

Digital but far from virtual: the pandemic and the future of the mountains at Trento Film Festival

A hundred films marked by their diversity, 80% of them premieres, available from 30 April to 16 May on the online.trentofestival.it platform.

The Italian premieres in the competition include *Paolo Cognetti. Sogni di Grande Nord*, with the Strega Prize-winning author, and *La casa rossa*, about Robert Peroni. The Festival closes with the debut of *N-Ice Cello - Storia del violoncello di ghiaccio*, child of the Dolomites and Trento's MUSE. For the first time the international jury has a majority of women.

After a postponed and "hybrid" 2020 edition, the 69th Trento Film Festival returns to its traditional dates in spring, reluctantly abandoning screenings in cinemas, but confirming the streaming that proved so successful last year, with almost 25,000 films viewed online.

«The methods have changed, but the selection is no less extensive, varied and ambitious: there are 98 works scheduled in the 8 sections, produced in 31 countries, with 30% representing international premieres and 50% Italian premieres» explained **Sergio Fant**, responsible for the film programme. «The 23 films in the competition include 14 full-length and 9 short films, with 18 Italian or world premieres and 9 women directors: these statistics are significant and meaningful for a festival that this year shows itself to be stronger than the emergency, demonstrating the vitality of a sector that is still characterised by its forcefulness, ideas and enthusiasm, despite all the difficulties faced», continued Fant.

The most eagerly awaited premieres include the two Italian feature films in the *Competition*, with two figures having a significant role in the world of the mountain culture and beyond: Dario Acocella's ***Paolo Cognetti. Sogni di Grande Nord***, produced by Samarcanda Film with Feltrinelli Real Cinema and Rai Cinema, with the support of the Valle d'Aosta Film Commission, shortly due to come out in cinemas with Nexo Digital, follows the Strega Prize-winning author on a journey from the Alps to Alaska, accompanied by his friend Nicola Magrin, on the trail of his literary idols; ***La casa rossa*** by Francesco Catarinolo, produced by Tekla Films and Vidicom Media with the support of Piemonte Doc Film Fund and IDM Film Fund & Commission, documents the life and work of Robert Peroni, an explorer from Alto Adige, in the Covid era. For 30 years he has settled in a community on the eastern coast of Greenland, the country to which the whole of this year's *Destination* section is dedicated.

The opening and closing films, both world premieres, reaffirm the bond between the festival, Trento and Trentino, even in a “virtual” edition: the previously announced stunning digitally animated short film **Mila** by Cinzia Angelini, originally from Trentino but now living in Hollywood, inspired by stories her mother told her as a child about the bombing of Trento during the Second World War, will open the programme on 30 April; whereas the closing event on Saturday 8 May will be the debut of **N-Ice Cello - Storia del violoncello di ghiaccio** by Corrado Bungaro, documenting the journey of a unique musical instrument from the glaciers of the Dolomites to the Mediterranean, passing through the MUSE in Trento.

The topics standing out in the programme include the impact of the pandemic on mountain communities and activities (in **Contagion**, **Con il sorriso** and **Metanoia** in addition to **La casa rossa**); a welcome diversity in terms of gender and ethnic origin in the world of the mountains (the Moroccan climber Bouchra Baibanou on Everest in **Al Qimma**, the Iranian climber Nasim Eshqi in **Climbing Iran**, the African American youths discovering adventure and climbing in **That's Wild** and **Black Ice**); the mystery and force of nature, especially in the plant world (**The Magic Mountain**, **Mujer Medicina**, **Pushed up the Mountain** and **Vestigios**); along with issues that have always been central for the Festival, such as pollution (in the Himalayas in **Songs of the Water Spirits** or close to home in **PrimAscesa - La montagna creata dall'uomo**), and climate change, on which the **MUSE.doc** section concentrates with **The Magnitude of All Things** and **Now**, and at the centre of works with differing approaches, such as **Icemeltland Park** and **Aletsch Negative**, both in the *Competition*.

The film selection of the 69th Trento Film Festival will be available on the streaming platform at online.trentofestival.it, starting from 30 April.

New films will be added to the platform each day until 8 May, then remaining available for a whole week, or until the film reaches the limit of 500 viewings. The platform will be active until 16 May.

For 25€ the advantageous Trento FF online pass allows access to the whole programme for a period of over two weeks' streaming. The hire of individual films is free of charge up to a duration of 30 minutes, and costs 3€ for medium-length films up to 60 minutes, and 5€ for full-length films.

