

M AGORA G

THESSALONIKI
INTERNATIONAL
FILM FESTIVAL

TiFF66
30.10-09.11.2025



Με τη συγχρηματοδότηση
της Ευρωπαϊκής Ένωσης



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two thirty five



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A photograph of two hands, one from the left and one from the right, reaching towards the center to form a rectangular frame. The background is a blurred city square with a large, ornate building and a fountain. The sky is blue with some light clouds. In the top right corner, there is a green and blue circular graphic element.

**Η COSMOTE TV
στηρίζει
το πάθος
για σινεμά**

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New fiction series

An unemployed actress who must collaborate with her ex. **A woman** who is unfamiliar with her own boundaries, only until she manages to overcome them. **An ex-taekwondo champion** who is harboring the underaged child of a gone-underground Russian tycoon. **A team** that is solving mysterious cases. **And a granddaughter** who discovers that everything she thought was true, is a lie.

What do all these characters have in common?

They all are leading characters in the brand-new fiction series on ERT, of course!



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The Thessaloniki Film Festival operates under the supervision of the Hellenic Ministry of Culture.

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LEST WE FORGET HOW FRAGILE WE ARE

"Lest we forget how fragile we are", Sting urged us in 1987 in "Fragile", one of his most beautiful songs. He warned us never to forget the fragility of human life and the lasting emotional impact of violence. Artists and thinkers have always sounded the alarm. Plato, Epictetus, Sartre, Valéry, Picasso and so many others, like watchmen, have identified the universal and recurring dangers that threaten the fragile realities and concepts to which we are so viscerally attached: peace, culture, freedom, justice, love.

Artists remind us that we live above an abyss of misery, violence and injustice that is currently engulfing some of our neighbouring countries, our friends and our colleagues.

Yet this fragility is the very essence of life. Without fragility, there would be no artists or art. It is also a strength, provided we embrace it. It fuels creation and innovation, as illustrated by the films in this year's "Fragilities" tribute.

As we bring the audiovisual industry together for our AGORA, we are fully aware of the fragility of our ecosystem. We celebrate our resilience and agility, but it is also essential to acknowledge the precariousness that affects our sector. The European industry is aware of the vulnerability of alliances, values, institutions and regulations that have patiently built up and are now being called into question.

This vulnerability conceals a powerful form of resistance. Our responsibility to our profession and our communities is unwavering, especially in times of division. We resist not through denial, but by fully assuming our responsibilities, cultivating the delicate balance between resilience and resistance.

AGORA is both a witness and a committed contributor to this dialogue, capturing the nuanced realities of the contemporary audiovisual world.

Elise Jalladeau

General Director, Thessaloniki Film Festival

Orestis Andreidakis

Artistic Director, Thessaloniki Film Festival

FESTIVAL DIRECTORS' NOTE

IN DEFENSE OF TOGETHERNESS

Welcome to AGORA, the industry heart of the Thessaloniki International Film Festival. We have arrived at a defining moment for European cinema. Across our continent and beyond, culture budgets are being slashed as resources shift toward defense and security amid ongoing wars. The increasing polarization of our societies threatens the very spaces that allow for dialogue and understanding to flourish. These pressures test not only our industry but our collective commitment to cinema as an essential force for humanity, understanding and cross-border collaboration.

Yet here you are. Here we are - together.

Southeastern Europe and the Mediterranean have always been crossroads of civilization, where cultures meet and create something new. In times of division, this gathering becomes even more vital. When you look around, you see European diversity incarnate: different languages, perspectives and histories, united by a shared belief in the transformative power of storytelling.

AGORA exists because of this belief in togetherness. Here, borders fade and connections are forged. Every co-production, every relationship built, every idea exchanged is an act of resistance against fragmentation - a testament to what we achieve when we refuse to be divided.

Resilience is woven into our regional DNA. We know that solidarity is not merely a sentiment but a matter of survival, and that culture is not a luxury but the very foundation of who we are. While military budgets grow, we must make the case louder than ever: stories heal, build understanding and preserve our shared humanity.

Let us use these days wisely and generously. Share not only projects but strategies, networks, and courage. The stories born from struggle and collective determination are often the ones that resonate most deeply and endure longest.

Welcome to AGORA. Welcome home.
With gratitude and solidarity,

Angeliki Vergou
Head of AGORA
& the **AGORA team**

WELCOME
NOTE

OPEN CALLS



THESSALONIKI
PITCHING FORUM
DEADLINE NOV 26

AGORA XR LAB
DEADLINE NOV 26

AGORA DOCS
IN PROGRESS
DEADLINE DEC 05

TiDF 28 AGORA
06-14.03.2026

“It is a great honor to have been invited by the Festival to be this year's ambassador for the AGORA, and I will do my best to help young professionals as much as I can. I think the moments that have defined me professionally are the times I said no and the times I dared. The most basic raw material for success is the team, and whatever you do, you have to make sure you put your character into it!”



SOTIRIS KONTIZAS

AGORA AMBASSADOR

With beloved chef Sotiris Kontizas as ambassador, AGORA will present film projects, emerging professionals and talents, and share know-how and practical advice with the accredited guests of the 66th Thessaloniki International Film Festival.

Sotiris Kontizas will promote the important processes through which the cinema of tomorrow emerges, while ensuring that he communicates the pivotal role of the AGORA to creators,

journalists and the general public. Sotiris Kontizas, chef and owner of Tanpopo and Hafu, judge for the 10th year on MasterChef Greece, will meet the up-and-coming creators participating in the AGORA and encourage them in their first steps.

AGORA provides the ideal space for networking and exchanging know-how, enabling professionals to find and shape their future teams and access financing tools.

TIFF66 AGORA SCHEDULE

OCTOBER 31 - NOVEMBER 8, 2025

AGORA Film Market
ONLINE via Cinando
October 31 - December 31

AGORA Series Talents Workshop
@Warehouse C, 1st floor (Port)
October 31
(closed workshop)

MIDPOINT Feature Launch 2025
@Ypsilon
October 31 - November 5
(closed workshop)

Decompression Room: A space of wellbeing at AGORA
@Cinema Museum (Warehouse A, Port)
November 1 - 7 | 10.00 - 19.00
(More information p. 83)

Ask Me Anything - 1:1 Industry Meetings
@Warehouse C, ground floor (Port)
November 2 - 6 | 15.00 - 17.00
(upon registration)

Thessaloniki Locarno Industry Academy
@Warehouse C, 1st floor (Port)
November 1 - 6
(closed workshop)

AGORA Short Film Lab
@Odyssea Youth Center
November 2 - 6
(closed workshop)

FOCUS Sessions
@Takis Kanellopoulos Theatre, Cinema Museum (Warehouse A, Port)
November 3 - 4 | 15.00 - 19.00
(closed workshop)

**CHECK THE
PRESS & INDUSTRY
SCREENING SCHEDULE**



FRIDAY, OCTOBER 31

18.00 - 20.00 AGORA Happy Hour
@Salon de Reunion (Port)

SATURDAY, NOVEMBER 1

09.00 - 10.30 AGORA Series Breakfast Meetings
@Green Room, 1st floor, Olympion Complex
(Closed session upon registration)

12.00 - 13.30  **AGORA Series Talk** - Case Study: The Great Chimera, European series co-production in action
@Music Centre of the Municipality of Thessaloniki

13.00 - 14.30  **AGORA Lunch**
@Salon de Reunion (Port)

16.30 - 18.00 AGORA Series Talents - Meet the Industry Presentation
@Music Centre of the Municipality of Thessaloniki

18.00 - 20.00  **AGORA Happy Hour**
@Salon de Reunion (Port)
Crew United Award for AGORA Series Talents

SUNDAY, NOVEMBER 2

09.00 - 10.30 AGORA Series Breakfast Meetings
@Green Room, 1st floor, Olympion Complex
(Closed session upon registration)

11.00 - 12.30 AGORA Series Masterclass - From page to screen: Saverio Costanzo on making *My Brilliant Friend*
@Pavlos Zannas Theatre, 5th floor, Olympion Complex

13.00 - 14.30  **AGORA Lunch**
@Salon de Reunion (Port)
Sponsored by Savvikos | Great Greek Grill

