



**Locarno
Open Doors
2-10 | 8 | 2021**

**CLOSING THE THREE-YEAR CYCLE
ON SOUTH EAST ASIA AND MONGOLIA**

Cambodia, Indonesia, Laos,
Malaysia, Mongolia, Myanmar,
Thailand, the Philippines, Vietnam

Open Doors 2019-2021

Closing the cycle on Southeast Asia and Mongolia

Over the past three years Open Doors has dedicated itself to the vibrant independent film scene of South-east Asia (Cambodia, Indonesia, Laos, Malaysia, Myanmar, Thailand, the Philippines, Vietnam) and Mongolia.

This regional cycle has been marked by significant changes in the film industry and the global society. Challenges, but also new developments and possibilities. For instance, it is during this time that Open Doors has strengthened its hybrid approach to better reach out to the local communities of filmmakers, and to nurture talents thanks to a sophisticated year-round program culminating in the traditional Locarno-based events.

Giona A. Nazzaro, artistic director of the Locarno Film Festival: *"Open Doors has boosted independent filmmaking in Southeast Asia and Mongolia and created a sustainable dynamic in this region. During the two-year pandemic, Open Doors never stopped working with the region's talent and stayed by their side even when additional challenges arose. The 2021 edition promises to be a game changer for the participants and their vibrant and surprising projects. We are very happy to welcome them as part of the Locarno Film Festival."*

At the 74th Locarno Film Festival this summer, we will have the pleasure to introduce the fruits of this 365-day development work, mostly young talents who have been discovered and accompanied by Open Doors and Locarno Film Festival over three years.

The delegations will be presented to the international industry players during the Locarno Pro days as part of the following initiatives:

- The co-production platform Open Doors Hub, introducing eight distinctive feature projects, of a great diversity of genres, for international collaborations.
- The Open Doors Producers' Lab, highlighting nine production talents – a majority of whom are women - who are catalysts to the development of their local, independent film community and to the emergence of young, singular voices in the region.
- The Open Doors Screenings section: a greater space will be given to the talents selected with a feature or a short film (selection announced at the press conference on July 1).

Come and join us in Locarno on August 6-10. Open Doors promises you some very inspiring encounters with its talents.

Your Open Doors Team

The Locarno Film Festival is following with concern the recent political events in Myanmar and hopes for the restoration of national stability and the promotion of a free, democratic and inclusive society.

Open Doors Hub 2021

Indonesia, Mongolia, Myanmar, Thailand, the Philippines, Vietnam

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9 Temples to Heaven

THAILAND

SYNOPSIS

After hearing an alarming prophecy that his mother does not have much time to live, SAKOL (63) proposes a 1-day merit-making trip to 9 temples, from dawn till dusk, as a solution. Just 2 weeks before her birthday, the authoritative Sakol not only takes the grandmother of the family on this pilgrimage, but he asks the whole family to join, 9 members in total. Despite the different ages and beliefs, each person carries the promise of accumulating more good karma to prolong the grandmother's life. The trip takes an unexpected turn when the grandmother is too tired to go on, and everyone has to decide how to continue their mission.

DIRECTOR'S NOTE

The film is the reimagining of my personal experiences going on these trips with my family over the years. 9 is the magic number for Thais, and many believe that making offerings to monks at 9 temples in 1 day can bring to the highest state of karma and maximize longevity. Thai Buddhism is the blend of Hinduism, Animism, and many other ideologies. However, most people from my generation only view Buddhism as a philosophy to lead a better life. This view, surprisingly, is closer to many in the west, more than our parents' and relative's view. This tension, the push and pull between the older and newer beliefs are seen within my family and everywhere in the world. We question our faith and fight the inner conflicts figuring out what is truly best for us. With this film, I want to create a compassionate tribute to families living under different sets of viewpoints, influenced by larger institutional powers that loom over them, may it be from religions or politics.

PRODUCER'S NOTE

I have known Sompot Chidgasornpongse since 2012 and have worked with him on his first documentary feature, *Railway Sleepers* (Busan, Berlinale 2017). Like in many of his short films, Sompot demonstrates his unique aesthetic choices in tackling complicated social issues through unexpected cinematic forms. With his background in architecture, his films always challenge the regular film's narrative and structure. *9 Temples to Heaven* is both an extension of Sompot's previous works, and his most personal project to date. It stems from his own personal stories, while perfectly capturing the urgent and contemporary issues happening in Thailand and around the world today – the sensitive topic of faith and the conflicts it may cause. This will also be his first fictional feature, after working as assistant director for Apichatpong Weerasethakul on many critically-acclaimed films. Together with Apichatpong, who is also a producer, we will oversee the project, making sure that the film reaches its full potential.

I believe that with our focuses on family, traveling, architecture, and culture, the project has a great potential to appeal to the global audience. Up to now, we have already received support from the Thai Ministry of Culture, and Thailand Media Funds. The project won "Special Mention" Award from Talents Tokyo and received further development funding from the Next Master Program. In 2020, we participated in La Fabrique Cinema, Hong Kong Asia Film Financing Forum (HAF), Produire au Sud at Nantes, and Southeast Asian Fiction Film Lab (SEAFIC). Through these platforms, Sompot has further developed his script to make it closer to his vision and is now on the 7th draft. At Open Doors, we look forward to partnerships with potential international co-producers, especially from European countries. Our plan is to apply for production funding from 2022 onwards.

VISUAL CONCEPT

I want the audience to always feel the space surrounding the characters, who will flow in and out of frame, where the temple architectures are featured prominently. The long shots will be intercut with the closely examination on the repeated rituals at the 9 temples. The environmental sound is rich. The film is an ensemble piece, and the audience will be immersed as an invisible member of the family through some long takes. Lights and shadows are extremely important. The light from dark-blue dawn to intense brightness of mid-day, gradually turns to orange dusk, and departs amidst the darkness with the artificial light, and the candlelight.

TECHNICAL INFORMATION

Genre **Drama**
 Shooting format **Digital 4K, DCP**
 Estimated running time **110'**
 Production status **Writing and development**
 Shooting language **Thai**

Shooting location **Thailand**
 Principal photography **2023**
 Total budget **EUR 460'000**
 Funds secured **EUR 39'500**



Director
Sompot Chidgasornpongse

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Biography

Sompot Chidgasornpongse is a Berlinale Talents and Talents Tokyo alumnus whose works explore the possibility of representing everyday life in a creative and thought-provoking way. His shorts were shown at many festivals (Rotterdam, Oberhausen, Visions du Réel), and first documentary feature, *Railway Sleepers* (2016), was in Busan and Berlinale. He has also been working closely with Apichatpong Weerasethakul as assistant director in several films.

Selected Filmography

Railway Sleepers (Documentary, 102', 2016)

Diseases and a Hundred Year Period
 (Experimental documentary, 20', 2008)

Bangkok in the Evening (Experimental documentary, 16', 2005)



Producers
Kissada Kamyong & Apichatpong Weerasethakul
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Production Company Profile

Kick the Machine Films is a film studio founded in 1999 by Apichatpong Weerasethakul. Working independently within the Thai commercial film industry, the company has been active in promoting experimental and hybrid narrative filmmaking at home and abroad. It has produced works by Apichatpong himself and by other filmmakers. The company also aims to support local film activities and festivals to move the independent film industry forward.