COMPETITION

It is not just the eagerly awaited premieres **Paolo Cognetti. Sogni di Grande Nord** on the writer's journey to Alaska, and **La casa rossa** about Robert Peroni in Greenland, that recount stories straddling countries and cultures. The same is true for all the other films produced and co-produced in Italy competing for the Gentians: **Bosco** by Alicia Cano Menoni is the fruit of many years' work in Uruguay, where the director was born, and in the tiny village in the Apennines where her family originated, today almost unpopulated; **Die letzten Österreicher** by Lukas Pitscheider from Alto Adige focuses on the last members of a German-speaking community of Austrian origin in the mountains of

Ukraine; ***Icemeltland Park*** by Liliana Colombo, an artist who lives in the United Kingdom, takes a caustic and original look at global warming, offering an ironic view of our lack of awareness; ***Le grand viveur*** by Perla Sardella, also a visual artist, makes recourse to amateur videos to depict the Walser community in Piedmont.

Journeys and crossing borders are also at the heart of other works: with an emphasis on adventure, in the context of extreme sport and the Cold War, in ***Godspeed, Los Polacos!*** by Adam Nawrot, recounting the incredible story of a group of Polish students fleeing the communist regime to explore the rivers of America; highlighting social aspects in Rahim Zabihi's ***Holy Bread***, which follows the exhausting and perilous job of porters carrying clandestine goods across the mountains between Iran and Iraq; or focusing on nature in Julia Haslett's ***Pushed up the Mountain***, which explores the fascinating question of post-colonialism and the environment starting from analysis of the diffusion of the rhododendron; and again touching on the subject of climate change in ***Chaddr - A River Between Us*** by Minsu Park, on a girl's last journey to her school, across the spectacular mountains of Kashmir, along a frozen river that will soon be impracticable.

As ever, the *Competition* focuses on mountaineering, with three feature films and one short film, all seeing their Italian premiere: in the award-winning ***The Wall of Shadows***, soon to be released in cinemas thanks to Mescalito, Eliza Kubarska follows the dramatic attempted winter ascent of the Kumbhakarna in the Himalayas by the Polish climber Marcin Tomaszewski and the Russians Dmitry Golovchenko and Sergey Nilov, in parallel with the work and conflicts of the Sherpa family accompanying them; ***Here I Am, Again*** by Polly Guentcheva is a multi-faceted portrait of the Bulgarian high mountain climber and zoologist Boyan Petrov, and the story of the unprecedented international rescue operation launched following his disappearance on the Shishapangma, one of the last "eight-thousanders" missing in his curriculum; Bouchra Baibanou is an atypical protagonist in Mehdi Moutia's ***Al Qimma***, a Moroccan woman bowled over by a love for the mountains, who takes on Everest with a passion verging on mysticism; and finally, from the Himalayas to the Alps, ***La Brenva en hiver*** by the French director Thibaut Sichet, a reconstruction of the misadventure of two young climbers on Mont Blanc in the 1960s, using archive material.

The last three full-length films competing take us to more familiar landscapes, but no less mysterious and fascinating: ***Anche stanotte le mucche danzeranno sul tetto*** by Aldo Gugolz is a portrait of alpine pastures in Ticino and their troubled owner, interweaving with the mystery of a death, or perhaps a murder; ***The Magic Mountain***, by the visual artists Eitan Efrat and Daniel Mann, is an exploration of three places in Europe where caves, tunnels and quarries have opened up physical and symbolic communication with the power of the mountains and subsoil; lastly, Pablo Maqueda's ***Dear Werner (Walking on Cinema)*** brings the figure and voice of Werner Herzog back to the festival, retracing the journey made by the German director on foot from Munich to Paris in 1974 as an act of faith to propitiate the healing of his mentor Lotte Eisner, narrated in his book *Sentieri nel ghiaccio*.

The remaining short films complete the round the world trip offered by this competition: Ana Edwards' **Mundo** from the Chilean Andes, Aylin Gökmen's **Espiritos and Rochas: um Mito Açoriano** from the volcanoes of the Azores, **One Day** by Jiang Jin from deepest China, **Reserve** by Gerard Ortín Castellví from the Pyrenees, Sébastien Baillou's **Sous les pins** and **Aletsch Negative** by Laurence Bonvin, from the Alps.