15.30 - 16.30  **AGORA Series Talk** - IP: Where do ideas come from?
@Music Centre of the Municipality of Thessaloniki

17.00 - 18.30  **AGORA Series Talk** - Quick fix or long game: Rethinking the film-TV relationship
@Music Centre of the Municipality of Thessaloniki
In partnership with Greek Producers Association (SAPOE)

18.00 - 20.00  **AGORA Happy Hour**
@Salon de Reunion (Port)
Hosted by Drama ISFF

MONDAY, NOVEMBER 3

- 10.00 - 12.45**  **Crossroads Co-production Forum Presentation**
@Tonia Marketaki Theatre
(Warehouse D, Port)
- 13.00 - 14.30**  **AGORA Lunch**
@Salon de Reunion (Port)
- 15.00 - 19.00** **AGORA Project Meetings**
@Warehouse C, first floor (Port)
- 15.00 - 16.30**  **AGORA Talk - Funders as partners**
@Music Centre of the Municipality of Thessaloniki
In partnership with Oxbelly
- 17.00 - 18.30**  **AGORA Talk - Bridge to the North:**
Co-production opportunities with Finland
@Music Centre of the Municipality of Thessaloniki
- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)
Sponsored by the Embassy of Finland in Athens and the Finnish Film Foundation

TUESDAY, NOVEMBER 4

- 09.15 - 13.30**  **AGORA Works in Progress Presentation**
@Frida Liappa Theatre
(Warehouse D, Port)
- 13.00 - 14.30**  **AGORA Lunch**
@Salon de Reunion (Port)
- 15.00 - 19.00** **AGORA Project Meetings**
@Warehouse C, first floor (Port)
- 15.00 - 16.30**  **AGORA Talk - Alternative financing:**
Unlocking the full financing potential of independent films
@Music Centre of the Municipality of Thessaloniki
In partnership with MIDPOINT Institute
- 17.00 - 18.30**  **AGORA Talk - Innovate. Collaborate.**
Transform: Shaping the future of our industry
@Music Centre of the Municipality of Thessaloniki
In partnership with ACE Producers
- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)
Sponsored by Medienboard Berlin-Brandenburg

WEDNESDAY, NOVEMBER 5

- 10.00 - 18.00** **AGORA Project Meetings**
@Warehouse C, first floor (Port)
- 13.00 - 14.30**  **AGORA Lunch**
@Salon de Reunion (Port)
- 15.00 - 16.30**  **AGORA Talk - Do it right: From**
concept to the festival circuit
@Music Centre of the Municipality of Thessaloniki
- 17.00 - 18.30**  **AGORA Talk - Smarter sets:**
Technology in the service of a greener industry
@Music Centre of the Municipality of Thessaloniki
- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)
- 20.30 - 21.30**  **AGORA Awards**
@Warehouse C, ground floor (Port)
- 22.00 - 04.00**  **AGORA Party**
@The Residents
DJ set by Duru Duru

THURSDAY, NOVEMBER 6

- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)
Sponsored by the Hellenic Film Academy

FRIDAY, NOVEMBER 7

- 11.00 - 19.00** **AGORA ONLINE Project Meetings**
Via zoom, *10.00 - 18.00 CET
- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)

SATURDAY, NOVEMBER 8

- 18.00 - 20.00**  **AGORA Happy Hour**
@Salon de Reunion (Port)

AGORA USEFUL INFO & SAFETY GUIDELINES

The AGORA is taking place in Thessaloniki and online from October 31 - November 8, 2025. Below you will find useful information for your participation and attendance.

AGORA GUESTS TRAVELING TO THESSALONIKI

AGORA Offices: 10.00 - 18.00, October 31 - November 8, 2025, Warehouse C, 1st floor (Port, Pier 1)

AGORA Info Desk: 10.00 - 20.00, October 31 - November 8, 2025, Warehouse C, 1st floor (Port, Pier 1)

Accreditation: You can pick up your accreditation at Warehouse C, ground floor (Port, Pier 1), from 10.00 - 20.00. A € 10 green fee applies to all accreditations. In case you have not completed the payment online, you will be able to do so at the Accreditation Desk. The green fee has already been included in your payment if you requested your accreditation online.

AGORA Mag: If you requested a hard copy, you can pick it up at the AGORA Info Desk, Warehouse C, 1st floor.

Eventival Access: AGORA guests have access to the TIFF66 Eventival Visitor Page (VP). By logging in with your personal account you can find the following:

- **Who Is Here:** Information about who is attending AGORA physically or participating online.
- **AGORA Film Market:** Online Video Library, via Cinando
- **AGORA and Festival Events:** Watch the recorded AGORA Talks and AGORA project presentations and respond to personal invitations to events.

AGORA Meetings:

• Crossroads Co-production Forum & AGORA Works in Progress

Physical: November 3-5 at Warehouse C, 1st floor
Online: November 7 via zoom

• Ask Me Anything - 1:1 Industry Meetings

November 2-6 at Warehouse C, ground floor

• Independent Meetings

All independent meetings can be organized inside Warehouse C, the Festival and AGORA Center.

Ticketing: With your AGORA accreditation you can issue up to fifteen (15) tickets for the duration of the festival (one ticket per screening). A dedicated ticketing office is available for AGORA accredited guests at Warehouse C, 1st floor. The AGORA accreditation is not valid for public online screenings.

AGORA ONLINE PARTICIPANTS

Online participants have access to the TIFF66 Eventival Visitor Page (VP) via their account. All AGORA activities are accessible through the VP by visiting the Events tab. Online AGORA participants have access to the AGORA Film Market via Cinando, and can also request online meetings with guests and projects. The Crossroads Co-production Forum and AGORA Works in Progress Meetings will be held online on November 7 via zoom.

GENERAL RULES

AGORA and the Thessaloniki International Film Festival are committed to providing a safe and inclusive environment. All participants, guests and staff are responsible for maintaining professionalism and ensuring a workplace that is free from harassment. Hurtful language, discrimination and bullying based on one's identity (including race, gender, ethnicity, religion, background, sexuality, socioeconomic class, disability and/or age) will not be tolerated.

By participating in the Festival and AGORA, all accredited guests and staff agree to and abide by the following Code of Conduct: <https://www.filmfestival.gr/en/festivals-en/code-of-conduct-en>

We encourage a culture of respect, collaboration and inclusion for everyone involved. Any incidents of harassment or discrimination can be reported to your festival contact, and appropriate action will be taken.

Please refrain from entering venues if you have a cough, fever, or other symptoms of illness, or if you are awaiting medical test results.

USEFUL CONTACT INFO

NPHO 24/7 Operations Center (+30)2105212054,
Travel Medicine Information (+30) 210 5212184-185-186
kepik@eody.gov.gr
TIFF Health Official, Iraklis Sakkalis sakkalis@filmfestival.gr
(+30)2310378505

SCREENINGS



- All festival venues are accessible to people with disabilities except Ciné Makedonikon Theater.



- The Festival Theatres operate at full capacity.



- Ventilation and air conditioning systems use open-loop units that ensure the full renewal of the venues' air.



- Please apply hygiene rules by washing your hands with soap frequently. Automatic hand sanitizer dispensers are available at the entrances and exits of the venues.



- The use of masks is recommended in crowded areas of the Festival.



- Venues open 30 minutes before the screening time. Please arrive early to avoid crowding in the waiting areas.



- There will be no intermission during screenings.



- Tickets will be available online at www.filmfestival.gr and www.more.com/gr/



- We encourage you to use contactless card payments.



- About possible updates in public health and travel regulations, please visit travel.gov.gr/#/ for the latest information.