Selected Filmography

Railway Sleepers by Sompot Chidgasornpongse (Documentary, 102', 2016)

Cemetery of Splendour by Apichatpong Weerasethakul (Drama, 122', 2015)

Uncle Boonmee Who Can Recall His Past Lives by Apichatpong Weerasethakul (Drama, 113', 2010)

A Useful Ghost

THAILAND

SYNOPSIS

MARCH and NAT are a happily married couple in their mid-30s, with Dot, their 7-year-old son. March runs the family-owned vacuum-cleaner-manufacturing factory. One day, Nat dies of respiratory disease caused by air pollution. Saddened by the death of his wife, March is worried that the same fate would fall upon his son, who gradually develops similar symptoms. Concerned with her son's health, Nat returns as a ghost haunting the vacuum cleaner at the house. While everyone is afraid of her as the possessed vacuum cleaner, only her husband sees this as the chance to reunite the family. Nat-ghost tries desperately to get rid of dust in the house until she realizes that apart from these unwanted small particles the family is also stained by other things: the ghosts of dead laborers that had died at the family's factory.

DIRECTOR'S NOTE

Thailand is a country full of ghost tales and one of the most enduringly popular is the story about the love between a human and a female ghost such as Mae Nak Phra Kanong. I find this taboo relationship between human and non-human fascinating. Always, at the end of these stories, villagers or communities would heavily intervene and dissuade the relationship to restore the 'proper' social order. The human man is assimilated back to the community, disillusioned with his so-called amoral relationship with the non-human female, whereas the female ghost is penalized by the state or religious authorities. These are not merely love stories between a human and a ghost but a prohibited love between two individuals. *A Useful Ghost* plays on this ghost convention. The couple in this version persists through society's opposition until the female ghost eventually succeeds in finding a way to integrate back into society by becoming a useful ghost. However, the way to become a useful ghost is to get rid of the other useless ones and help the living maintain their lives ghost-free.

PRODUCER'S NOTE

As producers, we are fully aware of the limitations and obstacles in the process of film production, as well as the friction that exists between the creative workers and the film industry. But the aim of our company is to support new filmmakers who are obsessed with exploring new forms of cinema. We believe in creating work that challenges existing beliefs and rules of filmmaking, and that engages audiences both in Thailand and internationally, to communicate new possibilities in image making and explore the cinematic language that liberates the mind and converses with the world.

We believe in creating the work that reflects the existence of our times. Also, our experience shows us the importance of cross-cultural exchange, in terms of knowledge and collaboration, and especially in international co-operation. This is in a way to prove to Thai society that the value of independent cinema lies beyond mere economic figures and statistics. Not different from most people in Thailand, who have been in the same socio-political climate and upheld the same values for decades, we are excited to be a part of this new journey. Like the burst of abscess caused by the epidemic named ambition, our expectation rises once again as we see the endless possibility in the feature film of this emerging filmmaker.

Ratchapoom Boonbunchachoke's first feature film is another challenging journey ahead of us. It will challenge the history of world cinema and at the same time, it will present the transition from the age of doubt to the future. One stares at the horizon with an unvivid hope, like a dream. One tries to establish new structures while removing, covering, and trying to forget the remains of the past.

VISUAL CONCEPT

I'd like to the film to look like a fairy tale. Yet this tale would more resemble the quirky, deadpan tale of great Portuguese masters (Oliveira, Monteiro) than Disney. Fantastic elements in the film are ordinarily treated and woven into the typical reality without much friction. No one is really scared of ghosts but they tend to discriminate them. The main difference from the Portuguese masters is the depiction of violence in the film that would be more brutal, similar to contemporary Korean cinema. The film would start off as a tongue-in-cheek fantastic tale before transforming into serious dark comedy by the end.

TECHNICAL INFORMATION

Genre **Fantasy, Thriller, Dark Comedy**
 Shooting format **Digital 4K**
 Estimated running time **98'**
 Production status **Writing and development**
 Shooting language **Thai**

Shooting location **Thailand**
 Principal photography **January 2022**
 Total budget **EUR 423'000**
 Funds secured **EUR 60'000**



Director
Ratchapoom Boonbunchachoke

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Biography

Ratchapoom Boonbunchachoke is a Thai filmmaker born, brought up and based in Bangkok. He graduated from the film department of Chulalongkorn University. Currently he works full-time as a scriptwriter for the studio. Apart from writing he also teaches film theory and scriptwriting in the universities and works as a film critic. His short film *Aninsri Daeng (Red Aninsri; Or, Tiptoeing on the Still Trembling Berlin Wall)* won Locarno's Cinema & Gioventù Award for best international short film in the Pardi di domani 2020 competition.

Selected Filmography

Red Aninsri; Or, Tiptoeing on the Still Trembling Berlin Wall (Fiction, 29', 2020)
Anna and the Prince (Fiction, 40', 2014)
La double vie de Maniejan (Fiction, 30', 2013)



Producers
Cattleya Paosrijaeroen and Soros Sukhum

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Production Company Profile

185 Films is an independent Bangkok-based film production company. We are dedicated to working with visionary practitioners and aim to support independent projects from emerging filmmakers and artists, as well as initiate film projects with local and international collaborations.

Selected Filmography

The Edge of Daybreak by Taiki Sakpisit (Drama, Experimental, 114' 2021)
Where We Belong by Kongdej Jaturanrasmee (Drama, 130' 2019)
Ten Years Thailand by Apichatpong Weeraseethakul, Aditya Assarat, Chulayarnnon Siriphol, Wisit Sasanatieng (Omnibus film, 95', 2018)

Don't Cry Butterflies

VIETNAM / SINGAPORE

SYNOPSIS

Housewife TAM (40's) accidentally discovers her husband's affair. Instead of confronting him about it, she decides to follow a con artist's cult. She ends up spending a lot of money on voodoo rituals, while also engaging in hilarious attempts to seduce her husband, believing firmly that a baby boy will solve their marriage's issues.

Rebellious HA (20's) is fed up with her parents' deteriorating marriage. She's either busy working at a hair and nail salon or having sex with the dodgy guy who might be able to send her overseas (for a large sum of money) or spending most of her time fantasizing about a better life somewhere abroad. While the two women are busy running away from reality, the House Spirit has evolved into a monster-like creature that ends up haunting both of them.

DIRECTOR'S NOTE

In Vietnamese, there's a saying that goes "only women can bring happiness to each other". I can't exactly testify whether this is true or not but having been raised in an environment with absent father figures, I've witnessed countless women-only conversations that seem to always be complaining about the same thing - men. But how can men disturb and torture them so much, if they are hardly even around? This observation and the subsequent quest for the answer gradually became the inspiration for my series of short films, as I found myself lost in a complex spider web of self-inflicted entrapment and internalized misogyny which leads all my female heroes into situations so absurd, ridiculous and sad that one has no choice but to burst into a bittersweet laughter. With *Don't cry, Butterflies* as the final chapter of this long and exciting journey, I wish to offer the audience a glimpse into this female-only universe where love, compassion, conflict, and betrayal are all intertwined. I'm utterly fascinated with this vivid, dramatic yet tragic life that each one of the character is creating for himself. I fell in love with all of them and I hope my audience will feel the same too.

PRODUCER'S NOTE

I was first introduced to Linh through her visceral, dream like short film *Mother, Daughter, Dreams*. The film premiered at Busan International film festival and went on the compete at various international festivals.

