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Industry Guide



30th

Internationale
Kurzfilmtage
Winterthur

3 – 8 Nov 2026

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Swiss Film School Day

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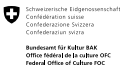


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Industry Producer

SWISS FILM SCHOOL DAY

Thursday, 5 November 2026

Switzerland's film schools are major producers of shorts. Kurzfilmtage offers them a platform to present their films to the public and for dialogue and networking. The Ecole cantonale d'art de Lausanne (ECAL), the Geneva University of Art and Design (HEAD), the Zurich University of the Arts (ZHdK), the Lucerne School of Design, Film and Art – Video and Animation, and the International Academy of Audiovisual Sciences (CISA) present a selection of their recent short films in three sessions followed by talks led by Filmexplorer. The jury of the Swiss competition awards the prize for the Best Swiss School Film (CHF 5000.–, donated by SRG SSR). The winner will be announced at the Industry Awards Ceremony on Saturday 7/11 at 18:30 at Labüsch Bar.

Session I

5/11/2026

11:00

Maxx 1

free entry

EN ST + Q&A

Chi Cava?

Moritz Stuker, Switzerland 2026,
18:26, Portuguese/Italian,
Documentary, HSLU Video

Sabbia nell'Ingranaggio

Anna Damiana Rudolphi,
Switzerland 2026, 17:40, Italian,
Documentary, ZHdK

utopia

Leonardo Saldarini, Switzerland
2026, 20:46, Italian, Documentary,
CISA

Session II

5/11/2026

14:00

Maxx 1

free entry

EN ST + Q&A

Der Mond meines Vaters

Jaël Kühni, Switzerland 2026,
10:40, Swiss German,
Documentary, HSLU Video

Burning Incense

Steven Hao Nhan Truong,
Switzerland 2026, 8:10,
no Dialogue, Animation, HSLU
Animation

Twa7achtek

Gabriel Berrada, Switzerland
2026, 18:45, Arabic/
French, Fiction, HEAD

Respirer une fois sur trois

Charlyne Genoud, Switzerland
2026, 17:08, French,
Documentary, ECAL

Session III

5/11/2026

16:00

Maxx 1

free entry

EN ST + Q&A

SK8.mp4

Julien Monges, Switzerland
2026, 20:09, French,
Documentary, HEAD

Lovebirds

Frédéric Kämpfer, Switzerland
2026, 15:40, Swiss German,
Fiction/Experimental, ZHdK

To Kill a Velofahrer

Marvin Bueeler/Ines
Nungaesser/Livio Frauendorf/
Helmi Korhonen, Switzerland
2026, 3:20, Swiss German,
Animation, HSLU Animation

Capriccio

Mathys Nospikel, Switzerland
2026, 16:51, French, Fiction,
ECAL

Moderator



Giuseppe di Salvatore, Editor-in-Chief at FILMEXPLORER (CH)

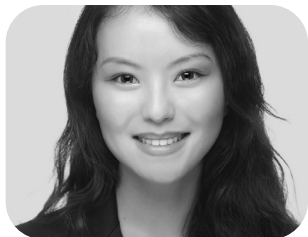
Giuseppe Di Salvatore studied philosophy in Rome and Paris (PhD), worked as a researcher in Geneva, and was the head of a research centre in Verona. After establishing the film team and the project festivalonline.ch at arttv.ch, he cofounded filmexplorer.ch with Ruth Baettig in 2016, where he serves as co-director and editor-in-chief. Giuseppe is active as a film and art critic, film and art curator, in selection committees, in the festival industry, and as a panellist.

17:45 – 18:15

Five Tips from the Industry

Each year, a renowned industry professional will give their best tips to filmmakers starting their professional career. In this inaugural year, we will hear from Yunah Chung, who is the vice president of content at the Japanese streaming platform Samansa.

Speaker



Yunah Chung, VP of Content, Samansa (JP)

Yunah Chung is a Texas-born, bicoastal-raised creative executive. An NYU Tisch graduate, she cut her teeth at CAA, then MTV. She developed series at Infinite Studios (local producer of «Crazy Rich Asians») while completing dual international MBA degrees in Singapore (NTU) and Tokyo (Waseda University). After a three-year stint as a Development Executive at 9 Story Media Group in New York, Yunah is now VP, Content and Executive Producer at SAMANSA, a Tokyo-based SVOD for high-quality short films.

18:30 – 20:00

Talent Apéro

SPECIAL INDUSTRY PRESENTATION

Thursday, 5 November 2026

blu Cinema Maxx 4, Kesselhaus Winterthur

18:00 – 19:15

Final Cut: New African Shorts

Locarno's Open Doors and Internationale Kurzfilmtage Winterthur join forces to launch Final Cut: New African Shorts, a new curated platform dedicated to outstanding short film projects from across the African continent. The initiative aims to give promising new works early international visibility and connect African filmmakers with key representatives of the international short film industry. Under the guiding theme «Most Anticipated African Shorts for 2027», four selected filmmakers will each have 15 minutes to present their work. One project will be selected to take part in SFC | Rendez-vous Industry in Cannes, which will be announced during the Industry Awards Ceremony.

Selected projects

Chair That Listens

TesfaMaryam Dargai Molla
Ethiopia
Documentary

Mia

Morgane Razafinoy
Madagascar
Fiction

Suka Naayo

Jam Abdoulaye Sall
Mauritania, Senegal
Fiction

Tooth

Dika Ofoma
Nigeria
Fiction

Moderator



Sarah Schiesser, Deputy Head of Open Doors, Locarno Film Festival (CH)

Sarah comes from a background in political, social, and media studies, which she merges with her interest in cultural and artistic practices. She works as Deputy Head of Open Doors at the Locarno Film Festival, a generative space for filmmakers from under-represented regions. Until 2028, the programme is dedicated to 42 countries of the African continent. Since 2022, she has collaborated with production companies in Switzerland, developing and producing short and feature films across genres.

An event in collaboration with Open Doors – Locarno Film Festival

**Locarno
Film Festival**

supported by



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SHORT FILM CORNER
RENDEZ-VOUS INDUSTRY
FESTIVAL DE CANNES

INDUSTRY LAB

Friday, 6 November 2026

The Industry Lab is a hub for all short film professionals, presenting a range of event formats for discussion, education, and networking.

09:45–11:00

SWISS FILMS PREVIEW

BY INVITATION ONLY

An exclusive opportunity for industry professionals from the distribution, sales, and festival sectors to see excerpts of new Swiss shorts and discover new talents from Switzerland.

Alte Kaserne Kulturzentrum, Technikumstrasse 8

09:30–10:00

Welcome with coffee and gipfeli

10:00–11:00

**Swiss Industry Information:
Automatic Funding for Swiss Short Films (de/fr)**

Could automatic funding make film financing simpler, faster, and more predictable? Instead of relying solely on recurring selection processes, automatic models allocate support according to clearly defined criteria. This panel asks what such models could mean for short films. Can they reduce bureaucracy, free up resources and give producers greater planning certainty? What are the risks of replacing subjective decisions with automatic criteria? And where might a combination of the two work best?