66th TIFF: A GREENER AND MORE SUSTAINABLE EXPERIENCE

The Thessaloniki Film Festival acknowledges its environmental impact and has adopted a comprehensive environmental policy, which is being detailed and systematized into an action plan, meant to constitute an integral part of our administration, daily operations and overall organizational culture. The action plan, which is regularly revised and re-evaluated, focuses on:

- **Our people.** A Green Team was formed, a series of workshops took place and more are scheduled. A Festival Executive has been assigned with the role of Green Officer/Coordinator and the Festival teamed up with a specialized advisor and specialized collaborators (greenteam@filmfestival.gr).
- **Buildings & Operations.** A carbon footprint analysis and energy audit for the entire organisation, on a year-long based operation, are underway. The results are to be presented in the next few months. Energy upgrade works have already been realized and others are planned, while other green initiatives regarding the daily operations and behavioral measures were also implemented.
- **Materials & Procurement.** We are revising our procurement policy, with the aim to explore possibilities to green our supply chain, and we have already taken measures towards this direction.
- **Travel & Hospitality.** Taking into account the geographical location of the Festival and the limited opportunities for more sustainable travel choices, the TFF is pursuing a greener travel policy, without undermining the artistic and social dimension of the Festival and the AGORA events.
- **Waste Management.** We have already taken many steps towards reducing waste and diverting as much waste as possible from landfills.
- **Content.** The Festival and AGORA always aim to host stories that address urgent social issues of global impact. We are also

taking steps in supporting green initiatives in the film industry. Like every year, AGORA hosts Ask Me Anything - 1:1 Industry Meetings, during which sustainability professionals offer consultation sessions for film professionals and cultural institutions. This year again, Greener Screen is offering a tailor-made Consultancy Award to one project in the Crossroads Co-production Forum. In the context of the AGORA Talks, AGORA organizes a discussion on sustainability and new technologies.

- **Green Charter.** TFF is also a co-signatory of the Green Charter for Film Festivals, a European initiative of the Festival Network MIOB. The Charter includes a carbon assessment tool, through which data on energy, transportation, food, waste, etc. is submitted and measured for each festival event, with the possibility to compare environmental performance over time.
- **Certification.** TFF has invited a private company to audit its environmental management system against EN ISO 14001:2015 requirements. The second stage of the audit will be executed in the next few months.
- **Communication & Collaboration.** We strive to communicate our green initiatives and share knowledge with our audiences, partners, the cultural sector in Greece and abroad, and the wider community we serve. In this frame, and in order to support our commitments, we established a 10-euro "green fee" for accredited guests and pledged to reinvest the collected amount towards our sustainability action plan. The initiative was warmly embraced by accredited guests, who are always on our side in our efforts to be as green and sustainable as possible.



Additional information is available through <https://www.filmfestival.gr>

HERE ARE SOME THINGS WE CAN DO TOGETHER DURING THE 66th TIFF:



TRAVEL

Think about your arrival to and departure from the Festival. When you can, opt for walking, cycling or car-pooling, which can be quicker, more practical, and beneficial for your health. It will also lower our carbon emissions. Mass transportation options are available too. The 66th TIFF collaborates with city-bikes.gr, and festival accreditation holders can rent a bike with a discount of up to 30%.



WATER CONSUMPTION & SINGLE-USE PLASTIC

We are continuing our effort to avoid single-use plastic and we encourage you to use your own reusable water bottle. Across the Festival venues you will find installed several water coolers. You can also buy the Festival's reusable bottle. Still, if you have a single-use plastic water bottle, you can recycle it!



PROMOTIONAL MATERIALS

We have limited our promotional materials, mindful of the energy consumption required to recycle them, and the environmental footprint they entail. A "merch drop-off" option will be available at Warehouse C. If you don't want it, return it! More and more of our printed materials are printed on FSC certified paper, and will be recycled or repurposed at the end of our activities. Instead of throwing paper away, recycle it!



FOOD AND BEVERAGE

We are relying as much as possible on reusable cutlery and products. Opt to buy and consume seasonal and local food and beverages. This action will help minimize the energy spent on transporting materials, as well as strengthen the local economy and diversify your experience!



WASTE MANAGEMENT

The 66th TIFF continues its efforts towards the goal of zero-waste management. In collaboration with VIPA GREECE S.A., InCommOn and Cigaret Cycle, there will be a daily collection, sorting and circular management of the waste. You will find separate recycling bins for paper, plastic, glass, aluminum, cigarette butts and organic waste. Additionally, all coffee residue from the canteens and any food leftovers from the AGORA lunches will be collected and placed into special storage bins. All these materials will be transferred to each company's waste management facilities to be weighed, recorded and will then be responsibly recycled, composted or gain a second life.



When we
create together,
we encourage
partnership.

Creative Europe 2021-2027

The EU programme
supporting cultural
and creative sectors.



**PUSH
BOUNDARIES**

Co-funded by
the European Union



Creative
Europe
MEDIA

#CreativeEurope



NETWORKING @ AGORA

OCTOBER 31 - NOVEMBER 8, 2025

Networking is an essential part of the film industry and AGORA provides the perfect context and location for effortless and meaningful connections. AGORA offers a dynamic range of networking activities for industry professionals, both online and in person. It strives for an accessible industry and enriches your festival experience through the following opportunities:

WHO IS HERE:

YOUR TOOL FOR INDEPENDENT MEETINGS

Discover this year's participating industry guests and connect with each other using the **Who Is Here** page on the **Eventival Visitor Page (VP)**.

- Browse the guest list (online and in-person attendees)
- Filter participants by company, profession, country or name
- Access detailed profiles and contact professionals directly
- Contact professionals regarding meetings and screening invitations
- Create a "favorites" list for easy reference
- For easy follow-ups, access and download the provided AGORA guest list, available until December 31, 2025

ASK ME ANYTHING - 1:1 INDUSTRY MEETINGS

November 2-6, 15.00 - 17.00

@Warehouse C, ground floor

Engage in personalized consultancy sessions on crucial industry topics.

Ask Me Anything is a service designed for festival and industry guests, providing one-on-one consultancy sessions on crucial and informative industry topics such as: festival strategy, film financing, distribution, international sales and marketing, support from the MEDIA program, professional development, climate storytelling and sustainability in film production, diversity and inclusion, intimacy coordination, audience development and engagement strategy, and much more.

Meetings are booked upon availability through the Meeting Planner tab via the Eventival Visitor Page. Walk-ins are also possible.

AGORA HAPPY HOUR

October 31 - November 8, 18.00 - 20.00

@Salon de Reunion

Network in a relaxed environment at the daily AGORA Happy Hours, taking place at the Salon de Reunion, across from Warehouse C, the AGORA Center. Enjoy refreshing drinks (alcoholic and non-alcoholic) and delicious snacks, and connect with peers in a casual setting.

This year's AGORA Happy Hour sponsors are: Drama ISFF, the Embassy of Finland in Athens, the Finnish Film Foundation, the Hellenic Film Academy, Medienboard Berlin-Brandenburg.

MEET THE AGORA PROJECTS

New partnerships can bloom: discover the films of tomorrow and forge new and exciting partnerships!

Book one-on-one meetings with the participants in the Crossroads Co-production Forum and AGORA Works in Progress and discover projects in development and post-production from Southeastern Europe, the Black Sea and the Mediterranean.

- **In person:** November 3-5, Warehouse C, 1st floor.
- **Online:** November 7 via Eventival.

Meetings are booked through the Meeting Planner tab on Eventival Visitor Page.

MEET THE AGORA TALENTS AND EMERGING PROFESSIONALS

• Thessaloniki Locarno Industry Academy / Launchpad

Meet emerging film professionals who are ready to handle your films.

• AGORA Short Film Lab

Get to know the film directors that will soon have their first feature film.

• AGORA Series Talents

Meet the talented screenwriters developing their original series.

Find their contacts through Who Is Here or the AGORA Mag.

AGORA TALKS

November 1-5

Enjoy, discuss and exchange with the industry community at the AGORA Series Talks & AGORA Talks at the **Central Events Hall of the Music Center of the Municipality of Thessaloniki**.

FESTIVAL SPOTS

Exploring Thessaloniki's culinary treasures and legendary bars is a fun, cultural, bonding experience. Make sure to use the Festival Spots guide and enjoy discount dinners and drinks by showing your accreditation.

AGORA PROVIDES

Our motto! Make the most of AGORA's networking opportunities to build connections and advance your projects!

The Crossroads Co-production Forum aims towards a strong selection of projects in development from the countries of Southeastern Europe, the Black Sea and the Mediterranean region, giving producers and directors the opportunity to present their ideas to a number of potential financial partners, to receive feedback and to grow their professional network.