Since that first stirring encounter with her work, I have come to know Linh as a gifted and dedicated director. Her debut feature, *Don't Cry, Butterflies*, continues to tap on her personal experiences with her family, with recurring themes of toxic familial relationships and tradition-plagued women. The unique quality of Linh's films is that they explore complex issues of womanhood and loneliness with wit, humour and gore, that will allow audiences across the world to relate to the story of *Don't Cry, Butterflies*. I am confident that Linh's vision and honest storytelling will cumulate in a film that is universal and touching. We would be eager to meet with European producers along with creative partners that will help propel the project into its next stage.

VISUAL CONCEPT

Don't cry, Butterflies promises to be a visual feast where elements of magical realism and body-horror are gradually weaved into what started off as a slice-of-life story. We see a gloomy, suffocated, dying house with sparse furniture but it takes so much space that the characters are entrapped within. Whenever they are dreaming, the camera flies free with them. But when they are back to reality, it observes them from a distance, through holes in the furniture, ceiling, following them in a voyeuristic manner as they move around the confined space, foreshadowing how the House Spirit slowly creeps in and haunts both of our female heroes.

TECHNICAL INFORMATION

Genre **Dark comedy**
 Shooting format **4K**
 Estimated running time **100'**
 Production status **Writing and development**
 Shooting language **Vietnamese**

Shooting location **Vietnam**
 Principal photography **September-November 2022**
 Total budget **EUR 600'000**
 Funds secured **EUR 30'000**
 Co-producer **Tran Thi Bich Ngoc, An Nam Productions, Vietnam**



Director
Linh Duong

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Biography

Linh Duong is a Vietnamese filmmaker whose shorts are filled with a signature quirky sense of humor and traces of magical realism elements. She previously attended Berlinale Talents, Asian Film Academy, Locarno Filmmakers Academy and Bucheon Fantastic Film School. She is developing her first feature, *Don't Cry, Butterflies*, supported by the Moulin d'Andé-CECI Residency Award won at Locarno Open Doors 2019, and selected for Full Circle Lab 2020 and Less Is More 2021.

Selected Filmography

A Trip to Heaven (Comedy, 13', 2020)
Sweet, Salty (Comedy, 18', 2019)
Mother, Daughter, Dreams (Drama, 19', 2018)



Producer
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Production Company Profile

Momo Film Co is a Singapore-based film agency founded in 2018 by Tan Si En and Kris Ong. We collaborate closely with filmmakers and specialise in developing and producing narrative works. Our commitment is to chart new territories for emerging Southeast Asian filmmakers and to develop relevant works for a global audience.

Selected Filmography

Plastic Sonata by Nelson Yeo (Drama, 29', 2021)
A Trip to Heaven by Linh Duong (Comedy, 13', 2020)
Sunday by Kris Ong (Drama, 13', 2020)

Our Son

INDONESIA

SYNOPSIS

LITA (27), a bank employee, meets her ex-lover SANDI (29), a furniture businessman, by chance, at his furniture gallery in Yogyakarta, a city in Indonesia with a mixed landscape of convention and modernisation. They maintain contact as Lita seeks Sandi's advice on furnishing her new home. Sandi then frequently visits Lita's home, where she meets her mining employee husband, BOB (31). When visiting the couple, Sandi frequently brings his online entrepreneur wife, ELI (24). Faced with family and societal pressures to have children as it commonly happens in Indonesia, both couples confide in one another and form close bonds. One day, Lita gives birth to a baby ARYO. Sandi and Eli frequently look after Aryo when Lita and Bob are unavailable.

Five years later, Aryo gets dengue fever and requires a blood transfusion. Lita and Bob's blood types, however, do not match Aryo's. Surprisingly, Aryo and Sandi have the same blood type. They are astounded to learn that Aryo is Sandi and Lita's son. Things become complicated when they realize they must save Aryo's life and future, but their own home is in shambles. They must raise Aryo with a heavy heart. Bob decides to divorce Lita, Sandi abandons Eli months later, unaware of the fact that she is now pregnant with his child. As time passes, Eli, who has no idea where her husband is, and Lita, who has divorced her husband, decide to live together and raise their sons as a new family.

DIRECTOR'S NOTE

In today's more conservative Indonesian society, the ideal family consists of a father, mother, and child. The typical family unit is regarded as such. In *Our Son*, two couples attempt to care for an illegitimate child in an organized manner. Can we then conclude that their parenting style is wrong? Do we have the right to judge what constitutes a perfect family, whatever that term should be? This film consists in reflecting on the societal pressure on marriage and to call into question the human values we hold dear. I'm hoping that the film will emphasize the importance of researching someone's background before passing quick judgment. This film serves as a tool for me as a human being to answer my own lingering question about what it means to be a family. Should it always be based on blood relations, or can we simply escape and define new forms of family? Can a family be described as the possibility to live with whoever we want without fear of social judgment or what others think, perhaps?

PRODUCER'S NOTE

I began collaborating with Luhki over a decade ago and continue to do so in a variety of capacities to this day. Our long journey together has made me acquainted with his exciting ideas. When Luhki first mentioned the concept of *Our Son*, I was immediately intrigued. The story captures the reality of contemporary Indonesian society, which is becoming more conservative in terms of social pressure, gender, and humanity. Despite the locality of the story, I believe that this film can be accepted by international audience because the themes of marriage, love, and societal pressure are universal. The concerns raised by Luhki in the film are critical in today's world. Hence, my aim is to see the project evolve and featured into the big screen. To support this dream, we have already secured some funding from production house investment, as well as Purin Awards from Luhki's studios at AFIS Busan and RED Awards from the Jogja Future Project. And now, we are excited to meet and collaborate with our co-producing partners and sales agent to complete our financing.

VISUAL CONCEPT

Our Son is a bittersweet drama that depicts a calm, yet ironic, picture of everyday happy family lives and an unsettling reality beneath the surface. To capture that feeling, I use "floating" camera movements and a natural-looking lighting setup to make it feel real, with single continuous takes in some parts to allow the audience to feel the atmosphere and emotions of the film more deeply.

TECHNICAL INFORMATION

Genre **Drama**
 Shooting format **Digital 4K**
 Estimated running time **100'**
 Production status **Advanced development**
 Shooting language **Indonesian**

Shooting location **Indonesia**
 Principal photography **August-September 2022**
 Total budget **EUR 280'000**
 Funds secured **EUR 30'000**



Director
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Biography

Luhki Herwanayogi is an Indonesian film director from Yogyakarta. His short film *On Friday Noon* was screened in several international film festivals including the Locarno Film Festival - Open Doors Screenings 2020. His short film *Har* was nominated as Best Short Film at Indonesia Film Festival 2018 and won a GOLD AWARD in Viddsee Juree Awards Indonesia 2020. He is an alumnus of FLY 2014, Busan Asian Film School 2019, and participated in Producers Network SGIFF 2020.

Selected Filmography

Har (Fiction-Drama, 19', 2018)
Don't Play Alone (Fiction-Horror, 9', 2018)
On Friday Noon (Fiction-Drama, 13', 2016)



Producers
Iqbal Hamdan

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Production Company Profile

Catchlight Pictures Indonesia is an Indonesian film and video production house company based in Yogyakarta. We create videos for a variety of companies and non-profit organizations, as well as films in collaboration with a number of communities. Some of our short films have been well received both in Indonesia and internationally. We are currently working on *Our Son*, our first feature film project directed by Luhki Herwanayogi.