Looking at current Swiss examples, the discussion explores whether automatic funding could become a stronger part of the film financing landscape – regionally, nationally, or both.

Moderator



Teresa Vena, Co-Editor-in-Chief at Cinébulletin (CH)

Teresa Vena is a film critic and curator with a background in history, art history, and Spanish. She writes about film for international media outlets such as Cinébulletin, with a particular focus on European, Asian, and Latin American cinema. In addition to her editorial work, she is involved in festival organization and programming. She lives and works in Berlin and Switzerland.

Speakers



Geneviève Rossier, Grants and Support Assistant, Cinéforum (CH)

Geneviève Rossier is the grants and support assistant at Cinéforum. She coordinates the distribution support programme as well as the implementation of diversity and anti-harassment initiatives within the Foundation.



Simon König, Head of Film Funding, BAK (CH)

Since May 2026, Simon has headed the Film Funding Division of the Federal Office of Culture, leading its team in the implementation and further development of federal film funding. Previously, his responsibilities included heading the bicantonal office for film and media arts funding in the Department of Culture of the Canton of Basel-Stadt. Holding a Ph.D. in art and media studies, he has also worked as a curator, lecturer, journalist, and production manager.



Tamara Mattle, editor fiction and Head of Film Co-productions, SRF (CH)

Tamara Mattle is responsible for the Pacte Feature Film programme at SRF Swiss Radio and Television. For more than 25 years, she has worked there as a script editor and commissioning editor, accompanying numerous series, «Tatort» productions, and feature films. After studying theatre studies, philosophy, and education, she pursued further training in dramaturgy and has since focused on the development and editorial supervision of fictional material and projects.

11:15–11:45

Keynote: What Role Can Art and Culture Play in Democracies under Pressure? (en)

In a time of political polarization, information overload, and disinformation, what role can art and culture play in creating spaces for reflection and democratic deliberation? What can artists offer at a moment when public attention and resources are increasingly shaped by questions of security, conflict, and division?

This year's keynote takes a broader look at the state of democracy in Switzerland and around the world and asks what this might mean for the cultural field, inviting us to rethink the spaces we create, the conversations we enable, and the role culture can play in a democratic society.

Speaker



Flurina Wäspi, Lead Democracy, Mercator Switzerland Foundation (CH)

Flurina Wäspi has been Lead Democracy at Mercator Switzerland since March 2023. Since completing her studies in Political Science and European Law, she has researched and taught on the topics of digital democracy, smart cities & regions, and sustainable digitalization at the Bern University of Applied Sciences. In 2021, she led the UN initiative «Policy Network on Environment and Digitalization» (PNE) of the UN Internet Governance Forum IGF. In her spare time, Flurina has been involved in civic education for youth and young adults for many years.

11:45–13:00

The Future of Shorts: Artistic Freedom of Festivals in an Age of Polarization (en)

What happens when artistic freedom meets political pressure, public controversy, and increasingly polarized debate? Film festivals are expected to remain independent cultural spaces while also responding to public institutions, funding bodies, and wider social debates. Yet recent cases show how quickly curatorial decisions can come under pressure through criticism, funding threats, or direct interference in programme choices and guest selection.

Drawing on the experiences of EMAF (European Media Art Festival) Osnabrück and 2ANNAS in Riga, this panel examines two concrete cases of such pressure. What happened, what were the consequences, and how did the festivals respond?

The discussion considers where responsibility ends and interference begins, what we can learn from these experiences, and how festivals can navigate controversy without limiting artistic expression. Ultimately, the panel explores how to defend curatorial independence in practice when institutional support and artistic freedom come into conflict.

An event in collaboration with Short Film Conference.



Short Film
Conference

Moderator



Sanne Jehoul, distributor, onzer films (UK)

Sanne is a film professional with over a decade of experience in programming, distribution, editorial, and more. She runs onzer films, which supports and distributes moving image works to festivals and beyond. She works with Internationale Kurzfilmtage Winterthur, Talking Shorts, the Documentary Association of Europe, and others, and is a reader for organizations such as Chicken & Egg Films and the Scottish Documentary Institute. Previously, she worked with the Glasgow Short Film Festival, Square Eyes, and the BFI Doc Society Fund.

Speakers



Laima Graždanoviča, Artistic Director at Riga International Short Film Festival 2ANNAS (LV)

Laima Graždanoviča divides her work between theory and practice. She is artistic director at Riga International Short Film Festival 2ANNAS and has been a short film curator since 2015. Laima has a degree in theatre and film theory studies from the Latvian Academy of Culture and an MA in Visual Communication from the Latvian Academy of Arts. Lately, she has been a guest lecturer teaching short film history and video art. Her own work focus is researching personal and collective histories through interconnectivity.



Katrin Mundt, Artistic Director at European Media Art Festival (DE)

Katrin Mundt is the Artistic Director of the European Media Art Festival (EMAF) in Osnabrück. She has curated film programmes, exhibitions, and performance events for festivals and art spaces such as Videonale Bonn, WKV Stuttgart, Matadero Madrid, and Alternative Film/Video in Belgrade, and served on the programming teams of Duisburger Filmwoche, Kassel Dokfest, and Impakt in Utrecht. In her writing, she focuses on artists' moving image and its intersections with documentary and performative practices.

13:00–14:00

Soup'n'Group

A warm invitation to soup, bread, and conversation.

Co-hosted by Pro Short.



14:00–15:00

Creative Outlet vs. Traditional Funding – Is Sustainable Filmmaking Utopian? (en)

What happens when filmmakers stop waiting for funding and make the film anyway? Working outside traditional funding structures can offer speed, independence, and artistic freedom. But it can also mean unpaid labour, self-exploitation, and working conditions that are difficult to sustain. This panel looks at the opportunities and risks of making short films beyond the established system. What becomes possible when filmmakers work more freely – and what becomes harder? Which stories can be told, and which remain out of reach? And above all: how can short films be made in ways that are both creatively ambitious and fair to the people making them? What role can funders, producers, and broadcasters play in creating more sustainable paths forward?

Moderator



Laura Walde, consultant (CH)

Laura Walde has been a curator and programmer for Internationale Kurzfilmtage Winterthur since 2013. Her doctoral thesis, «Brevity – Format – Program: The Short Film and Its Exhibition» (2022), can be downloaded on the website of Talking Shorts. She was co-director of the Swiss Youth Film Festival, advised BA students at Lucerne University of Applied Sciences and Arts on festival strategies, and was managing director of Pro Short, the Swiss short film association. She freelances as a speaker, moderator, tutor, and consultant for festivals, cinemas, and grantmaking institutions.

