: 0 €
PROJECT STAGE: Development, Financing
LOOKING FOR: Additional Funding, Co-Producers, Distributors



SYNONYMS

In a remote mountain valley, twelve-year-old Elia lives with his family at a small alpine farm. One day, near a dam overlooking the valley, he unexpectedly discovers his older brother Emanuele, 22, standing dangerously close to the edge. For a brief moment it seems as if he might jump. When Emanuele realizes he has been seen, he forces Elia to promise silence. From that moment on, a secret binds the two brothers together. Their summer unfolds between daily work at the family farm and long days spent outdoors. Their father, a woodcutter, teaches them to identify trees infected by a parasite that slowly spreads through the forest, marking them before they must be cut down to protect the rest of the woods. Through these routines, the bond between the brothers quietly grows stronger.

One day Emanuele decides to hike toward a mountain peak, and Elia insists on following him. As they climb higher, a dense fog suddenly rises and separates them. While searching for his brother along a narrow ridge, Elia slips and nearly falls, saved at the last moment by Emanuele.

As they begin their descent, a violent storm breaks over the mountain. Emanuele leads Elia down to a safe path. Under the rain and thunder, shaken by what almost happened, he orders him to go home alone and shouts that he must never follow him again. Believing he is the danger his brother needs protection from, Emanuele remains alone in the mountains through the night.

The next morning, as he walks again toward the dam, Emanuele turns around — and sees Elia following him once more.



GET IN TOUCH

Francesco Biscaglia
Producer
fra@redsheep.it

FILM STILL © Gabriele Fusaro
DIRECTOR'S PHOTO © Gabriele Fusaro
PRODUCER'S PHOTO © Francesco Biscaglia

UNICORN CARRIERBAG

MATTEO SANDERS, JULIA HAUGENEDER, AUSTRIA, 19'

Matteo Sanders (1989) is a director based in Vienna. Since 2017 he studies directing and screenwriting at the Filmakademie in Vienna, Austria under Michael Haneke. In 2019, he studied a semester in Oslo at Westerdals School of Art. His short film On The Edge (2022) was in the 2023 Semifinals of the Student Academy Awards and released as a Vimeo Staff Pick Premiere. He is a Doc Around Europe Talent and his short 33' 66° was selected for the VOD Program of the same network of European documentary film festivals. His short Pocket Money was premiered at the Filmfestival Max Ophüls Preis in 2025.

BIO



Julia Haugeneder is an austrian visual artist and filmmaker. She works mostly collaboratively in changing constellations and shows works in public spaces as well as gallery and museum spaces. Influenced by a background of many years in academia, she deals with questions of social production, including reproduction. She studied art history, theater, film and media studies as well as philosophy in Vienna and Rotterdam. In 2011, she transferred to the Academy of Fine Arts Vienna and completed her studies there in 2019 - at times also at the Central Saint Martins art school in London (UK). She was nominated for the Dagmar Chobot Sculpture Prize 2020 and the Kardinal König Kunstpreis (2023) and received, among others, the „Anerkennungspreis bildende Kunst“ (Lower Austria), Startstipendium für bildende Kunst from BMKOS (2021), the AiR Chicago - Artist in Residence Lower Austria (2022) and AiR London + Athens Bkmoes (2024).

BIO



COUNTRY OF ORIGIN: Austria
FILM GENRE: Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Matteo Sanders
SCREENWRITERS: Julia Haugeneder, Matteo Sanders
PRODUCER: Julia Haugeneder
ESTIMATED COMPLETION: 04/27
ESTIMATED RUNNING TIME: 19 minutes
PRODUCTION COMPANY: Eutopiafilm
ESTIMATED BUDGET: 40.000 €
BUDGET IN PLACE: 30.000 €
PROJECT STAGE: Writing
LOOKING FOR: Additional Funding, Co-Producers



SYNONYMS

An absurd mission to smuggle a deer antler over the bavarian border forces three generations of Austrian women to combine their strengths and thus exploring the ever-shifting dynamics of their relationship.



GET IN TOUCH

Matteo Sanders
Director

contact@matteosanders.com

FILM STILL © Julia Haugeneder

DIRECTOR'S PHOTO © Victoria Holzwarth

PRODUCER'S PHOTO © kunst-dokumentation.com

Winter Journey

Voyage d'Hiver

ANTOINE STEHLÉ, JÉRÉMIE PALANQUE, FRANCE, 16'

After studying film and receiving theatrical training, Antoine Stehlé worked in film production for around ten years, serving both as business affairs and associate producer. In 2024, he turned to directing with his self-produced short film *Habibti*, which was selected by around forty festivals (Brest, Tripoli, Agadir, Detmold...). He then directed his first produced short film, *The Snow of Summer*, currently in post-production. *Winter Journey* is his third short film.