Selected Filmography

Har by Luhki Herwanayogi (Fiction-Drama, 19', 2018)
Don't Play Alone by Luhki Herwanayogi (Fiction-Horror, 9', 2018)
On Friday Noon by Luhki Herwanayogi (Fiction-Drama, 13', 2016)

SAM

THE PHILIPPINES

SYNOPSIS

SAM and his boyfriend ADAM visit an abandoned mountain village. Adam sees his boss POPOY from the bottom of the mountain. Popoy invites them to participate in a project of the governor's. Arriving at a checkpoint, Sam sees a hundred men commandeer a convoy of eight vehicles. Sam and Adam separate, she moves with the convoy towards a valley. On arrival, the men finish off the PASSENGERS. Sam lets a wounded PERSON crawl away. She looks for Adam, but she can't find him. Sam finds the person and hides him in the abandoned village. She finds Adam in another town, who confesses that he left after her convoy. Sam sees the person dead and buries him in peace, finally facing the consequences of her choices.

DIRECTOR'S NOTE

I like to create universes where violence is tied to the margins of society, affecting an individual in such a drastic way that it becomes a catalyst to justify their existence. Though this film relives the crime, it will ONLY be VISUALLY in the PERIPHERY of Sam. I want to explore instincts and behaviors that are primal, reactionary once in the middle of a moral threat. Caught in this grand-scale event, Sam, swallowed by a patriarchal society, pushes herself to become just one among the many. But she is not an object of pity. What I would like to do, is to strip her story of sentimentality, ultimately acknowledging the ramifications of how another person's bad choices have affected her whole life. In the film, Sam suffers from the perpetrator's trauma (unprocessed trauma will traumatize others) that promotes a cycle of clouded judgments and violent acts. Her emotional dissonance leads her to social withdrawal and trust issues. She cares for the lone survivor and commits to hide him and herself from all the noise. Sam agonizes through this because there was a choice behind her experience, her choice. That's why her perpetrator's trauma is blended with ethical trauma. Sam is not a victim. The film delves into the psychological embankment of a moral wound caused by the fallout of the greatest crime the Philippines has ever witnessed.

PRODUCER'S NOTE

Filipinos have become desensitized to violence. Daily we witness reports of crime, abuse, and death on the news. This has become our collective trauma that has developed into an epidemic of indifference. Our apathy was brought upon by decades of injustice and corruption. How can one care for another when they themselves are powerless? Some will call it selfish, but we call it survival. Choice is a privilege many Filipinos do not have.

SAM is a window on the life of ordinary people during an atrocious and unspeakable incident: the Maguindanao Massacre--the single deadliest event for journalists in history. SAM brings to light this cycle of violence: how we are influenced by it, and how we inherit it. Like the 19-year-old character Sam, countless Filipinos have grown in an environment where they are constantly caught in the middle. With limited options, our survival instincts kick in. Does one succumb to the normality of depravity if it means they'll live another day? Or does one resist hoping to change the course of their life but also risking the possibility of retaliation? If you are voiceless and powerless, the pressure to surrender is unbearable. What drew me to SAM is the moral dilemma it tackles and how the character eventually breaks the ingrained silence of our people.

VISUAL CONCEPT

SAM is an intimately sincere, emotionally bleak, socially realistic film set in a politically charged historical backdrop. The film will be visually spontaneous, and natural. As raw as a Pialat, as suffocating as a Dardenne film. SAM is Dardenne's Rosetta meets Nemes' Son of Saul. Counterbalancing the weight of the subject, the camera stays from behind SAM, consistently chasing, observing what her character sees as she experiences it, especially isolating the face on poignant moments of emotionality. The film will be austere in its handheld camera approach, more in tune with movements than feelings. The sense is authentically unpremeditated.

TECHNICAL INFORMATION

Genre **Drama**
Shooting format **16mm**
Estimated running time **125'**
Production status **Development / Financing**
Shooting language **Tagalog**

Shooting location **Southern Philippines, General Santos City**
Principal photography **June 2022**
Total budget **EUR 830'000**
Funds secured **EUR 364'000**
Co-producers **Malou Santos, Cobalt Pictures, Philippines**



Director
E del Mundo

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Biography

E del Mundo's VR project, *The Warship* was developed with Biennale College Cinema-VR culminating at the 74th Venice Film Festival. E earned the Best Director Award in the 13th Cinemalaya for her short, *Manong Ng Pa-aling*, an official selection for Locarno Open Doors Screenings 2020. E's first feature script Sam (previously titled *Thanatos*) is developed with SGIFF's Southeast Asian Film Lab, Full Circle Lab, A Post Lab, and Torino Film Lab winning the DPC II Award. E holds an MFA in Film.

Selected Filmography

Textbook: the be to of and a in that have I it for not on with he as you (Drama, 15', 2021)
Manilennails (Dark Comedy, 30', 2019)
Manong Ng Pa-aling (Experimental Drama, 15', 2018)



Producer
Pamela Reyes

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Production Company Profile

Create Cinema is a premier Manila-based production boutique with a focus on groundbreaking and game-changing stories. We specialize in script consultancy, film productions and co-productions across multiple media platforms.

Selected Filmography

Textbook: the be to of and a in that have I it for not on with he as you (Drama, 15', 2021)
Neomanila by Mikhail Red (Mystery-Thriller, 90', 2017)
Birdshot by Mikhail Red (Mystery-Thriller, 125', 2016)
Rekorder by Mikhail Red (Mystery-Thriller, 90', 2013)

The Beer Girl in Yangon

MYANMAR / THE PHILIPPINES / INDONESIA

SYNOPSIS

LILY, a 17-year-old girl, is going through a phase in which she suffers from a painful menstrual cycle coupled with nightmares, possibly resulting from the psychological trauma of witnessing her father getting tortured in front of her. She works as a hostess in a sleazy bar where underage prostitution is a constant temptation. There, she develops a relationship with a co-worker girl named MOON (19). At home, Lily also has to deal with an uneasy relationship with her factory worker mother KHIN MOE (40's). Longing for a father figure, Lily takes a liking to a mysterious elderly regular customer called ZAW (45). Inevitably, Lily's relationships with all these people will complicate as she dangerously navigates her life alone with her own intuition.

DIRECTOR'S NOTE

My sister and I always joke about ourselves. We are coming into life in a wrong time, wrong place and wrong gender. She said I should be the one who has a period instead of her. She can take care of us without having menstruation problems and she can even officially have a girlfriend as she wishes. Since my sister had a severe problem with her period, she was very confused with her sexual preferences. My mother had a mental breakdown at that time. I am the eldest son in my family. I was only 13 years old and I had to work at a beer pub as a cleaner to support my family.

All my adolescent life, I witnessed my mother and my sister arguing every day. That made me prefer to stay at beer pubs as long as I could. This is where I observed all these underaged girls' futures being destroyed before my very own eyes.

All my life, I grew up with different kinds of women around me. I can feel their sorrow and grief. I can see deeply into their hearts, in a way any other person could not. They always say to me "You are one of us". But like my sister said "We are still in the wrong time, wrong place". It is true but it hurts me. I want to make a film that will make my sister keep striving for a better situation and for everyone else to see that there is always hope to look forward to. I want women to rise up with a positive outlook on the world. This film is a personal tribute to my sister, my mother and to all women.

PRODUCER'S NOTE

As a producer, I usually work with stories that interest and have a personal relation to myself. Lily, the beer girl, represents the despair and hopes of young people in Southeast Asia. As the gap between the poor and the rich is getting wider and wider, we can see many (underaged) girls forced into prostitution. Trafficking seems to sound like a normal issue in this modern world. However, as a team, we prefer to tell a story about hope. We would like to see small, beautiful things in a gritty environment. We have developed this project for quite a few years and also built a bond in making short films as exercises. We are looking for international collaborators who share the same vision and we want to realize our dreams together.