Speakers



Damien Hauser, filmmaker (CH)

Damien Hauser is a Swiss-Kenyan writer and director born in Zurich in 2001. He began making films at age seven. His features include «Blind Love», «Theo», and «After the Long Rains». His latest film, «Memory of Princess Mumbi», premiered at Venice's Giornate degli Autori and screened at TIFF. In 2024, he founded Hauserfilm, a production company through which he continues to bring captivating stories to life on the big screen.



Inja Korać, producer / CEO of Cobra Chicks, (HR)

Inja graduated in Political Science and Journalism in Zagreb and also holds an MA in Audiovisual Management from the Media Business School, Spain. She has 15+ years of experience in film production, programming, distribution and training, and has collaborated with leading festivals and international distributors. In 2022, she founded Cobra Chicks, producing an auteur documentary series acquired by Disney. She serves on the Croatian Producers Association Board, represents Croatia at FIAPF, and is a member of the Croatian Filmmakers' Association.



Catherine Colas, editor at ARTE/ZDF (FR/DE)

Catherine Colas studied literature and theatre studies at the Sorbonne in Paris. Alongside her studies, she trained as an actor and later directed a theatre ensemble specializing in improvisation. She joined ARTE in 1995 and initially worked in Paris, including in the feature film department, for the magazine «Metropolis», and as a production manager in documentary film. From 2001 to 2006, she worked as a cultural officer for the Institut Français in Germany. Since 2007, she has been an editor for short and medium-length films at ZDF/ARTE. She is primarily responsible for the ZDF-produced magazine «Kurzschluss / Court Circuit» and, among other areas, oversees international debut films.

15:15–16:30

Engaging in the Story – When Films Meet Games (en)

Films and games approach audiences in very different ways – but they increasingly share tools, talent, and ways of thinking. What can the two fields learn from each other?

Looking at nearly two decades of exchange between film and game development in Denmark, the panel explores where the industries overlap, and where they challenge each other. How does storytelling change when the audience can influence what happens? Which filmmaking skills transfer naturally into game development, and what new approaches are needed? And what can filmmakers learn from how games build worlds, structure narratives, and engage audiences?

Using concrete experiences from both industries, we move beyond the idea of film and gaming as separate worlds and look instead at the creative space connecting them.

At the centre of both is the same question: how do we tell stories that truly engage an audience?

Moderator



Inja Korać, producer / CEO of Cobra Chicks, (HR)

Inja graduated in Political Science and Journalism in Zagreb and also holds an MA in Audiovisual Management from the Media Business School, Spain. She has 15+ years of experience in film production, programming, distribution and training, and has collaborated with leading festivals and international distributors. In 2022, she founded Cobra Chicks, producing an auteur documentary series acquired by Disney. She serves on the Croatian Producers Association Board, represents Croatia at FIAPF, and is a member of the Croatian Filmmakers' Association.

Speakers



Simon Løvind, Cultural Director and Head of the Games Scheme, NIMBI (DK)

Simon Løvind is Cultural Director at NIMBI – The Danish Institute for Game Development and is head of the support scheme for games. He has been defining the Danish framework for cultural support for games for over 10 years and also serves as a commissioning editor with close contact to supported projects. He has a background in interaction design as well as game design and has also produced interactive installation art.



Robin Burgauer, Co-Founder Inlusio Interactive (CH)

With a background in documentary film, Robin explores how narrative and interactive principles drive change in the digital age. As co-founder of Inlusio Interactive and a story consultant, he creates story-driven and meaningful formats for the international market and helps institutions, NGOs, and companies transform complex and socially relevant topics into meaningful narratives through story, science, and playful design.

Labüsch Bar, Zur Kesselschmiede 27

17:00–18:15

Market Meetings: Meet & Mingle

The Market Meetings offer filmmakers an opportunity to make valuable contacts in a casual setting. At Labüsch Bar, 20 to 25 international festival and distribution/sales experts are ready to meet filmmakers in short one-to-one meetings, speed-dating style. There is no matchmaking and no preregistration – just show up and start the conversation.

Whether for presenting projects or for informal encounters, the Market Meetings open doors to new networks and opportunities.

Film Festival Representatives



**Sonja Baksa, International Programmer, Short Cuts
Toronto International Film Festival (CA)**

Next edition: September 9-19, 2027

Next call for entries: Submissions will open February/March 2027

Eligibility criteria: Short films under 40 minutes (including credits), any genre from anywhere in the world. Only films available for World, International and North American premiere are eligible.

Editorial line: Original, timely, bold

Submission fees: CAD 75.00 / 95.00



**Florian Fernandez, Head of SFC | Rendez-vous Industry – Festival
de Cannes**

Festival de Cannes (FR)

Next edition: May 16-19, 2027

Next call for entries: Mid-November 2026-early March 2027

Eligibility criteria: Max 40 min, no premiere status (industry event) but recent short films at the beginning of their festival journey, or not premiered yet. International, any genre, calls for short film WiPs also available.

Editorial line: Any genre, WiP or completed, audacious, Worldwide representation

Submission fees: € 60

Other information: Be yourself, be curious... And let's talk about something else than cinema at some point!



Anne Gaschütz, Festival director at Filmfest Dresden (DE) / member of the selection committee at Locarno Film festival (CH)
Next edition: Dresden: April 13-18, 2027 / Locarno: August 4-14, 2027

Next call for entries: Dresden: November 1-December 1, 2026 / Locarno: tbc start end of 2026 to spring 2027

Eligibility criteria: Dresden: International and national productions up to 30 min, not older than 2 years (international, national, and regional competition). Fiction, animation and hybrid formats for competition (50% of competition are animated films), all categories allowed for all other programmes / official selection (kids/youth, open air, experimental programme), no premiere requirement. Locarno: International Competition: international films by filmmakers who have not made a feature film before. Swiss competition: national films by filmmakers who have not made a feature film before. Corti d'autore competition: national and international films by filmmakers who have made a feature film before. Criteria for all sections: up to 59 min, all categories and genres are allowed. World premiere requirement

Editorial line: Dresden: politically alert, playful, ambiguous / Locarno: formally daring, unruly, uncompromising

Submission fees: **Dresden:** International Competition: € 8-10, Locarno: CHF 35-200

Other information: I don't need to hear the whole synopsis of your film since we only have five minutes to talk.



Oisín Kealy, Programme Manager Glasgow Short Film Festival (SCO)

Next edition: March 17-21, 2027

Next call for entries: June 2027

Eligibility criteria: Max 40 minutes, no premiere requirements, all genres and forms, fully international.

Editorial line: Honesty, curiosity, formal innovation and cinematic storytelling

Submission fees: £ 10 / 14 / 18

Other information: We make space for all kinds of films across our wider non-competitive programme ranging from family animation, comedy, genre cinema, late night screenings and festival favourites to country or topic focuses and artist moving image works and retrospectives.