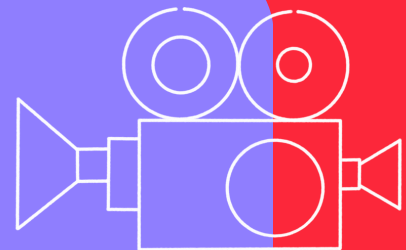
BIO



Jérémie Palanque is an Investors circle at Marché du Film alumni (WEMW26) focusing on multicultural stories and emerging new voices. Since 2018, he has been developing and producing various film across the world, including the Zimbabwean film by Naishe Nyamubaya Chimbo cheBere, the indian feature film *White Snow* by Praveen Morchhale (WP at Mostra of Sao Paolo 25). He is currently working on various challenging film beyond borders.

BIO

COUNTRY OF ORIGIN: France
FILM GENRES: Drama
FILM TECHNIQUE: Live Action
DIRECTOR: Antoine Stehlé
SCREENWRITER: Antoine Stehlé
PRODUCER: Jérémie Palanque
ESTIMATED COMPLETION: 09/27
ESTIMATED RUNNING TIME: 16 minutes
PRODUCTION COMPANY: Woooz Pictures
ESTIMATED BUDGET: 90.000 €
BUDGET IN PLACE: 5.500 €
PROJECT STAGE: Writing, Financing
LOOKING FOR: Additional Funding, Distributors, Co-Producers



SYNOPSIS

Carole, an attentive taxi driver in her sixties, is having lunch in her car outside a small mountain hospital when a patient in blue hospital pajamas suddenly appears. Jacques, 53, has fled the ward where a risky bone-marrow transplant awaits him. He asks Carole to drive him to the nearby ski resort where he used to spend Christmas with his family. During the journey, Jacques talks incessantly to escape his fear, while Carole listens in silence. After a troubled stop at the resort, she is touched by his despair and decides to drive him further along a mountain road leading to deserted ruins. In this silent place, under a vast starry sky, the sight of fragile snowdrops and the telling of an ancient myth open a moment of calm. Faced with the immensity of the landscape and Carole's quiet presence, Jacques begins to accept the possibility of his own mortality.



GET IN TOUCH

Jérémie Palanque
Producer

jeremie@woozpictures.com

FILM STILL © Antoine Stehlé

DIRECTOR'S PHOTO © Antoine Stehlé

PRODUCER'S PHOTO © Jérémie Palanque

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.