CROSSROADS CO-PRODUCTION FORUM



CROSSROADS CO-PRODUCTION FORUM AWARDS

JURY AWARDS

Two Thirty-Five (2|35) Award

Post-production image services

CNC Award - Centre national du cinema et de l'image animée

€ 8.000 for script development

ArteKino International Award

€ 6.000

Finos Film Award

€ 3.000 to a Greek project

Producers' Network - Marché du Film Award

Free accreditation

MIDPOINT Consulting Award

An in-depth online script consultancy with one of the MIDPOINT Institute experts

INDEPENDENT AWARDS

Onassis Film Award

€ 10.000 to a Greek project participating in the AGORA (Crossroads Co-production Forum or AGORA Works in Progress)

Greener Screen Consultancy Award

Sustainability script and production consultancy to one project

Sofia Meetings of the Sofia IFF Award

Project selection

Mediterranean Film Institute -

George Kalogeropoulos Award

Script 2 Film Workshops scholarship

THESSALONIKI EAVE Marketing Workshop Scholarship 2026

Scholarship to one participant, powered by Thessaloniki International Film Festival

CROSSROADS CO-PRODUCTION FORUM PROJECTS

1. **THE DICTATOR'S DREAMS**, Albania
2. **A GIRL NAMED ZEUS**, Greece, Croatia
3. **GIRL OF WIND**, Tunisia
4. **GOODBYE FOR NOW**, Türkiye, France, Germany
5. **IN GOOD FAITH**, Czech Republic, Poland - *MIDPOINT Institute project selection*
6. **LA FORMA ANIMAL**, Spain
7. **THE LEAVES HANG TREMBLING**, Serbia, Croatia
8. **THE LIFE AND TIMES OF ION G.**, Romania - *Sofia Meetings project selection*
9. **PIRATELAND**, Greece, France
10. **QUIET LAKE**, Finland, Bulgaria, Sweden
11. **ROBBING BEIRUT**, France, Norway, Lebanon
12. **THE TIDE HEARS THEM BUT THEY NO LONGER HAVE A VOICE**, Greece
13. **THE UNMOVING HANDS**, Spain - *Mediterranean Film Institute project selection*
14. **WHO KILLED THE PIGEONS**, Greece

CROSSROADS CO-PRODUCTION FORUM

CROSSROADS CO-PRODUCTION FORUM JURY



Frank Hoeve | Producer, BALDR Film - The Netherlands

Frank Hoeve is the producer of Amsterdam-based BALDR Film. His credits include *All We Imagine as Light* by Payal Kapadia (Cannes FF - Grand Prix), *Soundtrack to a Coup d'Etat* by Johan Grimmonprez (Academy Award nomination for Best Documentary Feature Film, Sundance FF - Special Jury Award) and *In the Land of Brothers* by Alireza Ghasemi and Raha Amirfazli (Sundance FF - Best Directors Award). Frank was selected as Producer on the Move at the Cannes Film Festival (2018) and participated in producer workshops such as EAVE, ACE and Indaba. He is a member of the Supervisory Board of the Movies that Matter Film Festival.



Uljana Kim | Producer, Studio Uljana Kim - Lithuania

Uljana Kim founded Studio Uljana Kim in Lithuania in 1997, a company focused on high-quality arthouse films. She has produced/co-produced thirty-four feature and documentary films, including *You Am I* by Kristijonas Vildžiūnas (Cannes FF), *The Gambler* by Ignas Jonynas (San Sebastián FF), *Parthenon* by Mantas Kvedaravičius (Venice FF), *Mr. Landsbergis* by Sergei Loznitsa (IDFA - Best Film Award), *Mariupolis 2* by Mantas Kvedaravičius (Cannes FF - Special Documentary Jury Prize, European Film Awards - European Documentary Award), *Two Prosecutors* by Sergei Loznitsa (Cannes FF) and *Renovation* by Gabriele Urbonaite (Karlovy Vary FF). In 2023, Uljana was awarded the Eurimages International Co-production Award by the European Film Academy.



Andreas Zoupanos Kritikos | Producer & Chief Operating Officer, Faliro House - Greece

Andreas Zoupanos Kritikos is a producer and the COO of Faliro House where he oversees operations across film, TV and theatre. His company credits include *Harvest* by Athina Rachel Tsangari (Venice IFF), *Les reines du drame* by Alexis Langlois (Cannes Critics Week), as well as the Academy Award-nominated *Before Midnight* by Richard Linklater, *The Lobster* by Yorgos Lanthimos and *The Lost Daughter* by Maggie Gyllenhaal. Personal credits include *Gaucha Gaucha* by Gregory Kershaw and Michael Dweck (Sundance FF), *exergue - on documenta 14* by Dimitris Athiridis (Berlin FF), *Knock at the Cabin* by M. Night Shyamalan and *Alps* by Yorgos Lanthimos.



ARTE KINO INTERNATIONAL AWARD JUROR

Mathilde Hersant | Head of Finance, ARTE France Cinéma - France

Mathilde Hersant graduated from business school in France, in 1996 (Strasbourg, France and Valencia, Spain / Erasmus Program). During the first years of her career she worked as an independent film and documentary editor. She later took on the role of financial manager at a company specializing in the production of performing arts recordings, and also worked in Sofia, Bulgaria, as an executive production coordinator. In 2011 she joined ARTE France Cinéma, the film branch of the European TV channel, as a Business Affairs Manager and currently holds the position of Head of Finance.

CROSSROADS CO-PRODUCTION FORUM TUTOR & MODERATOR



Amanda Livanou | Founder & Producer, Neda Film - Greece

Amanda is a producer and the founder of Neda Film. Among others, she produced *Pity* and *L* by Babis Makridis (Sundance FF), *Park* (San Sebastián FF - Best New Director), *New Worlds: The Cradle of Civilisation* with Bill Murray (Cannes FF), *The Invisible Fight* by Rainer Sarnet (Locarno FF, European Film Awards), *Buzzheart* by Dennis Iliadis and *Gorgoná* by Evi Kalogiropoulou (Settimana della Critica - Venice). Upcoming projects include *Harmonia* (TV series) by Lefteris Charitos and Peter Carlton, *Hot Spot* by Agnieszka Smoczyńska, and *Mr. Paper* (animated TV series). Neda's slate is supported by Creative Europe. Amanda is a Sundance Institute Alumna, member of the Hellenic & European Film Academies and sits on the Board of Directors of the Hellenic Producers Association.

THE DICTATOR'S DREAMS

Albania

Genre Dark comedy, drama

Keywords Power, tyranny, dictator, state, dreams

Production company On Film Production

Director - Scriptwriter Erenik Beqiri

Producer Dritan Huqi

Budget € 916.000

Secured financing 5%

Location Albania

Languages Albanian, Italian

[Moodboard](#)

1st
FILM

● Looking for

Co-producers, creative partners, sales

Albania's communist dictator wakes up one day speaking only Italian, the fascist language he detests. Together with his wife, they use lookalikes and brutal silencing. Meanwhile, citizens share identical dreams as the epidemic threatens his rule.

Synopsis

Albania's aging communist dictator, Ismet, wakes unable to speak Albanian, only Italian, the fascist language he despises. His wife orchestrates an elaborate cover-up using body doubles for public appearances while citizens across the country begin having dreams of their leader speaking in foreign tongues.

When a Chinese delegation arrives, the deception nearly collapses. Paranoid about a coup, Ismet murders his loyal deputy and friend. The Bureau of Dreams can't suppress the flood of dream reports fast enough.