Amrei Keul, festival co-director

International Short Film Week Regensburg (DE)

Next edition: March 4-14, 2027

Next call for entries: officially closed for our edition in 2027. Next call for 2028 will be in June 2027

Eligibility criteria: Max 30 minutes, no premiere status required, all countries and all film forms.

Editorial line: experimental, hybrid, innovative

Submission fees: € 8-12

Other information: Special: Architecture Competition for films with an architectural focus.



Mário Micaelo, Director

Curtas Vila do Conde IFF (PT)

Next edition: July 9-18, 2027

Next call for entries: April 30, 2027

Eligibility criteria: The festival accepts short films, including animations, documentaries, fiction films, experimental films, and music videos, produced in 2026 or 2027, with a maximum duration of 60 minutes; however, there are exceptions for certain categories: such as youth and children (Curtinhas competition), competitive section aimed at teenagers, student films (Take One! competition), and video clips (Music Videos competition), which have a 30-minute limit. Subtitles in Portuguese or English are preferable.

Editorial line: Curtas Vila do Conde is dedicated to promoting and sharing high-quality cinematic works focusing on discovering new films and directors and celebrating the rich legacy of cinema.

Submission fees: € 25 / 30

Other information: OSCAR® Qualifying Film Festival, BAFTA Qualifying Film Festival, Goya Festival Calificador, Candidate for European Film Awards, European Short Film Audience Award.



Riina Mikkonen, Executive director, programmer

Tampere Film Festival (FI)

Next edition: March 10-14, 2027

Next call for entries: May 1-November 1, 2027

Eligibility criteria: Under 30 min, all genres, no premiere status required.

Editorial line: Short, risk taking, challenging

Submission fees: € 16 / 18 / 20

Other information: I'm interested in all kinds of political films.



**Margarida Moz, Programmer
IndieLisboa (PT)**

Next edition: April 29–May 9, 2027

Next call for entries: August 3–December 18, 2026

Eligibility criteria: Features and shorts (up to 60 minutes); national premiere required, all genres accepted.

Editorial line: Personal, daring and unexpected films — films with a strong voice, a sense of discovery and a willingness to go beyond the obvious.

Submission fees: € 20-30

Other information: IndieLisboa is looking for films with a strong voice, a distinctive point of view and a willingness to take risks.

Whatever its form, genre or scale, if your film has something unexpected to say – or an unexpected way of saying it – we want to see it.



**Christoffer Ode, Programme Director
Uppsala Kortfilmfestival (SE)**

Next edition: October 25-31, 2027

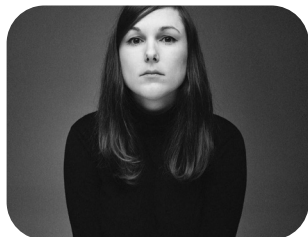
Next call for entries: Jan 1-May 31, 2027

Eligibility criteria: Short films of all genres with a running time of no more than 40 minutes with production year 2027 or 2026.

Editorial line: Unconventional, engaging, thought-provoking

Submission fees: € 5-25

Other information: Submitted films also make up much of our out of competition programmes, including recurring programmes on Fantastic Film, queer films, comedies and really short shorts (max 3 min).



**Émilie Poirier, Head of Programming
Festival du nouveau cinéma (CA)**

Next edition: October 7–17, 2027

Next call for entries: Mid-February to Mid-May 2027

Eligibility criteria: 59 mins and less, Quebec Premiere, National and International films, doc/fic/ani/exp

Editorial line: Avant-Garde, author, edgy

Submission fees: \$ 40 / 45 / 55 / 60



Julie Rousson, International competition programmer & Industry coordinator

Clermont-Ferrand ISFF & Market (FR)

Next edition: January 29–February 6, 2027

Next call for entries: May 2027 to October 2027

Eligibility criteria: 4 competitions (National, international, Labo, XR), max 60' for national competition, 40' for international competition, no premiere status, any genre, should have been produced after October 2026.

Editorial line: The Clermont-Ferrand ISFF aims to showcase the diversity of the short film format, in genre, techniques, tones and geographic origins

Submission fees: € 13

Other information: The Short Film Market (4500+ industry attendees from 90 different nationalities) is the industry part attached to the festival and is the best place to be to promote your film or look for business or creative partners for your next projects!



Paola Ruggeri, Head of Short Films Selection

Milano Film Fest (IT)

Next edition: June 9–13, 2027

Next call for entries: October 15, 2026–March 21, 2027

Eligibility criteria: 2-30 minutes length, all genres, national and international, Italian premiere.

Editorial line: Author, entertaining, new Language, mainstream

Submission fees: € 10, free for students

Other information: Milano Film Fest is a multidisciplinary event that integrates cinema, photography, TV series, and images for the city, creating connections between visual languages and supporting a widespread audiovisual culture.



Sven Schwarz, Managing Director

Kurzfilm Festival Hamburg (DE)

Next edition: June 1–6, 2027

Next call for entries: October 1, 2026–January 31, 2027

Eligibility criteria: Max 30 min, no premiere status, international, all types of films.

Editorial line: Bold, daring, political

Submission fees: € 12 / 15 / 20



**Bartek Tesarz, Curator of the Short Film Programme
Krakow Film Festival (PL)**

Next edition: May 30–June 6, 2027

Next call for entries: January 31, 2027

Eligibility criteria: Short films up to 30 minutes. At least Polish Premiere, not premiered before June, 2026.

Editorial line: Relevant, universal, unique

Submission fees: € 18

Other information: Krakow Film Festival is an Oscar, BAFTA, and EFA-qualifying festival that also puts focus on feature-length documentaries.



**Enrico Vannucci, Pardi di Domani Programmer
Locarno Film Festival (CH)**

Next edition: August 4–14, 2027

Next call for entries: mid-November 2026–early April 2027

Eligibility criteria: Shorts and Mediums up to 59 minutes, World and International Premieres, All Genres

Editorial line: Varied, surprising, new

Submission fees: CHF 30 / 50 / 70

Other information: Be nice and smile — we are all human beings.



**Giulio Vita, director
La Guarimba International Film Festival (IT)**

Next edition: August 7–12, 2027

Next call for entries: October 1, 2026–March 31, 2027

Eligibility criteria: Max 30 min, no premiere status, international, fiction/animation/documentary/experimental/dance/children's animation.

Editorial line: Brave, funny and crazy

Submission fees: € 15

Other information: We also organise a Film and a Music Residency for artists from all over the world: Kino Guarimba and La Guarimba Music Camp.



**Radka Weiserova, Festival Director
Pragueshorts Film Festival (CZ)**

Next edition: February 24–28, 2027

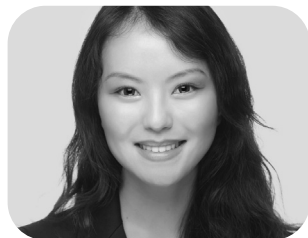
Next call for entries: Closed – next April 2027

Eligibility criteria: Up to 30 min, all genres, national and international, produced no earlier than the year before submissions open.