— WE ARE

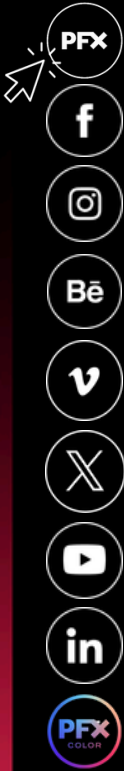
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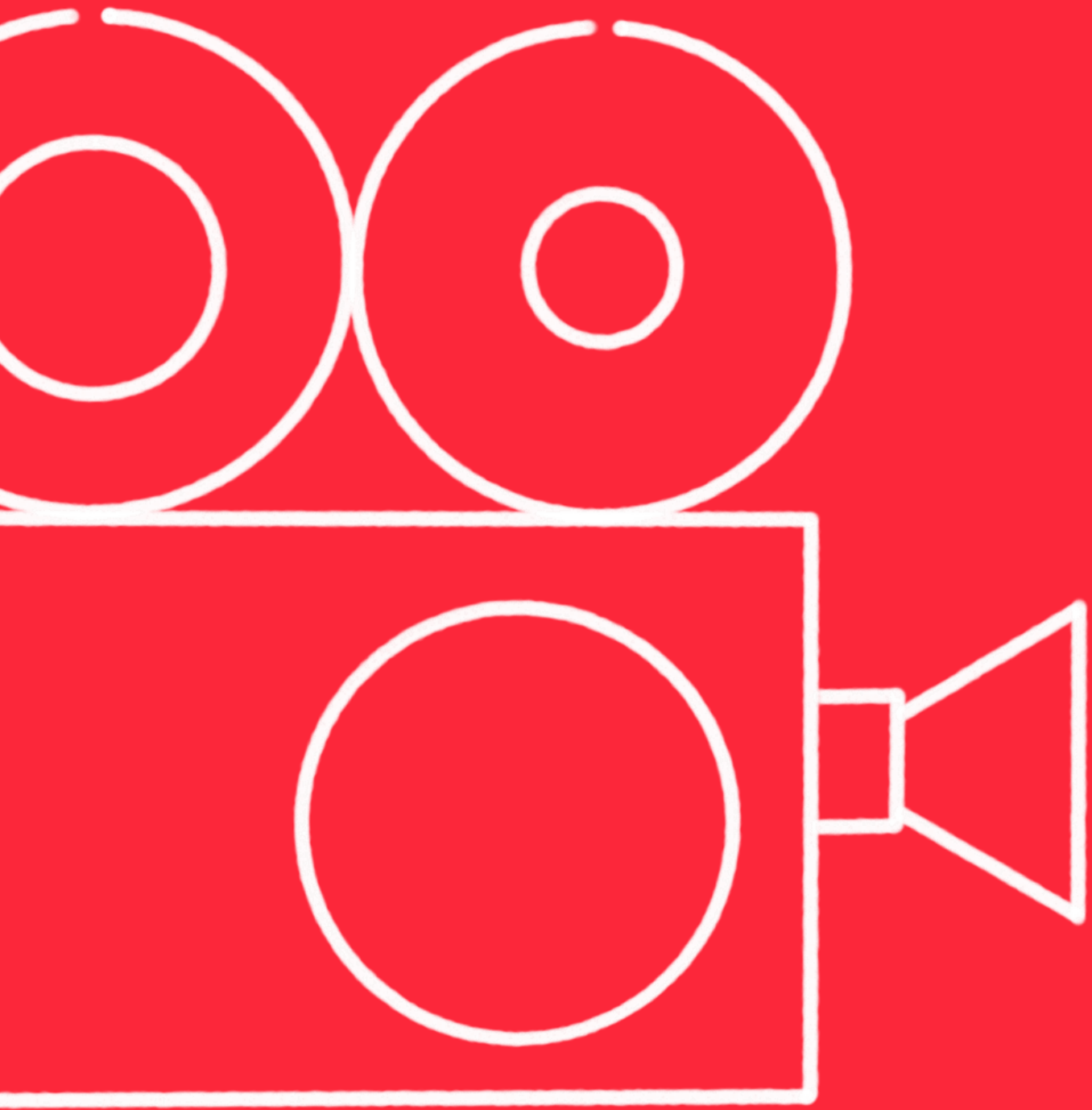
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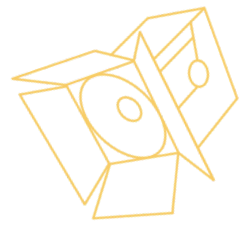
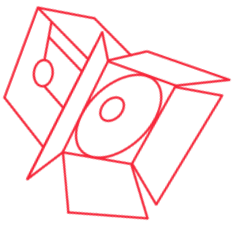
PRECISION



ION M



AKERS



SIMONE BARDONI

Artistic Director of Concorso Film Festival in Italy. He graduated in Film Studies and Film Criticism. He has been involved as film curator since 2012, also works as professor at Cinema Studies faculty, MIA | Mercato Internazionale Audiovisivo in Rome and with Lights On, world sales company of cinema. He's also book and film critic for Film Tv magazine.



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.



MARCO FANTACUZZI

Marco Fantacuzzi works in film, music, art and theatre videos as director and editor. He now works as a creative producer, mostly on short-films and documentaries. As a director just finished writing his first feature film, which has received a grant for screenwriting from the Italian Ministry of Culture. Marco is also working as a teacher and professional consultant, collaborating with many businesses in the north east of Italy, for which he curates audio-visual communication. He is the founder of Kinocchio, a cultural project born in 2008, where emerging talents can develop their short films with the help of established directors.





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.