PREMIERES AND SPECIAL SCREENINGS

Two very different fiction films are presented in the *Previews* section: a surprising philosophical costume drama set in the Alps, and an animated adventure movie, a possible future cult classic, acclaimed all over the world and shown for the first time in Italy. **The Trouble with Nature** by the Danish director Illum Jacobi is a fictionalised and absurd allegory taking us back to the year 1769, when the Irish philosopher Edmund Burke, fleeing London, left for a grand tour of the Alps, to complete his treatise on the sublime, which was to become famous as one of the first attempts to interpret man's relationship with nature. **Away** was instead made by the young Latvian director Gints Zilbalodis completely independently, with three years of solitary animation at the computer, recounting the adventures of a boy on a desert island, fleeing a looming menace through forests and over mountains, without words and using only powerful digital images.

In addition to the opening and closing events already mentioned, the short animated movie **Mila** and the documentary **N-Ice Cello - Storia del violoncello di ghiaccio** respectively, the *Special Screenings* are completed by: the tribute to a friend of the Festival, the director and producer from Trentino Aurelio Laino, who recently passed away, with screening of an episode from the documentary series **68** he produced and directed; presentation of the Kevin McMahon's documentary **La taiga. Le foreste del Grande Nord**, in collaboration with Sondrio Festival; and the space dedicated to productions supported by the festival sponsor Montura, with premieres for **Il Brenta raccontato a mio figlio** by Alessandro De Bertolini and Lorenzo Pevarello, and Emanuele Confortin's **Venìa**.

HIGH LANDS

There are two Italian works in the section dedicated to the present and future of mountain peoples and areas, and both arrive from the north-east of the country: Alessandro Padovani's **Movida** is a hybrid work about the life of a group of adolescents in the foothills of Belluno that has the courage to break free of the documentary format, taking a risk and creating an original vision and narration, in collaboration with the protagonists; Dorino Minigutti's **L'atlante della memoria** instead takes the Friuli region of the linguist Ugo Pellis as its starting point, returning after 80 years to his region and to Sardinia, visiting the places he studied and photographed in the context of his pioneering research for the Atlante Linguistico Italiano.

Two documentaries take us to Latin America, immersing us in the traditions and natural environment of the continent: Daiana Rosenfeld's **Mujer Medicina** recounts the initiation of a woman to the therapeutic and spiritual practices of traditional native

medicine deep in the tropical forests of Peru, involving medicinal and hallucinogenic plants such as ayahuasca; Brian Cullen's hypnotic **Vestigios** is also dedicated to the fascinating world and secrets of the plant kingdom, featuring the araucaria, a tree typical of the slopes in the southern Andes and Patagonia, a historic witness that has resisted for thousands of years, now at risk due to climate change.

The last three full-length films and a short film in the *High Lands* section come from Asia: **Songs of the Water Spirits** by the Italian filmmaker Nicolò Bongiorno takes us to the magnificent Ladakh region, to recount the profound transformation of this area of India, which is placing a unique environment at risk; there is a similar scenario in **Baato** by the American directors Lucas Millard and Kate Stryker, on the migration of a young Nepalese family along the route of a motorway under construction that will change the face of their valley forever; the Iranian filmmaker Arman Gholipour Dashtaki is instead the creator of both the short film **Khoniyar's Children**, a striking portrait of a rural family, and one of the films in the programme most relevant to our times, namely **Contagion**, which shows the impact of the pandemic on the lifestyle of the Bakhtiari nomadic tribe.

Four short films complete the section: Maddi Barber's **Gorria** from Spain, **Beyond the Glacier** by the Spanish filmmaker David Rodríguez Muñoz, from central Asia, Moritz Mueller-Preisser's amusing **Haeberli** on the geopolitics of water resources, from St Moritz in Switzerland, and **400 paires de bottes** by Raphaël Botiveau and Hélène Baillo, from the border between Italy and France, seeing a return to the festival of the story of dangerous crossings of the Alps by migrants, and the work of volunteers to avoid them dying of cold in the snow, unprepared for the conditions to be faced.

NEAR HORIZONS

6 medium and full-length films and 10 short films, mostly by young filmmakers, can be found in the section dedicated to stories, scenarios, productions and filmmakers from Trentino-Alto Adige, in collaboration with the Trentino Film Commission.