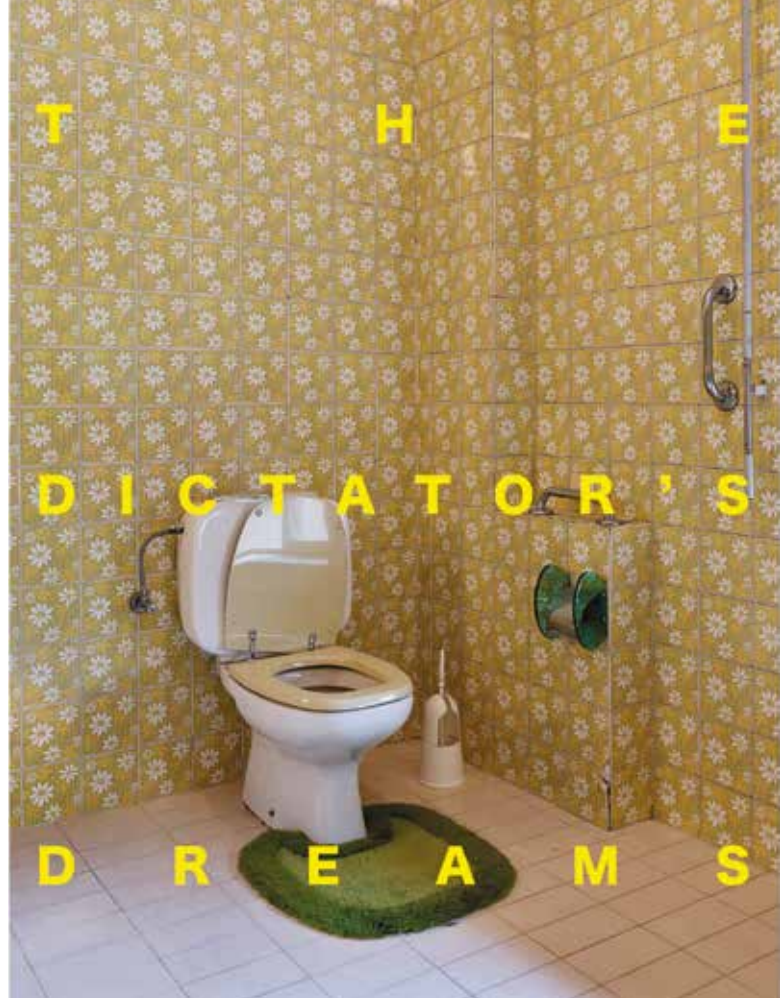
Terrified that sleep brings dreams that will destroy him, he fights exhaustion. Finally, citizens break into his bedroom demanding he speaks their language.

Director's statement

I've wanted to tell the story of the Albanian dictator for over 10 years. His image remains fresh in the minds of my parents' generation, everyone has stories from that period, experiences of his control over the people and the country. But I wanted to go to the source: him and those around him. As a filmmaker, this feels like a personal obligation.

Albania has changed since communist times, but the imprint remains vivid. This presence of powerful leaders has since spread across Europe, America, and beyond. We're still dealing with it.

Reading about the mysterious suicide of his successor, my first thought was to make a political thriller, a tense exploration of tyranny. But something was missing. What if I remove the most important tool such a figure can have: his words. This was the key, then the story expanded, the character became visible. The challenge was balancing surreal elements with authentic emotional truth. I didn't want fantasy but to push reality to its breaking point, revealing deeper truths about power and human nature. The body doubles, elaborate deceptions, desperate consumption of flowers, all emerged organically from a regime trying to maintain control while its foundation crumbles.



Visually, I'm drawn to contrasts between the theatrical and the intimate: public performances versus private vulnerability. The villa becomes a character, transforming from an authority symbol to a fortress under siege. My ambition is shooting on location - there is something substantial about filming where these events occurred.

I chose dark comedy because laughter can be resistance. The regime's desperate attempts to stand by obvious lies become farcical, yet human cost remains devastating. Humor emerges from the antithesis between grandiose self-image and pathetic reality.

I wanted dreamers to come for him, not soldiers but ordinary citizens who found their voice through shared dreams. When Ismet can no longer speak coherently in any language, language itself abandons him.

This story feels urgent because the dynamics it explores - manipulation of truth, weaponization of fears, erosion of meaning - remain painfully relevant. Cinema can capture both the public spectacle and the private horror of tyranny, make us laugh, and remind us that truth eventually emerges, even through collective dreams.



Erenik Beqiri
Director

Director's profile

Erenik Beqiri graduated with a Master's degree in Film Directing from the Academy of Arts, in Tirana. His short film *The Van* was in official competition at Cannes Film Festival and shortlisted for the Oscars. His latest short film *A Short Trip* won the Orizzonti Award for Best Short Film at the 80th Venice Film Festival and was shortlisted by the Cesar Academy. His shorts have screened at Vancouver International Film Festival, Melbourne International Film Festival, Clermont-Ferrand, Sarajevo Film Festival, and many others. Erenik has participated in Cinefondation, Torino ScriptLab, Sarajevo Cinelink, and Locarno Academy.

Director's filmography

A Short Trip, short film, 2023

Venice FF - Orizzonti Award | Clermont-Ferrand ISFF | Thessaloniki IFF | Vilnius IFF - Kino Pavasaris | Dokufest

The Van, short film, 2019

Cannes FF | Melbourne IFF | Clermont-Ferrand ISFF | Les Arcs FF | SEMINCI Valladolid | Sarajevo FF | Thessaloniki IFF

The director's previous films *THE VAN* and *A SHORT TRIP* are available in the AGORA Film Market.

Production company

On Film Production is an Albanian production company founded in 2008 by Dritan Huqi. It has since evolved into a leading regional production company with a filmography that includes more than twenty features, six documentary series, and forty-five short films across the Balkans.

Producer's profile

Dritan Huqi is the founder of On Film Production. He has produced dozens of features and short films, as well as six documentary series, with strong international collaborations. Recent projects include *Hatixhe and Shaban* by Visar Morina (Eurimages support), *Luna Park* by Florenc Papas and *Sirin* by Senad Šahmanović. His film *My Lake* (2019) was Albania's Oscar entry. Dritan collaborates with broadcasters like Sky Cinema Italia and RTL Germany, co-producing with Palomar (Italy), Wood Water Films (Germany). He has participated in Berlinale Co-Production Market, Cannes Marché du Film, and Sarajevo CineLink, focusing on socially relevant Balkan stories.

Producer's filmography

Luna Park dir. Florenc Papas, feature film, 2024

Thessaloniki IFF | Tirana IFF

Sirin dir. Senad Šahmanović, feature film, 2023

Sarajevo FF | Tirana IFF

My Lake dir. Gjergj Xhuvani, feature film, 2019

Tirana IFF | Pula FF



Dritan Huqi
Producer

Contact

On Film Production
+355 44819793
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A GIRL NAMED ZEUS

Greece, Croatia

1st
FILM

● Looking for

Co-producers, sales agent

Genre Family, drama, comedy

Keywords Youth empowerment, mythology, music, gender equality, family ties

Production company PLANKTON

Director - Scriptwriter Nikos Dayandas

Producer Konstantinos Koukoulis

Co-production pompom, Yafka

Budget € 1.750.000

Secured financing 50%

Key partners Hellenic Film and Audiovisual Centre S.A. (H.F.A.C)

Location Greece, more TBC

Language Greek

Interested in green production practices

Synopsis

When 12-year-old metalhead Zeus is dragged from Athens to a remote village in Crete, she lands in the middle of a family feud - and two clashing worlds. Her grandfather is a revered folk musician; her estranged father, Cronos, is the frontman of a heavy metal band, exiled for destroying the Thunderlyre, a magical family instrument. Now, with her parents divorcing and tensions rising, Zeus tries to bring her family back together. But chaos erupts when Cronos crashes a village baptism with his band, as metalheads face off with folk musicians in an epic sonic battle. Caught between tradition and rebellion, Zeus must decide what, and how, to play to restore harmony and find her own voice.

Zeus, a rebellious city girl who loves metal music, journeys to the rugged mountains of Crete in search of a mythical lyre, hoping its magical sound will bring her parents back together.

Director's statement

There is a kind of film I love that is hard to find these days. The kind that makes you laugh and cry in the same breath. That follows classic storytelling but feels fresh. That has depth while staying accessible and fun. It explores serious themes without losing its sense of humor.

Sometimes these films see the world through the eyes of a child, turning the absurd into something joyful. They warm our hearts on the days we need it most. But they are rare. That is the spirit I tried to capture when I began imagining *A Girl Named Zeus*, a film I hope will connect with both children and adults.

It is inspired by events and characters from my own childhood and the place where I grew up, Crete. Its influences are eclectic, from Asterix to TikTok, and from Jacques Tati to Taika Waititi. Visually, the film is shaped by the heroine's gaze and a heightened sense of reality, as if seeing the world anew. At times, it slips into the surreal and the magical, with a childlike, handmade texture.