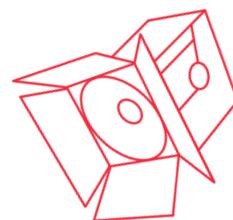
JÚLIA MARCÓ

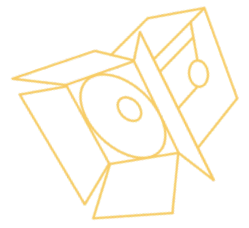
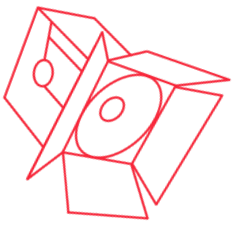
Júlia is a film producer trained at ESCAC (2021) and EICTV (2023) with experience across development, coordination, and production roles for companies like Prime Video, Zeta Studios, and Minoria Absoluta. She later worked as extras coordinator on Oh Nora. In 2025, she founded her own production company in Catalonia, producing award-winning shorts including Primera Enseñanza (Best Direction at Locarno's Pardi di Domani) and BOBs (Audience Award at Málaga). She has also executive produced projects selected at major festivals such as Moscow and Sitges. She is currently developing an animated series (BOBs) and her debut feature film (All and Everything), planned to shoot in 2027.



SOFIA TOCAR

Sofia Tocar is a film distributor and festival agent, leading the short film distribution slate at Square Eyes - a Vienna-based agency known for bold, non-mainstream cinema. Previously, she was part of the Institute of Documentary Film in Prague, where she coordinated the East Silver Caravan and East Doc Market. With a background in art history, Sofia also works as a curator and co-creator of craftivist and artist projects.





MARTIN ALAN TRANQUILLINI


Martin Alan Tranquillini (b. 1993) is an Italian film producer and director working across feature, short films and documentaries. He studied Film Studies (DAMS) at the University of Bologna and trained in acting at the Ivana Chubbuck Studio in Los Angeles early in his career, before earning a Master's degree in Film Production at the Centro Sperimentale di Cinematografia in Milan. In 2016, he co-founded the production company Will o Wisp, producing early short films and documentaries, including Onions (2018), which was screened at PriFest in Kosovo. In 2022, he founded Abisso Studio, focusing on international genre and auteur-driven projects. His recent productions include Beyond Oblivion (2023), followed by Turin Turin (2024) and The Sense of the Earth (2026), directed by Italian animation master Simone Massi.



CARLA VULPIANI

Carla Vulpiani - (b. 1989) 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 consultant and project manager for different international markets, film industry events and projects in development.



**TEAM**



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Head of Studies



RENATE-NADIA RANZI
Head of IDM Film &
Music Commission Südtirol



FATIMA EL HAJJAJI
Project Coordinator



JASMIN SCHENK VITALE
Project Manager



ENRICO VANNUCCI
Creative Advisor and
Selection Committee



MAJID AL-REMAIHI
Advisory Board and
Selection Committee



DOUWE DIJKSTRA
Advisory Board and
Selection Committee



SIGRID HADENIUS
Advisory Board and
Selection Committee

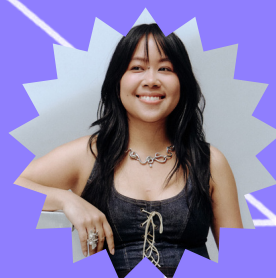
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Advisory Board and
Selection Committee



ZSUZSANNA KIRÁLY
Advisory Board and
Selection Committee



TAM DAN VU
Advisory Board and
Selection Committee



IVAN BAKRAČ
Tutor Story and
Script Writing



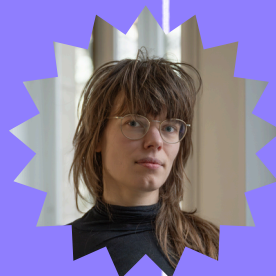
ELLA CIESLINSKI
Tutor Story and
Script Writing



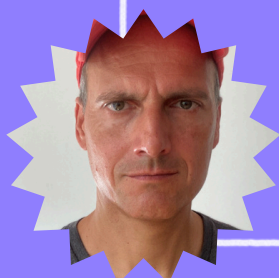
ROBERTO CAVALLINI
Tutor Production



MIRNA EVERHARD
Tutor Production



WOJCIECH STAROŃ
Tutor Photography and Image





NUNO BERNARDO
Tutor AI



DJAMILA GRANDITS
Tutor Diversity, Inclusion
and Representation



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Graphic Designer

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K
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O
WLEDG



YORGOS ANGELOPOULOS

IVAN BAKRAČ

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LEONIDAS CHRISTOPO ULOS

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PETER SCHERNHUBER


WOJCIECH STAROŃ

MIKAEL TEXIER

MARTIN ALAN TRANQUILLINI

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MENTS