This year *Near Horizons* begins, ironically, far away in southern Brazil, where thousands of emigrants from Trentino and Veneto settled and where the hard work of generations has made this region into the home of Brazilian winemaking: Márcia Monteiro's **Legado Italiano**, seeing its world premiere, tells the epic story of one of the biggest migrations of the modern era, and the still powerful bonds between the descendants and their places of origin in the mountains and on the plains of the Triveneto area.

Other migrations, this time modern, are at the heart of **Capaci di volere**, co-directed by Paolo Vinati and Roberta Dapunt, a poet from Alto Adige, about a reception and integration project in Val Pusteria, Joe Barba's **Senza voce, la storia di Stregoni**, about the history of the mutating and multi-ethnic band devised by the musician from Trentino Johnny Mox and the Verona-based Above the Tree project, and Sara Cao's **Walk & talk! - Con gli occhi dell'altro**, narrating an intercultural trekking project designed to exchange stories and flavours.

The environment, and in particular excessive waste production, are at the heart of the most surprising film of this 69th edition: Leonardo Panizza's **PrimAscesa - La montagna creata dall'uomo**, given its world premiere, mixes parody of mountaineering film and environmental activism, chronicling the epic and at the same time comic feat of two unique adventurers to conquer a mountain... of rubbish.

Care of the local area, through the work of those living in the mountains of Trentino, is also explored from different perspectives in Emanuele Confortin's **Diga**, about a family of seasonally migrating shepherds, **Paesaggi del cibo** by Andrea Colbacchini and Michele Trentini, on the relationship between biodiversity and gastronomy, Luca Albrisi's **III sentiero**, on the tradition of community management of resources in the valleys of Trentino, and Andrea Azzetti's **Con il sorriso**, about the reopening of a Dolomite refuge in the summer of the Covid pandemic.

The story of the effects of Storm Vaia also returns to the festival, with the world premiere of Tobia Passigato's **Schianti**, in which the director gathers together the memories of inhabitants in the valleys of Trentino regarding the night of October 2018, and Stefano Santamato's **Troiane**, which follows the journey made by some of the hundreds of thousands of trees knocked down, from the Alps to the Greek theatre in Siracusa, where they are featured in an impressive stage set.

There is a very different setting and theme for the new film by Stefano Lisci, who returns to the festival after the success of *Bar Mario: Luca+Silvana* tells the moving and bittersweet tale of the love story between two adults with Down's Syndrome in Bolzano, and their obstinate dream of getting married and finally living together.

The programme is completed by the short films **1934**, by Michele Bellio, who has chosen to evoke a family story using a series of photographic images and narrative voice, Irene Dorigotti's **Herz-Jesu-Feue**, an experiment straddling documentary, history and religion, Felix Rier's **Ein Mann zu sein**, a devastating reflection inspired by the umpteenth case of gender-based violence, and **Détour** by Alessio Vasarin, presented in collaboration with the BZ48H Short Film Contest in Bolzano, a film competition for short films made within the space of just 48 hours.

ALP&ISM

As usual, the *Alp&ism* section is dedicated to the best recent international productions on mountaineering and adventure, presenting 13 medium and full-length films, and 10 short films.

Key Italian figures in the world of mountaineering and climbing are presented in four world premieres: Angelika Reiner, ice climbing and dry tooling champion from Alto Adige, in **My Upside Down World** by the director Elena Goatelli, a film offering an intimate portrait of a world-class athlete in a decisive phase of her maturation as a human being and sportswoman; Hervé Barmasse, also co-director together with Alessandro Beltrame, in **Cervino, la Cresta del Leone**, in which as guide and presenter

the mountaineer from Val d'Aosta accompanies us along one of the most famous routes in the Alps; and the new star of climbing, Laura Rogora, in no less than two films: Marco Zingaretti's **58BPM- Battiti al minuto**, in which together with two other young athletes from different disciplines, accompanied by the words of Paolo Cognetti, she recounts the problems of staying focused and on top form during the pandemic, and **Never Give Up**, a portrait by the filmmaker Pietro Bagnara.

Other women feature on the rockface: in Francesca Borghetti's **Climbing Iran**, already appreciated at international level, about the Iranian climber Nasim Eshqi taking on prejudice and discrimination against women in her home country, as well as the opening of a new route in the Dolomites; in Cira Crowell's **Dream Mountain**, which deals with the relationship between the risks of extreme mountaineering and the desire for motherhood, through the figure of the Nepalese mountain guide Pasang Lhamu Sherpa Akita; and in its way, also the stop motion animated film **El gran hito** by Ignasi López Fàbregas, which with its puppets and without words, evokes a story of old-style mountaineering and gender parity.