On the surface, it's a "fish out of water" story. Zeus is an urban metalhead stranded in a remote Cretan mountain village, where

everything is different from what she knows, especially the music. Music is very important to her, as it is to most people growing up. But it is also a trap, as it is the domain of her father.

The film is also about divorce and its effect on children. That terrifying but necessary moment when a child realizes that their parents are not gods. That families can break. That love does not always protect us from chaos.

Even though the story is deeply local, it speaks to something bigger. It loosely echoes the myth of Zeus and the Titanomachy. Crete is a place with a modern surface and an ancient, patriarchal core. There is a constant tension between past and present, tradition and change, family and freedom, male and female. These same forces are shaping global culture today, as the so-called culture wars threaten to pull us backwards.

However, unlike her brutal mythical namesake, Zeus is the fearless but kind heroine that disrupts the vicious cycle of conflict. She bridges what came before with what comes next. She is the kind of hero we need, one who makes space for both past and future to coexist.



Nikos Dayandas
Director

Director's profile

Nikos Dayandas studied Classical Archaeology at University College London, and Documentary Research at the University of the Arts, London. Since 2004, he has helmed acclaimed international documentary co-productions for National Geographic, ARTE, ZDF, AVRO, ERT, History TV, NFB Canada, and others. His children's short *Enter the Otter*, created with children from immigrant backgrounds on a shoestring budget, was selected for the 37th Chicago International Children's FF. He is an alumnus of First Films First Directors Academy, Kids Kino lab and Cinekid script Lab.

Director's filmography

Sayome, documentary feature, 2021

Thessaloniki IDF - FIPRESCI Prize | ZAGREBDOX

Little Land, documentary feature, 2013

Thessaloniki IDF - WWF Award, ERT3 Broadcasting Award | Monte Carlo ITVF - URTI Grand Prix

The director's previous film *LITTLE LAND* is available in the AGORA Film Market.

Production company

PLANKTON is a boutique production company creating bold audiovisual works across all media formats, from live-action and animation to immersive experiences and beyond.

Co-production companies

pompom aims to inspire young audiences to dream big, embrace diversity, and make a positive impact on the world around them.

Yafka is an Emmy-nominated multi-award-winning Visual Effects facility. Our work is viewed daily worldwide in feature films and TV series.

Producer's profile

Konstantinos Koukoulis, founder of PLANKTON, is internationally recognized for his work. He served as cinematographer on various films, including Ai Weiwei's *Human Flow*, and has directed several projects. He has also worked as line producer for major broadcasters including BBC, ARTE, ZDF, CANAL+, Channel 4, VICE, HBO and Amazon Prime. He studied Audiovisual Arts in Spain and Cultural Studies in Greece. Konstantinos is a member of the Greek Producers Association (SAPOE).

Producer's filmography

Beachcomber dir. Aristotelis Maragkos, feature film, 2025
BAFICI | Thessaloniki IFF

The Invisible Fight dir.

Rainer Sarnet, feature film, 2023

Locarno FF | Thessaloniki IFF



Konstantinos Koukoulis
Producer

Contact

PLANKTON

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konstantinos@planktonfilms.com



GIRL OF WIND

Tunisia



● Looking for

Co-producers, distributors, sales agents, broadcasters, funds, festivals

Genre Coming of age, youth/teen, thriller, drama, social issue

Keywords Youth, coming of age, feminism, forgiveness, resilience, women

Production company Dogma Films

Director - Scriptwriter Moufida Fedhila

Producer Mehdi Hmili

Budget € 890.000

Secured financing 25%

Key partners Tamess Fund, MASNA3

Location Tunisia

Language Arabic

Interested in green production services

Moodboard

Synopsis

In Tunisia, Aida, a teenage girl, lives with her fragile mother, Leila, since her father's disappearance. Pulled out of school too early, she now works as a cleaner in a factory in Sousse, silently watching the women on the line, longing to belong. Whenever she can, she secretly escapes the gaze of others, slips on her hoodie, grabs her skateboard and joins her two friends in the streets and empty malls, far from social norms and obligations. On her eighteenth birthday, her dying father is left at their door. As fear erupts, Aida must choose: flee, protect her mother, or confront the ghost of a father whose legacy she refuses to inherit.

In Tunisia, Aida, a teenage girl, secretly escapes her suffocating reality through skateboarding. But the sudden return of her dying father forces her to confront the past and make a life-changing decision.

Director's statement

Girl of Wind is an intimate social thriller set in the fractured reality of post-revolution Tunisia. Through Aida's eyes, I want to explore a world of suffocating silence, imposed traditions and buried rage, a world where a young girl dares to dream of freedom. This film is born out of urgency: to portray the voices and bodies of those pushed to the margins, especially rebellious, working-class girls, too often silenced or erased. At its core, *Girl of Wind* is a confrontation with legacy, a daughter facing the ghost of a fate she never chose, a girl refusing the cycle of submission she has inherited. I want the camera to stay close to Aida, to breathe with her, to follow her every rupture and hesitation. Her body becomes the terrain of revolt: each breath, each gesture, each fall off the skateboard, a refusal to be contained. The tension will be constant, stemming not only from external threat, but also from the inner fracture between obedience and resistance.

This is also a film about light breaking through darkness. Despite violence, silence and fear, Aida's story is not one of despair but of transformation.

Girl of Wind is a coming-of-age odyssey, visceral, political and lyrical, where poetry emerges from wounds and silence slowly gives way to voice.

Visually and sonically, the film will be immersive, intimate and haunting. It will offer a feminist portrait of youth on the edge, reclaiming space, voice and movement in a world that seeks to confine her.

Rooted in the social realities of contemporary Tunisia, the film captures the breath of an intimate revolt and gives voice to a generation of women who, in the shadows, fight to escape imposed roles and carve out their own path.



Moufida Fedhila
Director

Director's profile

Moufida Fedhila is a Tunisian director, screenwriter, and visual artist. Her award-winning short *Aya* (2017) was selected in over 200 festivals and acquired by Netflix. Her politically poetic artworks have been exhibited at the Venice Biennale, Zentrum Paul Klee, and Marta Herford Museum. She created the performance *Super-Tunisian* during the Tunisian Revolution, featured on ARTE's Tracks. As a producer, she supported bold auteur cinema like *Streams* by Mehdi Hmili (Locarno 2021). A Film Independent alumna, her work has been studied at Columbia University.

Director's filmography

Aya, short film, 2017

Clermont-Ferrand ISFF | Carthage FF - Golden Tanit | Milan ISFF - Best Short | Durban IFF - Best African Short

Offside, short film, 2014

Tunisian Filmmakers Festival - Best Short | Alexandria FF

The director's previous film AYA is available in the AGORA Film Market.

Production company

Dogma Films is a Tunisian company producing bold cinema, pushing the boundaries of traditional storytelling and supporting new female voices with original stories that resonate worldwide.

Producer's profile

Mehdi Hmili is a Tunisian producer, director and screenwriter. His award-winning films have screened at Cannes, Berlinale, and Locarno. He produced *Aya* by Moufida Fedhila, winner of more than thirty awards, including Best African Short at Durban IFF, later acquired by Netflix. He directed and co-produced *Streams* (2021), which premiered at Locarno (Cinéasti del Presente) and won Best Director at Malmö Arab Film Festival and Best Actress at Cairo IFF. His latest film, *Exile* (2025), was selected for La Fabrique Cinéma at Cannes and premiered at the 78th Locarno Film Festival. He is an alumnus of TorinoFilmLab and Film Independent.