VISUAL CONCEPT

My visual key is realistic and natural. The film will be shown in realistic visual condition as the character grow to adulthood, relationship with parents, workplace and romance. Being a beer girl opens to a lot of possibilities of hope, confidence, yet sorrow and fake smiles are always there and always leave some sort of bitterness. All of those little moments are rather magical in the fading lights and music The camera will observe and capture the behavior of the characters as they develop within their given circumstances. The cinematography predominantly consists of static shots with natural lighting and true-to-life colors.

TECHNICAL INFORMATION

Genre **Drama**
Shooting format **Digital HD**
Estimated running time **90'**
Production status **Writing and Development**
Shooting language **Burmese**

Shooting location **Myanmar, Indonesia, the Philippines**
Principal photography **November 2022**
Total budget **EUR 380'000**
Funds secured **EUR 71'000**
Co-producer **Joseph Israel Laban, One Big Fight Productions, Philippines**



Director
Sein Lyan Tun

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Biography

Sein Lyan is an emerging filmmaker from Myanmar, and his documentary work *Unsilent Potato* is well recognized in Myanmar and Southeast Asia. He is an alumnus of Talents Tokyo, Ties That Bind in 2017 and the Autumn Meeting workshop with mentor director Tran Anh Hung in 2019. His documentary *For Me and Others Like Me* premiered at Docedge New Zealand. *The Beer Girl in Yangon* is his first feature length project.

Selected Filmography

Late Blooming in A Lonely Summer Day (Drama, 19', 2021)
For Me and Others Like Me (Documentary, 30', 2020)
An Ordinary Marriage (Drama, 13', 2018)



Producer
John Badalu

PS Film Production (Myanmar)
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Production Company Profile

PS Films Production was founded in 2013 in Myanmar to tell stories about the education of youth and women that have to deal with sexual abuse, child labor, and human trafficking. PS Films has co-produced with NHK Japan for a few International TV documentaries. John Badalu is an independent producer from Indonesia who has worked with some well-known Southeast Asian talents like Mouly Surya, Anucha Boonyawatana, Yosep Anggi Noen and Nontawat Numbenchapol among others.

Selected Filmography

Late Blooming in A Lonely Summer Day by Sein Lyan Tun (Drama, 19', 2021)
For Me and Others Like Me by Sein Lyan Tun (Documentary, 30', 2020)
An Ordinary Marriage by Sein Lyan Tun (Drama, 13', 2018)

The Water Garden

MONGOLIA

SYNOPSIS

After the tragic death of his young daughter, GALAA (38) got divorced from his wife UNDARMAA (36). Galaa escapes in drinking and dating a prostitute, while Undarmaa tries to start a new life with her now-only son ITGEL (15). While Undarmaa tries to keep Itgel away from his unstable father, Galaa takes Itgel to their summer house – the place where their daughter died - without Undarmaa's approval. Itgel attempts suicide at the house. Now it's time for both parents to realize that the trauma is unresolved and can't be ignored any longer and put Itgel into some specialist's hands. Galaa tries to get closer to his ex-wife, but can't get through his pent-up frustration. They constantly fight and are unable to confront their son's pain as well as their own one. After Itgel's new attempt at suicide, they realize they'll have to deal with the past together. Even if it brings more pain, this is probably the only way to save their remaining child.

DIRECTOR'S NOTE

Although more than 60 percent of the Mongolian population now lives in Ulaanbaatar, Mongolian urban stories are often overlooked in international cinema.

My main character, Galaa, is a father trying to deal by himself with his beloved daughter's death. Galaa's character reflects the modern Mongolian men who struggle with shifting perceptions of men and women. Women are being more educated, have better access to employment which results in female-dominated households. Moreover, alcoholism is one of the top two causes of death for men in Mongolia. Itgel, the son's struggle with self-harm and suicide attempts out of the guilt of his sister's death is also a reflection of Mongolia's current state of suicide for men which is the number one cause of death. Both the father and the son mirror what Mongolian men are struggling with and in ways that in relation to what strong and independent Mongolian women such as Undarmaa are facing today.

Everybody has lost someone they dearly loved. I lost my grandmother when I was 13. For almost 2 years, I experienced acute grief. Being a teenager made it worse. As a father of two, I constantly fear for the safety of my children. In its examination of grief, the film also explores the false sense of hope, depression, and overcoming guilt. Although the magical realist elements are purely symbolic, they are also deeply connected to the themes of the film.

PRODUCER'S NOTE

Ikhbayar and I have been working together since 2012, on various projects with different capacities respectively as curator and artist, and as producer and filmmaker. In 2021, we did complete *Souls and Raindrops (Zus Boroo)* the first short film written and directed by Ikhbayar. His minimalistic and unconventional artistic approach and his humble personality make Ikhbayar a rare talent and someone I sincerely enjoy working with. His first feature 'The Water Garden' is a personal, contemporary cinematic story about grief. This film focuses on grief not only as a natural response to both physical and abstract loss but also how it relates to Mongolia today.

The film will have minimalistic art direction, low-key lighting, and unconventional shots which we envision achieving by working with a Nordic cinematographer, sound designer, and art director. Hence, we recognize the need to seek international development support, funding, producers, and distributors at the Open Doors Hub to bring this urban modern-day Mongolia narrative to international cinema.

VISUAL CONCEPT

The Water Garden mostly has a color palette that is colder than normal. Blue, green, grey and violet will dominate. A shallower depth of field is needed for most of the scenes. Slow camera movements on a dolly will be used more often. Most of the lighting will be low key. Given the magical realist nature of some of the scenes, the visible shadows on the characters' faces or bodies will be fitting. However, practical lighting or natural lighting will be used when possible. The art direction will be very minimalistic. Compared to other interiors, Itgel's two rooms will be cluttered and messier; mirroring the character's inner state.

TECHNICAL INFORMATION

Genre Drama	Shooting location Ulaanbaatar, Mongolia
Shooting format 4K	Principal photography July 2022 – September 2023
Estimated running time 85'	Total budget EUR 390'000
Production status Writing and Development	Founds secured Currently raising
Shooting language Mongolian	



Director
Ikhbayar Urchuud

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Biography

Ikhbayar Urchuud is a filmmaker, media artist and writer born in Khuvsgul, Mongolia. As co-founder of the Mongolian Film Institute, he has been working as a director and a programmer for the Golden Ger International Film Festival. *The Will to Art* is a documentary about the lives and shamanist interests of featured contemporary Mongolian artists. The film was selected at FID Marseille 2015 and at Singapore International Film Festival 2015 among others.

Selected Filmography

Souls and Raindrops (Zus boroo) (Short, 38', 2021)
Eryx tataricus (Temeen suul) (Short, 4', 2017)
The Will to Art (Uran Khas) (Documentary, 78', 2014)



Producer
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Production Company Profile

In 2013, No Wonder Films began as a small group of friends in Mongolia with a passion for film. They dreamed of making bold and exciting new films that would initiate a new wave of Mongolian cinema. With many short films and music video under their belts, No Wonder Films was established as an independent production company to expand their scope of vision and venture into feature films.