After a year that has seen the explosion of the Black Lives Matter movement, it is not coincidental that two films focusing on the racial question have arrived at the festival: **That's Wild** by Michiel Thomas follows the experience of three disadvantaged adolescents of colour from Atlanta, during a school summer camp that will take them to the Rocky Mountains for the first time; **Black Ice** by Zachary Barr and Peter Mortimer recounts the adventure of a group of members from a climbing gym in Memphis, created to offer an alternative to life on the street and delinquency, exploring the icefalls of Montana, led by the climbing legend Conrad Anker.

Important mountaineering figures are also featured in **Everest - The Hard Way** by Pavol Bârabaš, in which Chris Bonington recalls the tragic 1988 expedition by four Slovakian climbers along the most difficult route to the "roof of the world", and **La montaña desnuda** by Alex Txikon, in which the Basque climber retraces his winter expeditions to the Nanga Parbat, together with Simone Moro and two mountaineers who both recently passed away, the Italian Daniele Nardi, who fell from the same mountain in 2019, and the Pakistani climber Ali Sadpara, lost on K2 in February 2021 with the Icelandic climber John Snorri and the Chilean climber Juan Pablo Mhor.

New generations and experiences are presented in Feline Gerhardt's **Beyond the Summits**, with the 26-year-old German climber Jost Kobusch, a new star of extreme solo mountaineering, and Fulvio Mariani's **Cavalli bardati**, with Matteo Della Bordella, Matteo De Zaiacomo and Luca Schiera from the Ragni di Lecco taking on the unclimbed west face of Bhagirathi IV, in India. However, new approaches can also come from a change of perspective, as in Niccolò Aiazzi's **Cinquanta passi**: for Michele Cucchi, expert mountain guide and rescuer, the challenge is not to conquer new peaks, but to develop projects for the conservation of an increasingly fragile ecosystem.

From mountaineering to climbing with Benoît Regord's **L'escalade libérée**, featuring the well-known French climber-performer Antoine Le Menestrel, and Guillaume Broust's

Makatea Vertical Adventure, which shows how free-climbing helps to give new life to a paradisiacal Pacific island.

Winter and extreme sport are represented by Richard Sidey's spectacular ***Spellbound***, an original sharing of the experience of a base jumper; Florian Gassner's ***Metanoia***, in which a team of freeriders and snowboarders are cut-off at high altitude by the pandemic; ***North Country*** by Nick Martini, a portrait of the oldest outdoor goods shop in the USA; Ruben Crespo's ***Dry Refuge***, a magnificent account of the quarantine from an extreme canoeist's point of view; and Khattar Bachar's ***Confessions of a Runner***, which follows the ultrarunner Patrick Vaughan as he pursues a new record in the mountains of Lebanon.

Finally, a classic adventure and exploration story could not be lacking, with the Italian premiere of ***Selma – An Adventure From the Edge of the World*** by Maciej Jabłoński, a fascinating account of a 4-month journey by the crew of a Polish yacht in the most difficult waters in the world, amidst breathtaking landscapes, to reach the legendary Bay of Whales in Antarctica, the southernmost point of open ocean in the world.

MUSE.DOC

Presented in collaboration with the MUSE – Science Museum in Trento, from this year the section is oriented entirely towards recounting the environmental and climate change emergency, a priority for both the festival and the museum based in the famous building designed by Renzo Piano.

Two documentaries deal with the subject of global warming head on: ***The Magnitude of All Things***, by the Canadian filmmaker Jennifer Abbott, which sees its Italian premiere, traces an effective and moving parallel between the loss experienced by the director following the death of her sister and the territory lost by many communities in different areas of the planet due to climate change; with ***Now***, the German photographer Jim Rakete, directing his first film, instead celebrates the global movement inspired by the young Swedish girl Greta Thunberg and the British Extinction Rebellion, taking concrete form in the Fridays for Future strikes, raising awareness of the seriousness of the situation, and demanding political choices and strategy that can measure up.

The section is completed by ***Wood***, directed by Monica Lăzurean-Gorgan, Michaela Kirst and Ebba Sinzinger, exploring a subject particularly dear to the festival, the question of forests and especially illegal logging, further contributing towards global ecological imbalance as well as causing devastation to vast natural areas. The fascinating documentary follows the determined inquiries of Alexander von Bismarck from the Environmental Investigation Agency, who investigates the global traffic of the timber mafia, disguised and armed with a hidden camera.