Producer's filmography

Exile, feature film, 2025
(director)

Locarno FF

Streams, feature film, 2021
(director)

Locarno FF | Malmö Arab Film Festival - Best Director | Cairo IFF - Best Actress

Aya, dir. Moufida Fedhila, short film, 2017

Clermont-Ferrand ISFF | Carthage FFI - Golden Tanit | Milan ISFF - Best Short | Durban IFF - Best African Short



Mehdi Hmili
Producer

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GOODBYE FOR NOW

Türkiye, France, Germany

1st
FILM

● Looking for

Co-producers, sales agent, distribution

Genre Drama, coming of age

Keywords Inequality, family, youth, poverty

Production company Parda Film

Director - Scriptwriter Kasım Ördök

Producer Fahriye İsmayilova

Co-production Kidam, Die Gesellschaft DGS

Budget € 1.250.000

Secured financing 30%

Key partners Turkish Ministry of Culture, Hubert Bals Fund (development)

Location Istanbul - Türkiye

Language Turkish

Interested in green production practices

Moodboard

Synopsis

Sevgi and Doğan, both in their early 20s, live in an Istanbul slum, surviving through theft with their gang. Sevgi cut ties with her family after her 45-year-old mother, Reyhan, remarried. Doğan, her boyfriend and the gang's leader, grew up in a children's home. When Reyhan goes missing, Doğan returns from military service to help Sevgi find her. They discover that a man had been abusing Reyhan over her husband's gambling debts, and she killed him in self-defense. Sevgi learns her mother is stranded in Montenegro needing money to escape. To raise it, Doğan and Sevgi commit a heist to flee to Europe and reunite with Reyhan.

Sevgi, a young woman in her early twenties, living with a gang in the ghetto of Istanbul, starts a dangerous search after her mother mysteriously disappears.

Director's statement

My connection with *Goodbye for Now* goes back to my childhood, to the time we migrated from southeast Anatolia to Istanbul. I spent my teenage years in a low-income neighborhood that was a melting pot of languages and cultures. Growing up in this chaotic, cosmopolitan environment informs both the story and characters. It introduced me to people mixed up in crime and the underworld. I learned about their expectations, their family ties and how they viewed themselves. This is why in *Goodbye for Now* I want to show that change and growth are possible through solidarity. The story exposes the impact that the socioeconomic changes of the last 20 years have brought on younger generations. My aim is to explore why this new generation has become more defiant and contrarian, and to understand its internal struggles and despair. These young people inherit limited opportunities and survive with what they have. At the center of the story are Sevgi and Doğan, who grew up in Istanbul's slums, either without or distant from family. Barely in their 20s, they know the harsh realities of the street. Yet they

are surrounded by a tight-knit group of friends from different backgrounds, aged 19-23. Although survival has pushed them into petty crime, what sustains them is their friendship and loyalty. In struggling with wounds of the past, they realize the need to support each other and be strong together. The story takes a close look at the social and economic factors that push Sevgi, Doğan and others into crime. I explore how the "system" treats those who lack awareness of their right to a just life. Much of the film's tension comes from their struggles to function in their circumstances and their attempts to find their own way. The story of Sevgi, Doğan and the group will illustrate the hopes, disappointments, and despair of the young. While offering audiences the chance to empathize with the protagonists' difficulties, the film also prompts reflection on social justice and inequality of opportunity. My objective is to portray authentically and strikingly the inner world of these characters and the realities of the society they live in.



Kasim Örddek
Director

Director's profile

Kasim Örddek, born in Diyarbakir in 1992, studied cinema and directed his first short film, *The Shoehorn*, in 2017. His following films, *Falling on the City Like Rain* (2019, supported by the Ministry of Culture) and *Together, Alone* (2021, TRT 12 Punto), screened at major festivals such as Sarajevo and Chicago, collecting over 30 awards. He is now developing his debut feature, *Goodbye for Now*.

Director's filmography

Together, Alone, short film, 2021

Sarajevo FF | Chicago IFF | Akbank SFF - Best Short Film

Falling on the City Like Rain, short film, 2019

Istanbul IFF | Antalya Golden Orange IFF | Akbank SFF - Special Mention

The Shoehorn, short film, 2017

Adana FF | Izmir FF | Akbank SFF

The director's previous film TOGETHER, ALONE is available in the AGORA Film Market.

Production company

Parda Film, founded by Fahriye Ismayilova, produces award-winning shorts and feature, engages in international co-productions and is developing the debut film *Goodbye for Now*.

Co-production companies

Kidam backs eclectic works bridging auteur and market films, including *Swagger* (ACID/Césars), *Zero Fucks Given* (Cannes/Césars), *It's Raining in the House* (Cannes) and *I Am Dying* (Palme d'Or).

Die Gesellschaft DGS produces debut films by young directors across Africa, including *You Will Die at Twenty* and *Goodbye Julia*, acclaimed at Cannes, Venice, Sundance and Toronto.

Producer's profile

Fahriye Ismayilova, born in 1988, studied Economics at Bilkent University and worked in the field of finance for a decade, before founding Parda Film.

Producer's filmography

Dumps of Untitled Pieces
dir. Melik Kuru, feature film, 2025

Tallinn Black Nights FF

Early Feelings dir. Nurlan Hasanli, short film, 2025
Krakow FF

I Don't Need Another

Defeat dir. Tolga Özdemir, short film, 2023

Tirana IFF | Izmir ISFF - Best Cinematography

Hell is Empty, All the Devils Are Here dir. Özgürçan

Uzunyaşa, short film, 2022

Antalya Golden Orange FF - Special Jury | Izmir FF - Best Director | Turkish Critics Best Short



Fahriye Ismayilova
Producer

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IN GOOD FAITH

Czech Republic, Poland

1st
FILM

● Looking for

Co-producers, partners, sales agent

Genre Coming of age, family, drama

Keywords Faith, sisterhood, family, reproductive rights, abortion, forgiveness

Production company Perfilm

Director Anna Wowra

Scriptwriters Alžbeta Gertli, Anna Wowra

Producers Julie Soffer, Tomáš Pertold

Co-production Green Rat

Budget € 1.993.900

Secured financing 2,85%

Key partners Czech Audiovisual Fund (script and project development)

Location Poland, Czech Republic

Language Polish

Interested in green production practices

Moodboard

Director's statement

Growing up in a Polish satellite town in a family of a former priest, undoubtedly had a profound impact on me. Leaving Poland eight years ago to study in Prague drastically changed my worldview. Breaking free from a church-driven reality, I began to look at my homeland in a more sober way. Polish law allows abortion only in cases of rape, incest or when the mother's life is at risk. In 2022, just 161 legal abortions were recorded, while around 34,000 women had illegal procedures. This restrictive policy mirrors a broader global phenomenon.

In Good Faith, my debut feature, is inspired by real stories of women risking their lives to end unwanted pregnancies. These stories compelled me to write this film, focusing on Paula's attempt to gain control over her body and future, but told through the eyes of her sister Hanna, who struggles between faith and sisterly love.

The film reflects my inner conflict. I still explore where values come from and how they shape us. Through Hanna's path to autonomy, I portray a family background where radical views hinder intimacy and honesty. Although fictional, the story

Synopsis

In a small Polish town, 15-year-old Hanna enjoys a close-knit bond with her single mother, free-spirited sister Paula, and her parish community. Hanna's world shatters when 17-year-old Paula becomes pregnant and refuses to accept it. In good faith, Hanna reveals the truth to the adults. Their mother insists on tradition, but Paula longs for freedom. When Hanna sees her sister risking her health to avoid motherhood, the girls turn to TikTok for dodgy abortion tips – with fatal consequences. Due to restrictive Polish law, Paula dies. Whether the wounds will ever heal is uncertain, but through forgiveness and the strength of family love, Hanna may still find a way to go on.

In a small Polish town, fifteen-year-old Hanna, a devout Catholic, must confront her moral dilemmas when her sister becomes unexpectedly pregnant, leading her on a journey of self-discovery that challenges her perception of faith and family.

is rooted in real events. It critiques the system and political changes that weigh heavily on ordinary people's lives. Yet while the subject is serious, my intention is not to create a bleak film. By balancing gravity with lightness, I hope the film resonates deeply, offering not only reflection but also warmth and connection. Visually, the film will capture the volatility of the youth and the pain of awakening, immersing viewers in the inner chaos of adolescence, with sincerity, humor and humanity. Cinematically, I strive for unforced realism. The camera will stay close to evoke intimacy and vulnerability. Key scenes, such as the miscarriage, will be shot with raw, documentary energy, while moments of sisterhood will hold lyrical tenderness, reminiscent of Alice Rohrwacher.

In Good Faith is not a manifesto but a deeply humane story. It reflects the tension many young women in Central Europe face, caught between a rising tide of progressive thought and the weight of conservative structures. Hanna's journey is also my own: a search for compassion beyond dogma, and for the quiet resistance that exists in love.