Editorial line: Innovative, distinctive, well-crafted

Submission fees: € 15 / 25 / 35

Buyers & Distributors



Yunah Chung, VP, Content

Samansa (JP)

Types of films represented: Short films from all over the world, max 35 min, fiction, documentary, animation.

Editorial line: entertaining, contained, evenly-paced

Territories covered: predominantly Japan, but Samansa is a global service available Worldwide

Representation type: SVOD for short films

Acquisition policy: Only finished films

Other information: Our door is open; send your short film screeners to: screeners@samansa.com



Sanne Jehoul, Festival Distributor

onzer films (UK)

Types of films represented: All genres, origins and durations.

Editorial line: Resisting formal and narrative convention, socially and politically committed, collaborative, interrogative

Territories covered: All

Representation type: Festival strategy and distribution

Acquisition policy: Works in progress



Sydney Neter, Owner

SND Films (NL)

Types of films represented: All genres, except (very) experimental. Any country will do. Also not into pre-school films, or for the very young ones with dialogue.

Editorial line: Entertaining, light drama / comedy, lgbtqi+. Preferably shorter than 15 min, with some exceptions!

Territories covered: World

Representation type: World sales

Acquisition policy: Finished films that are not older than 6 months, preferably before their festival premiere.



Michel Rensen, Short Film Distributor & Scripts Consultant

Purple Ray Film (NL)

Types of films represented: Shorts of all shapes and sizes

Editorial line: Adventurous, outspoken, ambitious

Territories covered: Worldwide

Representation type: Focus on festival distribution, also world sales and festival strategy

Acquisition policy: Preferably early in the process. Picking up films up to close after their world premiere



Tam Dan Vu, Artistic Director, Head of Communications & Louise Morel, Head of Sales & Distribution Assistant Travelling Distribution (CA)

Types of films represented: short films under 30 min, international + Canadian, any genre, except experimental

Editorial line: Narrative, auteur, with an edge (whatever that means) + films with festival and/or sales potential

Territories covered: Worldwide

Representation type: festival strategy, festival distribution, world sales, exclusive rights

Acquisition policy: works in progress or finished films, festival premieres only, (we can't consider films that have already premiered)



Stine Wangler, sales and acquisitions

Kurzfilmagentur Hamburg (DE)

Types of films represented: International short films up to 30 minutes. Fiction, Animation, Documentary, Children's films.

Editorial line: Authentic, willful, relevant

Territories covered: Worldwide

Representation type: World sales

Acquisition policy: Only finished films, not older than one year

Other participants to be announced

18:30-20:00

Short Drink – Industry Reception

CREATORS' ROOM

Saturday, 7 November 2026

The Creators' Room complements the Industry Lab by focusing more on the practice of filmmaking with workshops, master classes, and presentations that address production processes.

09:45–11:00

SWISS FILMS Industry Brunch

BY INVITATION ONLY

SWISS FILMS invites industry guests from Switzerland and abroad to network during an Industry Brunch.

Alte Kaserne Kulturzentrum, Technikumstrasse 8

09:30–10:00

Welcome with coffee and gipfeli

10:00–16:00

**Workshop: Game On – Writing Stories
with Choices (en)**

What changes when the audience no longer just watches a story, but can influence what happens next? This hands-on workshop introduces the fundamentals of game narratives and non-linear storytelling, while also offering an overview of how narrative games have evolved. Through short case studies and practical exercises, participants explore how choice, consequence, character, and emotional stakes work in interactive stories.

A particular focus is on translating story into gameplay, understanding the player's experience, and finding ways for story and gameplay to work together. Participants will explore how to adapt familiar storytelling skills to this distinct form: they will develop ideas, experiment with branching scenes and dialogue, and test how different choices shape the player's experience.

The workshop is designed for writers and filmmakers who are curious about interactive storytelling and interested in discovering what changes when a story is no longer fixed, but can unfold in many ways. No previous experience with games is required.

Workshop facilitator



Alina Brazdeikene, creative lead (LT)

Alina Brazdeikene is a creative lead with dual expertise in game production and narrative development. She has been crafting stories and building games for over 12 years, bringing together her love for both the production and the creative sides of game development. She is passionate about finding that sweet spot where solid production meets compelling storytelling, because she believes the best games happen when both elements work in harmony. Her portfolio includes «The Simpsons: Tapped Out», «Pathfinder: Wrath of the Righteous», «The X-Files: Deep State», and «Time Loader». Alina is an active member of the Estonian Screenwriters Guild. Currently, she is running her own indie game development company, ChosenBun (Estonia).

10:00–15:30

FOCAL Script Coaching

INDIVIDUAL MEETINGS

This collaboration between Kurzfilmtage and FOCAL offers nine Swiss authors/directors an opportunity to receive professional feedback on their short film scripts during free coaching sessions.

Participating Projects

Maman est folle

Avril Lehmann
Fic

Résonance

Ludo Jaccard
Fic

Forever Bleu

Alexandre Schild
Fic

Lebenswert

Noa Meli
Doc

Brouillard

Lea Favre
Ani

La casa senza tetto

Agnese Làposi
Fic

Viel Glück

Misha Bushkov
Fic

Monsieur M.

Kilian Feusi
Ani

Automat

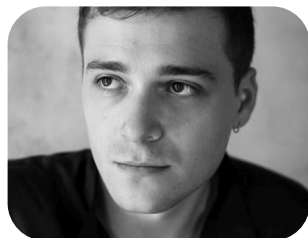
Niklas Burn & Nicholas Beyeler
Exp

Script Coaches



Rhea Plangg, producer and script consultant, Lido Pictures (CH)

Rhea Plangg lives in Zurich and works as a producer and casting director. She studied history and political science. Her films feature political themes and a bold, emotionally powerful approach to storytelling. Supporting and mentoring emerging talent is particularly important to her. Her production credits include numerous short films such as «Le Miracle» (2026) and «Im Stau» (2024), as well as feature films, among them «Something You Said Last Night» (2021) and «Girls and Gods» (2025). Rhea has also participated in several international training programmes, including LIM Development Angels, Indaba Creative Producers, and Rotterdam Lab.



Elie Grappe, writer & director (CH/FR)

Elie Grappe studied classical music at the conservatory before pursuing a degree in film at ECAL from 2011 to 2015. During his studies, he made the short films «Répétition» and «Suspendu», both of which screened at international festivals. In 2021, his debut feature, «Olga» was selected for the Critics' Week in Cannes, where it won the SACD Award. The film was chosen as Switzerland's submission for the Academy Award for Best International Feature Film and received three Quartz Awards at the Swiss Film Awards. Since 2024, Elie has been mentoring ECAL students in the development of their graduation films. Together with Anna-Marija Adomaitytė, he co-directed the short documentary «I Think You Should Be Here», which premiered at the Critics' Week in Cannes in 2026.