JURY

The international jury for the 2021 competition is made up of three members from Switzerland, Argentina and Greenland, the latter in the context of the project dedicated

to the Arctic country in the *Destination* section, and confirming the festival's bond with the local area, two Italians from Trentino-Alto Adige: one from Trento and the other from Bolzano. For the first time in the history of the festival the jury has a majority of female members, confirming our constant commitment to gender parity.

The jury members who will assign the Gold and Silver Gentians for the 69th edition are:

Cinzia Angelini, originally from Trento. She has worked as an animator and subsequently story artist in the animated industry since 1993. In 1997 she moved to Los Angeles, where she began her American career with Dreamworks, to then work with many of the most important studios in Hollywood.

Maura Delpero, born in Bolzano. She trained and works in Buenos Aires. Her documentaries have obtained awards at Turin Film Festival and nomination for a David di Donatello award. Her first fiction film *Maternal* was presented in the competition of the 72nd Locarno Film Festival, where it won 4 awards. Since then it has been selected for over 70 festivals, receiving more than 20 awards.

Anne Delseth, from Switzerland. She has been a member of the selection committee of Cannes Directors' Fortnight since 2012. She has been responsible for master's degree courses in Film Studies at HEAD (Geneva) and ECAL in Lausanne for 7 years. She is also programme manager of Angers Film Festival, Artistic Director of the Ulaanbaatar International Film Festival in Mongolia and consultant for the Neuchâtel Fantastic Film Festival and Zürich Film Festival.

Emile Péronard. He was born in Copenhagen in 1979, but grew up in Nuuk, in Greenland. He is co-owner of production companies both in Copenhagen and Nuuk. He aims to build a bridge between Europe and the Arctic, by producing and distributing authentic stories set in Greenland for an international audience.

Nahuel Uria. Born in Ushuaia in Argentina in 1979, producer of Ushuaia SHH... International Mountain Film Festival, he manages art exhibitions, conferences, special programmes and performances. He works as a tour guide in the Tierra del Fuego, in Southern Patagonia, leading cross-country skiing and kayaking tours. He is also a musician, with two albums under his belt.

SPECIAL AWARDS

In addition to the official awards in the competition, Trento Film Festival also assigns two audience awards:

- **DAO-Conad Audience Award** for the film most voted by the audience among all the full-length films in the competition.
- **Rotari Audience Award** for the mountaineering, climbing or adventure film, of any length, most voted by the audience among all the films in the programme.

and ten special awards, accompanied by cash prizes, offered by the Festival partners and awarded by independent juries:

- **CinemAMoRE Award**, for the best work in the *Near Horizons* section, established by Rovereto International Archaeological Film Festival, Trento Film Festival and Religion Today Filmfestival.
- **UNESCO World Heritage Award**, for the best film documenting the awareness of communities regarding the exceptional universal values recognised by UNESCO, established up by the Fondazione Dolomiti UNESCO and SAT Società Alpinisti Tridentini.
- **Forum for Peace and Human Rights Award**, for the film that most effectively expresses the values of a culture of peace, respect for human rights, self-determination of peoples, denunciation of war and the right to sustainable development, established by the Council of the Autonomous Province of Trento's Forum for Peace and Human Rights.
- **Lizard Award - Travel and Adventure**, for the film that most effectively expresses the concept of travel as a moment of contact with nature, cultures, customs and traditions, established by Lizard.
- **Museo Usi e Costumi della Gente Trentina Award**, for the film best representing the traditions and customs of mountain people with ethno-anthropological accuracy, established by the Museo degli Usi e Costumi della Gente Trentina.
- **MUSE Videonatura Award**, for the most original work, in terms of subject matter, screenplay and editing, recounting issues linked to nature, the environment, sustainability and climate change, established by the MUSE – Science Museum.
- **“Mario Bello” Award**, for the film that best reflects the values and ideals of the Club Alpino Italiano, established by the Centro di Cinematografia and Film Library of Club Alpino Italiano.
- **RAI Award**, for the best documentary on current affairs, established by the RAI branch in Trento.
- **Cassa Rurale di Trento Solidarity Award**, for the film that best presents situations of poverty, injustice, social marginalisation and isolation, established by the Cassa Rurale di Trento.
- **Universities of Trento, Bolzano and Innsbruck Students' Award**, for a work of particular cultural value made by a director under the age of 33.