Selected Filmography

Souls and Raindrops by Ikhbayar Urchuud (short, 38', 2021)
Eryx Tataricus by Ikhbayar Urchuud (short, 5', 2017)
The Will to Art by Ikhbayar Urchuud (documentary, 75', 2014)

Who Created Human Beings

VIETNAM / SINGAPORE

SYNOPSIS

SINH, a policeman, is hanging out with his girlfriend LINH when he gets a call to the crime scene. It's a murder case: a headless body is found with another person's head inside the stomach. The head belongs to HANG, a prostitute. Sinh identifies two suspects: TUAN – Hang's client - and her dad.

Linh has a friend, NGA, who's recently opened an illegal abortion clinic and hired DAO, a woman who has to bury the aborted fetuses. Linh is pregnant, but she cannot communicate to Sinh, who constantly gets carried by other events. She pressures Sinh to marry her but according to the unwritten law in Vietnam, policemen aren't allowed to marry Christians: Sinh would have to convert to Catholicism. Sinh struggles between resigning and breaking up with Linh. Finally, he proposes to her, yet makes her choose between God and him. After confronting each other, they break up.

A second body is found: it's Hang's. The remaining sperms on the body belongs to Tuan. When he gets arrested, he says that he had taken Hang to the abortion clinic as she was carrying their child. Linh is upset because of the fight with Sinh and goes to Nga's clinic to have an abortion. After having it done, she is in despair, walks alone on the street, not aware of being followed. Sinh sees Linh's missed calls, calls her back but she is not picking up the phone any more...

After discovering about Linh's abortion, Sinh looks for Linh everywhere. But next morning, Linh's headless body is found. Sinh goes mad. A month later, a suspect is found: Dao. Sinh is about to shoot her but holds back. He resigns. He walks on the same roads he and Linh used to stroll together. In a church, a wedding is in progress. He walks up and stabs the pastor to death.

DIRECTOR'S NOTE

I had two close friends who were in a relationship for over ten years. But her parents were Catholic and wanted her to marry a Catholic man. She was torn between family and love. Her final decision was painful: marrying a man who she had just met for four months. Despite being dissuaded from going to her wedding, he still did. After the party, he left in tears. The day after, he died in an accident. I wonder, between family, a romantic relationship, and religion, which would we choose to sacrifice? This story was painful and haunted me for years. I want to use my cinematic language to tell a story of beautiful yet sorrowful love: between Sinh and Linh, between them and their families, and between them and God. Some people believe God was our creator but to me, women are the ones that create human beings. I want to thank them because we all come from our mother's womb. And to exist in this life full of pain and joy as a human being is already a bliss.

PRODUCER'S NOTE

I fell in love with the project because this is a story that resonates with our generation, anyone in their 30s can find themselves having to choose which path to follow for the rest of their lives: passion or responsibility. It is the turning point of being an adult. It struck me even more when I knew Giang wrote the story from his own experience: he struggles with Pareidolia just like the main character. Everything he puts into this film is everything he believes in and all the struggles he goes through in his life. The fact that he pushes his own limits, both emotionally and cinematically has really amazed me. Attending Open Doors, we're looking for potential co-producers to move forward into the financing phase.

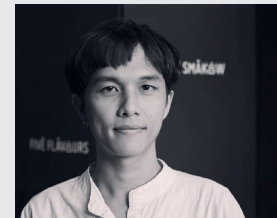
VISUAL CONCEPT

I want to convey the trapped, closed off feeling of being confined in a tiny, cramped world. The characters are always put in smaller frame sizes, it feels like they are struggling to get out of them. Overall tone is melancholic, with heavy feelings from the emotional struggle of the main characters. I choose to shoot in Bao Loc as the main setting for the film – it's a mountainous city in Central Vietnam with red soil and heavy rainy season, the combination will create a mushy, wet feeling – like that of a fetus inside the mother's womb – always fatigued, vulnerable and soft.

TECHNICAL INFORMATION

Genre **Psychological thriller**
Shooting format **4K**
Estimated running time **120'**
Production status **Late script Development**
Shooting language **Vietnamese**

Shooting location **Bao Loc, Vietnam**
Principal photography **December 2022 – February 2023**
Total budget **EUR 600'000**
Founds secured **EUR 200'000**
Co-producer **Panuksmi Hardjowirogo – Margo Films – Singapore**



Director
Le Binh Giang

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Biography

Graduated from film school in 2017, Le Binh Giang has made several shorts and his debut feature *Kfc* was selected in Rotterdam. Giang has a unique position in Vietnamese independent cinema, he is not only a pioneer in genre films but also his films, long or short, always face issues with censorship. But censored or not, Giang is never afraid to tell his stories and he pursues his journey with a forbidden love story in *Who Created Human Beings*.

Selected Filmography

Wednesday, Sunday (short, 10', 2019)
Kfc (thriller feature, 69', 2017)
Day By Day (short, 7', 2015)



Producer
Le Quynh Anh

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Production Company Profile

DNY has a sole mission: make Vietnamese cinema widely known to the world. To achieve this vision, DNY aims to produce high quality arthouse films such as *Big father*, *Small father* and other stories, first Vietnamese film selected at Berlinale 2015; *Full-moon Party* (Busan IFF- APM 2014 Award) by Phan Dang Di; *Cu Li Never Cries* (Cannes L'Atelier 2017, Open Doors Hub 2018) by Pham Ngoc Lan. In 2013 DNY launched Autumn Meeting, an annual international cinema event in Vietnam.

Selected Filmography

Cu Li Never Cries, Pham Ngoc Lan (Feature film, upcoming 2022)
Full Moon Party by Phan Dang Di (Feature film, upcoming 2022)
Big Father, Small Father and Other Stories, Phan Dang Di (Feature film, 102', 2015)

Open Doors Lab 2021

Cambodia, Indonesia, Malaysia, Mongolia,
Myanmar, Thailand, the Philippines, Vietnam

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Vietnam

Ines Sothea

CAMBODIA | FREELANCE PRODUCER



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Biography

Ines Sothea is a Cambodian screenwriter, director and producer. She wrote, directed and produced her debut short film *Rice*, which won Best Film at Tropfest SEA 2014 in Penang. Sponsored by the MPA, she joined the LATC Global Film & TV Program in Los Angeles and attended the AFM.

Ines has several short films and two feature films to her credit that have been awarded in Cambodia and screened at international film festivals. Other work includes TV series, web series and commercials, as well as training for young filmmakers, in partnership with the Department of Cinema & Cultural Diffusion of the Ministry of Culture and Fine Arts.

Production Company Profile

Ines launched her production company called Come Together Films (CTF) in 2016 and for four years she has contributed to train and produce young talents. Her latest feature film 'Viplas/Rachana' by first-time director Sang Chanvisal garnered significant appreciation from industry peers and audiences alike and won three prizes at the Cambodia National Film Awards in 2019. In 2020, Ines decided to pursue her production career as a freelance producer/writer/director. She is currently developing three feature film projects, all fictions, and thanks to the Open Doors Lab, she will start getting familiar with the international film community and market.