Uwe Lützen, script writer & script consultant (DE/CH)

Uwe worked as a dramaturge and director in theatre before studying German and film studies in Zurich and Amsterdam. He began writing screenplays with «Dead Fucking Last» (2009), a «mad and fast-paced» comedy (Neue Zürcher Zeitung) about bicycle couriers, capitalism, and friendship, and has since written various scripts for film, television, and theatre. In addition, he works as a script consultant for both fiction and documentary film projects.

10:00–15:00

Workshop: Colour Science – Building the Look (en)

Why does one image feel soft and natural, another cold and digital, and yet another unmistakably cinematic? This workshop introduces the fundamentals of colour science and look design through a practical exploration of how images are built. Participants learn to break a look down into its key elements – contrast, colour, saturation, texture, sharpness, and tonal response – and to understand how these components shape what we see and feel.

Using examples from film and photography, the workshop moves from observation to experimentation, exploring how different visual variables interact and how they can be manipulated to create a coherent aesthetic.

The aim is to develop a sharper eye, a stronger visual vocabulary, and a more intentional approach to shaping images. No prior knowledge is required.

Workshop Facilitator



Leo Weissenbach, digital imaging technician (CH)

Leo graduated in photography from the Barcelona School of Art and in cinematography from the Barcelona Film School. He now works primarily as a DIT and colourist, collaborating with Swiss and international cinematographers from pre-production and shooting to the final grade. Alongside his professional work, he develops an approach to look design based on colour science, image analysis, and experimentation in DaVinci Resolve.

Blue Cinema Maxx 2, Kesselhaus Winterthur

11:45–14:00

The Pitch (en)

Six Swiss short film projects have been selected, have received pitch training and will now be presented in The Pitch. The projects compete for two great opportunities: One will be selected to participate in The Lab – Writing Hub at SFC | Rendez-vous Industry in Cannes. Another project will receive a seven-week Project Development Residency in Sigriswil, sponsored by the P.AiR.S. Artist Residence, plus a special invitation package to take part in SO PRO, the industry programme at the Solothurner Filmtage. An expert jury will give feedback and select the two most compelling projects for these opportunities. The results will be announced the same evening during the Industry Awards Ceremony.

Participating Projects

Kokhop

Dir Selam Tesfu Michael
Fic

Rotti

Dir Valentina Parati & Laura
Gonczy
Doc

Monsieur M.

Kilian Feusi
Langfilm / Julia Schubiger
Ani

Anamnesis

Dir Irina Georgiadou
Fic

Blumenkinder

(Flower Children)
Dir Natascha Vavrina
Catpics / Inken Blum, Julia
Fiechter, Julia Richter de Arce
Fic

Le Déménagement (The Moving)

Dir Elias Ben Khalifa
Fic

Moderator



Norma Giannetta, script coach & pitching expert, Internationale Kurzfilmtage Winterthur (CH)

Norma Giannetta grew up in Basel and now lives in Zurich, where she obtained an MA in film and media studies from the University of Zurich. She is a freelancer in many fields within the film industry, including production, distribution, and promotion, and serves as an editing and script coach. She has worked for several distributors, promoting especially Swiss documentary features.

15:00–16:15

Master Class – Person in Focus: Gala Hernández López (en)

In a moderated Master Class, Spanish artist, filmmaker, and researcher Gala Hernández López, who is this year's Person in Focus, will talk about her work, which explores digital worlds, online communities, and the impact of new technologies on our lives. Her shorts have screened at international festivals including Cannes, Berlinale, Rotterdam Film Festival, IDFA, Indie-Lisboa, Curtas Vila do Conde, Sarajevo Film Festival, and Internationale Kurzfilmtage Winterthur.

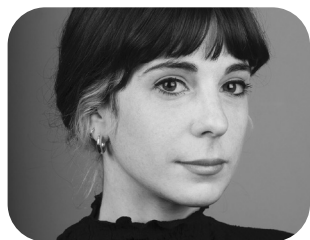
Moderators



Simon Würsten Marin, Curator of Programmes at the Migros Museum für Gegenwartskunst (CH)

Simon Würsten Marin is an art historian and curator active at the intersection of visual arts and performance. His work focuses on transcultural perspectives and socially engaged practices, with an interest in the resonances between artmaking and the visual languages and discourses rooted in underground and countercultural movements. Simon is Curator of Programmes at the Migros Museum für Gegenwartskunst in Zurich. He is also a lecturer at ECAL and a mediator for New Patrons Switzerland.

Speaker



Gala Hernández López, artist, researcher, and filmmaker (ES)

Gala Hernández López is an artist, researcher, and filmmaker. Her work articulates interdisciplinary research in essay films, video installations, and performances exploring the new forms of subjectivity produced by digital capitalism. She uses a critical feminist lens to examine the discourses and imaginaries circulating in virtual communities as symptomatic fictions of a state of the world. Her work has been shown at Berlinale, DOK Leipzig, Cinéma du Réel, IndieLisboa, Transmediale, and the Salon de Montrouge, and she won the 2024 César Award for best short documentary.

16:30–17:45

Would You Buy This? (en)

At this panel, selected short film directors are invited to present their current projects to professionals who work in sales, acquisitions, and distribution. Prominent industry representatives watch the first three minutes of the films, assess their market potential, and offer feedback. The event simulates a realistic situation in the film industry, demonstrating how professionals evaluate films submitted to them.

Participating Projects

Meteorit

Elisabeth Werchosin
Germany, 2026, 20 min,
Romanian, English,
Ukrainian, fic

Introduction to the Lithuanian Language

Melita Sinušaitė
Lithuania, 2026, 15 min,
Lithuanian, fic

Kim's Enchanted Kingdom

Loïc Hobi
Switzerland, 2027, 15 min,
Korean, exp/doc

Luparii (Working Title)

Leonard Rottok
Germany, 2027, 25 min,
German, fic

Spray and Pray

Veneta Androva
Germany/Bulgaria, 2026,
16 min, Bulgarian, ani/doc

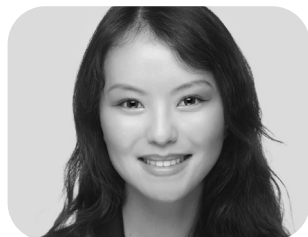
Moderator



Jing Haase, Head of Industry at Internationale Kurzfilmtage Winterthur (DK)

Jing Haase is a curator and short film expert who has been working in the industry for more than two decades. She has previously worked with Nordic shorts and docs as market manager at Nordisk Panorama and as festival manager for short films at the Swedish Film Institute with a primary focus on international distribution. She has also worked as a programmer and in film production. Jing often serves as a moderator, panellist, facilitator, and jury member at international festivals and industry events. Jing is Head of Industry at Internationale Kurzfilmtage Winterthur.