Selected Filmography

Life. Love. Bliss by Sothea Ines (Drama, 7', 2020, Independent)

Viplas/Rachana by Sang Chanvisal (Drama, 110', 2018, CTF)

Love 2 the power of 4 by Sothea Ines and Deependra Gauchan (Drama, 112', 2016, CTF)

Line up

Denebola by Sothea Ines (Drama, 30', 2022)

Whatever! by Sothea Ines (Drama, 100', 2023)

Mountain to Sea by Sothea Ines and Deependra Gauchan (Drama, 110', 2024)

Gugi Gumilang

INDONESIA | STUDIO RUMAH KEDUA



Biography

Gugi has produced three film projects: a feature, *Backpack* (2013); two documentaries, *Nourishing Indonesia: Rice* (2014); *Zur Erinnerung: ein Kulturzentrum in Eipomek* (2014), which have been shown in various independent film festivals in Indonesia and Germany. After working in Goethe Institut Jakarta in the program department. Department, Gugi began a producing collaboration with Studio Rumah Kedua in 2020. Their first project is a gender identity feature film entitled *Dear Family* by Berlin-based Indonesian filmmaker Monica Tedja. Gugi's interest centres on film projects with social impact. Since 2021, he also intends to create a supportive ecosystem for documentary films in Indonesia and Southeast Asia by joining the non-profit documentary organisation In-Docs as Executive Director.

Production Company Profile

STUDIO RUMAH KEDUA - roughly translated in English as "Second Home Studio" - is a creative group based in Jakarta. Since 2019, we work with collaborators to produce moving images that trigger social change through storytelling.

Dear to Me, a short film we have produced with Monica Tedja, marks our first international cooperation with Film University Babelsberg (DE). The film was nominated for best short film and cinematography at First Steps Awards 2021.

Together with Studio Rumah Kedua, Gugi Gumilang and Monica Tedja will tackle the taboos regarding sexuality and religion in Indonesia in a feature film project titled *Dear Family*. Being selected at the Open Doors Lab 2021, he wishes to connect with foreign peers and embrace international market opportunities.

Selected Filmography

Dear to Me by Monica Tedja (Short, 19', 2020)

Sleep Tight, Maria (Short, 15', 2015)

Nourishing Indonesia: Rice, by Amelia Hapsari (Documentary, 104', 2014)

Line up

Dear Family by Monica Tedja (Feature, 90', 2022)

Contact Details

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Benji Lim

MALAYSIA | KINOVISUALS



Biography

Born in 1985, in Kuala Lumpur, Benji graduated from Towson University in 2007 and has since then been involved in prominent social interest projects such as *15 Malaysia* (2009) and *Undilah* (2011) for award-winning musician and film producer Pete Teo. Benji himself produced several shorts including *Meter* (premiered at Busan and Rotterdam film Festivals in 2009) and co-directed two independent feature-length movies, *The Joshua Tapes* (2010) and the multi-director omnibus *Cuak* (2014), which were released theatrically in Malaysia. He is a regular collaborator of director We Jun, most recently as his screenwriter for the short film *Coaster* presented by Tiger Beer, mentored by Baltasar Kormákur (Everest). Benji is currently the managing director of Kinovisuals.

Production Company Profile

Kinovisuals, is a production company, based in Petaling Jaya, Malaysia, founded by emerging local creatives We Jun and Lim Benji. The company is founded on the principle of delivering a high production value on cost effectiveness, committed to utilising creative means and an innate sense of resourcefulness derived from our many years of experience in independent video production. Our passion is visual perfection, and we are relentless in our pursuit of "The Cinematic Image". *Hungry Ghost Diner* will be Kinovisuals' first feature length film project.

Selected Filmography

Marathon by Cho We Jun (Action, 15', 2017)

Breaking Point by Cho We Jun (Psychological Thriller, 19', 2016)

Salvaj by Cho We Jun (Crime, Drama, 12', 2014)

Line up

Hungry Ghost Diner by Cho We Jun (Fantasy, Family, Drama, 90', 2022)

Die Die Top Student by Cho We Jun (Horror, Comedy, 90', 2022-23)

Deadwater by Cho We Jun Psychological Thriller, 120', 2024)

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Bat-Amgalan Lkhagvajav

MONGOLIA | MEDIA CRACKERS LLC



Biography

Bat-Amgalan Lkhagvajav is a Mongolian producer-director who grew up in Ulaanbaatar. In 2012, he founded his production company Media Crackers. His short films were screened at London, Locarno, Busan, ShortShorts, Smalls international film festivals and won different awards. His first feature film *They Sing Up On The Hill* premiered at Busan IFF 2018. He is an alumnus of Berlinale Talents and Asian Film Academy. He just finished the 4th sequel of *ASURI*, which is the highest-grossing commercial film at the Mongolian box office. Currently, he is working on producing his own second feature film *Butcher*.

Production Company Profile

Media Crackers is a Mongolian production company founded by Bat-Amgalan Lkhagvajav in 2012. We have a wide experience in creating feature, documentary, corporate films, and TV programs for the domestic market but we also work internationally as at this moment with the BBC on a short documentary series. We are aiming to produce films with literary depth and artistic value. Our crew is made up of experienced filmmakers with international perspectives and key technicians coming from different cultural backgrounds (Mongolian, British, Portuguese and Chinese). We also offer production support and logistics to international film production willing to shoot in Mongolia.

Selected Filmography

They Sing Up on the Hill by Bat-Amgalan Lkhagvajav and Ian Allardyce (Musical/Drama, 86', 2018)

The Wonderful Flight by Bat-Amgalan Lkhagvajav and Ian Allardyce (Drama, 14', 2015)

The Good Old Days by Bat-Amgalan Lkhagvajav (Sci-Fi, 14', 2013)

Line up

Emergency Room (20-episode TV Show) by Bat-Amgalan Lkhagvajav (Drama, 45', 2021)

Butcher by Bat-Amgalan Lkhagvajav (Drama/Crime, 90', 2022)

Delivery by Nasantogtokh Galbadrakh (Drama, 90', 2023)

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Thar Khin Myo

MYANMAR | ONLY ONE BUT RAT



Biography

Myo Thar Khin is a young filmmaker-producer from Myanmar. In 2016, he attended the National University of Arts & Culture Yangon and is now in the final year of Cinema & Drama major. In 2018, he joined the Film & Society workshop organized by FAMU and Wathann Film Festival (WFF). His first short film *1/4 wasted* won New Vision Award at WFF 2019 and screened in Minikino filmweek 2020 (S Express). His second short film *Age of Youth* won Best Short Film Award at Wathann film Festival 2020. With the aim to produce and support young and independent filmmakers in Myanmar, he created Only One But Rat independent film production. In 2020, four short films he produced were selected in Wathann Film Festival and won three awards.

Production Company Profile

Only One But Rat Film Production was established by Myo Thar Khin in 2019 and produced his debut short film *1/4 wasted*. The production members share the same common vision: portraying the life of Myanmar new generation in their own written films. We focus on telling contemporary stories about youth from different social classes in Myanmar, while keeping our own personal style in filmmaking. Our studio has produced six short films within these two years and many of them won awards at Wathann Film Festival, which is a well-known local film festival. Eventually after those first successful experiences, we feel ready to step into the international scene with our first feature length film.

Selected Filmography

Age of Youth by Myo Thar Khin (Fiction, 24', 2020)

Late Summer Day by Nay Wunn Ni (Fiction, 22', 2020)

The Cockroach by Sxarr Kiss (Fiction, 9', 2020)

Line up

Lies Midnight by Nay Wunn Ni (Fiction, 30', 2022)

A Lace Net Apart by Sxarr Kiss (Fiction, 30', 2022)

City Birds by Nay Wunn Ni (Fiction 90', 2023)

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Lin Sun Oo

MYANMAR | TAGU FILMS



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Biography

Lin Sun Oo is the co-founder of Tagu Films production - a local independent film production studio - based in Yangon. He graduated from McDaniel College in Maryland, USA in 2010. Upon his return, he started Tagu Films in 2013 with two of his friends. He co-produced several award-winning short documentary films. He transitioned to producing short fiction films starting with *Acceptance*, which won the Audience Award as well as the Best Actress Award in the 9th Wathann Film Festival in 2019. In 2020, he produced a documentary titled *No Laughing Matter* which received the Best Documentary Award at the 10th Wathann Film Festival.