Experts



Yunah Chung, VP of Content, Samansa (JP)

Yunah Chung is a Texas-born, bicoastal-raised creative executive. An NYU Tisch graduate, she cut her teeth at CAA, then MTV. She developed series at Infinite Studios (local producer of «Crazy Rich Asians») while completing dual international MBA degrees in Singapore (NTU) and Tokyo (Waseda University). After a three-year stint as a Development Executive at 9 Story Media Group in New York, Yunah is now VP, Content and Executive Producer at SAMANSA, a Tokyo-based SVOD for high-quality short films.



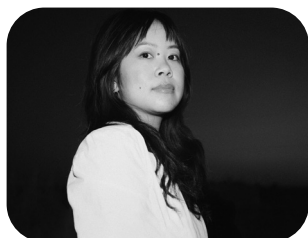
Catherine Colas, editor at ARTE/ZDF (FR/DE)

Catherine Colas studied literature and theatre studies at the Sorbonne in Paris. Alongside her studies, she trained as an actor and later directed a theatre ensemble specializing in improvisation. She joined ARTE in 1995 and initially worked in Paris, including in the feature film department, for the magazine «Metropolis», and as a production manager in documentary film. From 2001 to 2006, she worked as a cultural officer for the Institut Français in Germany. Since 2007, she has been an editor for short and medium-length films at ZDF/ARTE. She is primarily responsible for the ZDF-produced magazine «Kurzschluss / Court Circuit» and, among other areas, oversees international debut films.



Stine Wangler, sales and acquisitions at Kurzfilmagentur Hamburg (DE)

Stine Wangler studied at Leuphana University in Lüneburg and the University of Glamorgan in Wales. She wrote her Cultural Studies master's thesis on short films on the internet. Since 2012, she has been working at the Kurzfilm Agentur Hamburg e.V., where she is responsible for the distribution and acquisition of short film licenses. From 2013 to 2023, she was part of the selection committee for the German Competition at the Kurzfilm Festival Hamburg. In addition, she also works as a photographer.



Tam Dan Vu, Artistic Director, Head of Communications, Travelling Distribution (CA)

With a B.A. in Cultural & Media Production Strategies, Tam seeks to bridge short film to its audience. In 2016, she contributes to the genesis of Plein(s) Écran(s), a film festival on Facebook, as coordinator, communications director and programmer. She then directs the social media Oscars© campaigns for Fauve, Marguerite and Brotherhood. She works in communications at Arsenal Contemporary Art Montréal for two years before going to Travelling.

Labüsch Bar, Zur Kesselschmiede 27

18:00–20:00

Industry Awards Ceremony and Reception

The Industry Awards Ceremony marks the festive conclusion of the Industry Events. The Award for the Best Swiss School Film, Best New African Shorts, the Postproduction Award, the invitation to participate in the Lab at SFC | Rendez-vous Industry 2027, and the P.AiR.S Project Development Residency 2027 will be presented.

JURIES

Award for the Best Swiss School Film

The jury of the Swiss Competition awards the Award for the Best Swiss School Film (CHF 5'000) donated by SRG SSR.

Jury



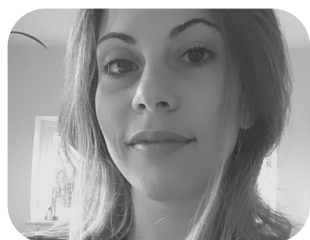
Sasha Prokopenko, Head of programming, Kyiv International Short Film Festival (UA)

Sasha Prokopenko is a Ukrainian festival programmer, curator, and translator. For six years, she has been head of programming at the Kyiv International Short Film Festival, while also working as a curator, mentor, and jury member at numerous festivals. She has worked at KyivMusicFilm since 2016, as well as at 100 Films in 100 Minutes, the INTRO film festival about music and culture, and Kino Susidiv. She is a Berlinale Talents (2024) and Festival Academy (2025) alumna.



Samir, Filmmaker and Producer, Dschoint Ventschr (CH)

Samir was born in Baghdad, Iraq, in 1955. After his family fled the country, he attended school in Switzerland and trained first as a typographer, then as a cinematographer. As a member of the Videoladen collective («Züri brännt»), he caused a stir with his innovative early films in the mid-1980s. His filmography comprises over 40 shorts, feature films, and documentaries. Since the mid-1990s, Samir has been a producer at Dschoint Ventschr Filmproduktion, which has made a name for itself as a talent incubator.



Carla Vulpiani, Short Film Advisor, Venice International Film Festival (IT)

Carla Vulpiani was born in 1989. Since 2021, she has served as a Short Film Advisor for the Orizzonti Short Film Competition of the Venice International Film Festival. She has experience as a sales agent and works as a producer for the Dublin-based animation studio and maps and plans, as well as for her own company, Adriatic Hood. Additionally, she serves as a consultant in animation and XR for different international markets, film industry events, and projects in development, including MIA | Mercato Internazionale Audiovisivo and ShortTO.

The Pitch

The Pitch jury has two decisions to make: a selection to participate in The Lab – Writing Hub at SFC | Rendez-vous Industry in Cannes and a seven-week Project Development Residency in Sigriswil, sponsored by the P.AiR.S. Artist Residence, which also includes a special invitation package to take part in SO PRO, the industry programme at the Solothurner Filmtage.

Jury



Sonja Baksa, programmer, TIFF

Sonja Baksa is a film curator working between Canada and Europe. She is the International Programmer for Short Cuts at the Toronto International Film Festival and Program Lead at the Vancouver International Film Festival, with a focus on the competitive Vanguard section. Sonja holds an MSc in Film, Exhibition and Curation from the University of Edinburgh and a Master of Architecture degree from the University of Zagreb.



Rimantė Daugėlaitė, Head of Lithuanian Shorts & Vilnius Short Film Festival (LT)

Rimantė Daugėlaitė is co-founder and director of Lithuanian Shorts (2012) and head of the Vilnius Short Film Festival (2009). She has over 10 years of experience in audiovisual projects, is an expert in European and national cultural funds, and is a member of the European Film Academy, national film and culture councils, and the Lithuanian Film Culture Association board.



Morgane Frund, SO PRO and Solothurner Filmtage (CH)

Morgane was born in Lausanne, Switzerland, and studied film studies, English, and German at UNIL. From 2019 to 2022, they studied video at the Lucerne School of Design, Film and Art. Their graduation film, «Bear» (2022), was screened at numerous festivals and won several prizes. Their video essay «Out of the Blue» (2023) premiered at Kurzfilmtage and was shortlisted for the European Film Award. Morgane is active in the fields of documentary film, video essay, and performance.



Tam Dan Vu, Artistic Director, Head of Communications, Travelling Distribution (CA)

With a B.A. in Cultural & Media Production Strategies, Tam seeks to bridge short film to its audience. In 2016, she contributes to the genesis of Plein(s) Écran(s), a film festival on Facebook, as coordinator, communications director and programmer. She then directs the social media Oscars® campaigns for Fauve, Marguerite and Brotherhood. She works in communications at Arsenal Contemporary Art Montréal for two years before going to Travelling.