Production Company Profile

Created by three like-minded childhood friends in 2013, Tagu Films started with a sharp focus on producing personal and intimate Myanmar documentaries. Their debut work *This Land Is Our Land* won the prestigious Aung San Suu Kyi Award at Human Rights & Human Dignity International Film Festival in 2014. Since then, Tagu Films has produced many award-winning documentaries in Myanmar. Tagu Films started working on short fiction films in 2016. Their debut short film *Across The Riverwind* (2016) won the Best Cinematography Award at Wathann Film Festival 2016. Up to this day, Tagu Films has produced five short films including Zaw Bo Bo Hein's award-winning short - *Sick* (2019).

Selected Filmography

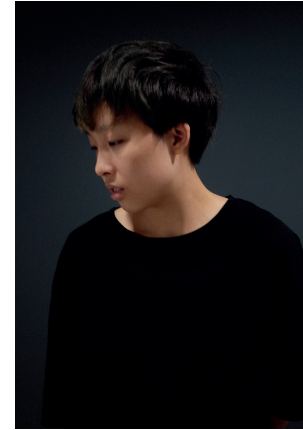
Nandar by Maung Bhone (Short Film, 30', 2020)
Sick by Zaw Bo Bo Hein (Short Film, 30', 2019)
Acceptance by Nyi Zaw Htwe (Short Film, 17', 2019)

Line up

Three Strangers by Lamin Oo (Documentary, 60', 2021)
Garuda Dragon by Zaw Bo Bo Hein (Drama, 130', 2023)
Mist of Maya by Nyi Zaw Htwe (Drama, 120', 2024)

Pom Bunsermvicha

THAILAND | VERTICAL FILMS



Contact Details

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Biography

Pom Bunsermvicha is an independent film director and producer based in Bangkok. She graduated from Brown University with a Bachelor of Arts degree in Modern Culture & Media Studies. Her work has been shown at several festivals in Southeast Asia and abroad, including IFFR, BFI Flare, LAAPFF, Hamburg International Short Film Festival and SeaShorts. Pom is an alumna of the Tribeca Film Institute and Berlinale Talents.

Since 2015, Pom has concentrated her efforts in aiding the growth of independent cinema in Southeast Asia through her work with SEAF-IC and Purin Pictures. At Vertical Films, Pom develops and produces films that seek to turn traditional narratives on their axis, amplifying diverse voices and supporting female filmmakers from the region.

Production Company Profile

Vertical Films is a production company based in Bangkok. Taking its name from the concept of 'vertical cinema' – a radical rethinking of conventional and commercial screening formats – Vertical Films produces films and documentaries that examine contemporary social issues in Southeast Asia, combining a deep-rooted sense of community with the rule-bending spirit of filmmaking. Vertical Films is committed to using its platform to amplify diverse voices and support emerging filmmakers from the region.

Selected Filmography

Lemongrass Girl by Pom Bunsermvicha (Hybrid, 17', 2021)
E-po (A Second Chance) by Pom Bunsermvicha and Parinee Buthrasri (Documentary, 18', 2018)
Concrete Clouds by Lee Chatametikool (Drama, 99', 2011)

Line up

Flat Girls by Jirassaya Wongsutin (Drama, 90', 2023)
Buried Dead Mountain by Primrin Puarat (Documentary, 70', 2023)
I open a curtain to see a dead bird by Puangsoi Aksornsawang (Drama, 90', 2024)

Stelle Laguda

THE PHILIPPINES | KT HOUSE PRODUCTIONS



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Biography

Stelle Laguda is a Philippine-based producer, creative consultant, and founder of KT House Productions. She graduated cum laude from UP Film Institute in 2018 and is an alumna of NAFF Fantastic Film School in Bucheon, South Korea, in 2019. Currently an Associate Producer at Epicmedia Productions, she handles several international co-production projects with Ireland for 'Nocebo' and Switzerland for 'Electric Child'. Simultaneously, Stelle is launching KT House Productions along with several talented directors to produce several short films and work on her first feature film project *RA 8491 or How We Recall Lost Memories in Transit* by Austin Tan, which received project development support from Internationale Kurzfilmtage Winterthur and Locarno Open Doors Scriptwriting Consultancy in 2020.

Production Company Profile

KT House Productions is a Manila-based production company established by three women producers. Often hosting production meetings and script development, KT House has produced six short films in collaboration with various directors whose projects were awarded and screened in Filipino film festivals. Now, we are expanding to feature length projects and we endeavour to take presence in the international scene for possible creative international collaborations. We are home to stories that empower female and LGBTQ+ voices as well as narratives embedded in the sociocultural climate of the Philippines, with careful consideration to the nuances and cultural implications of each project.

Selected Filmography

If Only Plants Could Talk by Austin Tan (Drama, 20', 2020)
Girly is in Control of His Life by Gilb Baldoza (LGBTQ+ Drama, 15', 2018)
Happy 2023rd Birthday, Mylene ! by Austin Tan (Drama, 9', 2017)

Line up

RA 8491 or How We Recall Lost Memories in Transit by Austin Tan (Fiction, 110', 2022)
Today is the Day We Feel Everyday by Austin Tan (Drama, 10', 2022)
Legend of Our Land by Gilb Baldoza (Experimental Clay Animation, 10', 2022)

Xuan Trang Nguyen Thi

VIETNAM | LAGI LIMITED



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Biography

Trang graduated from university in 2007 with a major in international relations and social sciences. In 2014, she joined Kyoto Film Lab and since then she has developed her career in Vietnam producing short films, Indie documentaries, and feature films. In 2018, she co-produced the documentary *Tree House* (a co-production between Vietnam, France, Singapore and China), which was selected at Locarno Film Festival and at Singapore International Film Festival.

Further to her participation in the Bucheon Fantastic Film school in Korea and several co-production projects in 2019, Trang has broadened her horizons and joined the international community of filmmakers and producers.

Production Company Profile

Founded in 2013, Lagi is a production house comprising of directors, producers and art directors in Ho Chi Minh City. At Lagi we are convinced that collaborative productions are the way to go, to develop the indie filmmaking community. During its five years of operation, it has produced various TV commercials, promotional clips and production-designs for several feature films. Since 2017, Lagi has been involved in the production of the independent film project *The Tree house*, directed by Truong Minh Quy and is currently developing a coming of age story entitled *Cha Cha Cha* by first-time director Do Quoc Trung.

Selected Filmography

Tree House by Truong Minh Quy (Documentary, 84', 2019)
Disordered; by Nguyen Khac Huy (Short, 23', 2013)
16:30 by Tran Dung Thanh Huy (Short, 17', 2013)

Line up

Cha Cha Cha by Do Quoc Trung (Drama, 90', 2022)
Little Fishes in Paradise by Nguyen Thi Xuan Trang (Animation, 90', 2024)

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Head of
Open Doors



Sarah Schiesser
Deputy Head of
Open Doors



Zsuzsi Bánkuti
Open Doors
Community Coordinator



Clara Kiskanc
Open Doors Junior
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Manager



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Programmer and Young
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