Postproduction-Award

The Postproduction Award, a non-cash prize for postproduction services worth CHF 20 000 donated by Jingle Jungle and Kamerawerk, goes to an independent, professional Swiss short film production.

Jury



Nina Cutkovic, Jingle Jungle Sound Studios (CH)

Nina Cutkovic has been working as a junior sound designer at Jingle Jungle, a long-standing partner of Kurzfilmtage, since 2023. After earning her bachelor's degree in film studies that same year, she began designing sound for commercials, short and feature-length films, and TV series. This is her fourth time serving on the jury for the Postproduction Award, bringing her experience and keen sense of sound to the table.



Christian Witschi, DOP and founder, Kamerawerk (CH)

Christian was born in Winterthur in 1976. After an apprenticeship as an architectural draughtsman, he trained as a multimedia producer at SAE Zurich. Following a language study trip to Vancouver in 2001, he returned to Switzerland and completed an internship as a cameraman with Swiss Television. From 2002 to 2008, he worked as a freelance cameraman for Swiss Television and various other production companies. Alongside his role as managing director of Kamerawerk GmbH, he continues to work as a cinematographer on various corporate, documentary, and short film projects.



Christof Hächler, team member of Internationale Kurzfilmtage Winterthur (CH)

Christof Hächler has been part of the Kurzfilmtage team for many years. He serves on the selection committee for the Swiss Competition and on the jury for the Postproduction Award.



Eva Schweizer, programme planner at SRF (CH)

Eva Schweizer studied film studies at the University of Zurich. From 2010 to 2015, she was part of the programme team at the International Short Film Festival snit in Bern. Since 2011, she has been working as a programme planner at SRF Schweizer Radio und Fernsehen, focusing on national and international films and TV series. Her work also includes the selection and planning of short films.

INDUSTRY SCREENINGS

A festival pass offers exclusive access to the Industry Screenings so that you can watch lots of films despite a busy schedule.

Wednesday, 4 November 2026

11:00	International Competition VI: The Memory We Reclaim	Maxx 4
12:45	International Competition III: Take Control of Your Mind	Maxx 4
14:30	Swiss Competition I: Schicht um Schicht	Maxx 4

Thursday, 5 November 2026

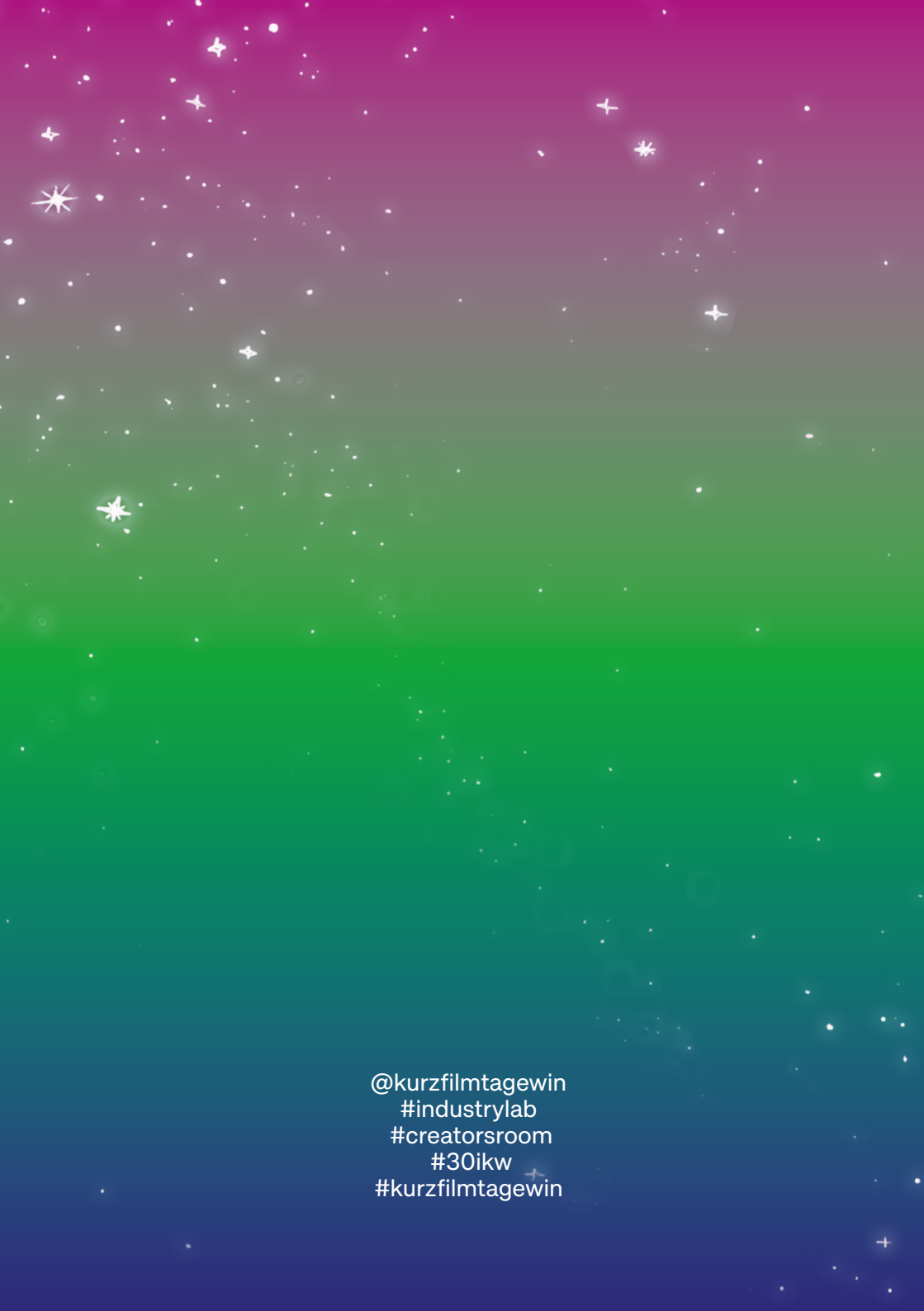
11:00	International Competition IV: Echoes from the Borderlands	Maxx 4
12:45	International Competition II: All That Slips Away	Maxx 4
14:30	Swiss Competition III: Zwischen uns der Raum	Maxx 4

Friday, 6 November 2026

11:00	Swiss Competition IV: Entgegen der Welt	Maxx 4
12:45	International Competition IX: What Makes Us Real	Maxx 4

Saturday, 7 November 2026

11:00	Swiss Competition II: Von hier aus weiter	Maxx 4
12:45	Economies of Desire	Maxx 4



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#creatorsroom
#30ikw
#kurzfilmtagewin