Anna Wowra
Director

Director's profile

Anna Wowra is a Polish director based in Prague, Czechia. She has a degree in documentary filmmaking from the Wajda School and is currently pursuing a Master's degree at FAMU. Her short film *Stuck Together* (2023), premiered at Future Frames during the 57th KVIFF and was awarded Best GENERATIONS at Tirana IFF and at Młodzi i Film. Her upcoming short film *Primum Non Nocere*, currently in post-production, was selected for Cannes Focus Script 2024. Anna is currently developing her debut feature *In Good Faith*, which was selected for Go Long! at Tallinn Black Nights and for Talent Village at Les Arcs. She is interested in social and cultural themes, emphasizing ethical issues in the context of the modern world.

Director's filmography

Stuck Together, short film, 2023

Karlovy Vary FF | Tirana FF – Best GENERATIONS Award | Młodzi i Film

The director's previous film *STUCK TOGETHER* is available in the AGORA Film Market.

Production company

Perfilm, founded in 2018 in Prague, produces fiction and documentary films with strong creative value. Credits include *March to May* (KVIFF) and shorts like *Eighth Day* (Cannes).

Co-production company

Founded by Dagmara Piasecka in 2019, **Green Rat** bridges mainstream and art cinema. Its feature *Pixie: The New Beginning* had its world premiere at Locarno Film Festival 2025.

Producer's profile

Julie Soffer graduated from the Department of Production at FAMU in Prague. She directed the 37th FAMUFEST and worked at the advertising company AD Kolektiv. She produced shorts including *Paradise on Earth to See* (PÖFF, Trieste FF) and *Stuck Together* (KVIFF, Tirana FF). Her graduation film *Jubilee* was longlisted for the 2025 BAFTA Student Awards. Currently freelancing, Julie collaborates with companies such as Nochi Film (*Promise I'll Be Fine*) and nutprodukce (Nameless; in development, dir. Daria Kashcheeva). An alumna of MIDPOINT Feature Launch 2025, she is developing her debut feature *In Good Faith* with director Anna Wowra and producer Tomáš Pertold (Perfilm).

Producer's selected filmography

Stuck Together dir. Anna Wowra, short film, 2023

Karlovy Vary FF | Tirana FF – Best GENERATIONS Award | Młodzi i Film

Paradise on Earth to See dir. Vojtěch Novotný, short film, 2022

PÖFF | Trieste FF



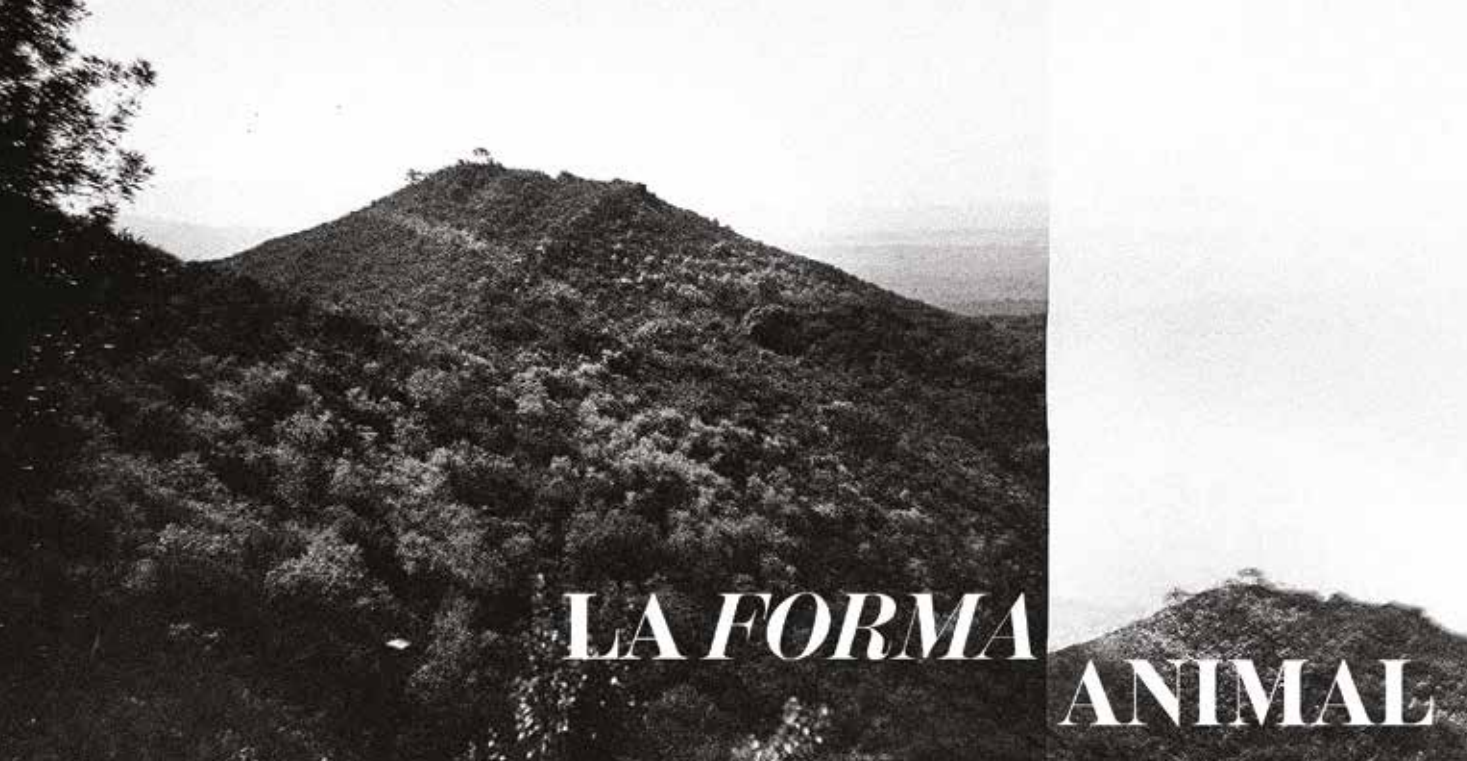
Julie Soffer
Producer

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LA FORMA ANIMAL

Spain

1st
FILM

● Looking for

Co-producers, partners

Genre Drama, supernatural, LGBTQ+, period film

Keywords Lycanthropy, sexuality, political memory, fable, genre-bending

Production companies Vayolet Films, Nocturna Pictures

Directors - Scriptwriters Isa Luengo, Sofia Esteve

Producers Laura Rubirola, Carlotta Schiavon

Executive producer Eva Murgui

Budget € 2.295.000

Secured financing 2%

Key partners ICEC (Catalan government)

Location Catalonia, Spain

Languages Catalan, Spanish

Interested in green production practices

Moodboard

Synopsis

Catalonia, mid-50s. Years of dictatorship, persecution of dissidence and vermin hunting. Valentina is the seventh child in a family of farmers. During the village's festivities, a wolf attacks some flocks in the area, and her brothers prepare to kill the beast so they can cash the bounty. The reward for hunting the wolf is the highest, and it could give a break to the family's precarious finances. But, after a nightly encounter with a lone stranger woman, Valentina begins to experience carnivorous impulses towards the cattle she shepherds. Lycanthropy, sexuality and spirits who come back from the dead intersect in this genre-bending approach to political memory.

1957. While her brothers try to kill the wolf that threatens the village's flocks, Valentina begins to experience strange impulses towards the fresh blood and meat of cattle.

Directors' statement

1952. The Women's Welfare Agency, a Francoist institution in charge of controlling the moral behaviour of women, obtains the power to apply greater repression through a law reform.

1953. The so-called Vermin Law is approved, promoting and financially rewarding the hunting of the wolf and other animals considered "harmful" and "dangerous".

1954. Homosexuality becomes one of the punishable conducts under the Vagrancy Act.

These three facts and their intertwining are the foundations for *La Forma Animal*, a fable that blends historical memory with "fantastika" and supernatural elements, and is set in Catalonia in the mid-50s.

The project started with a documentation process around LGBTQ history during Franco's dictatorship, where we discovered an active repression that had remained ignored. Queer women were persecuted by the Vagrancy Act, but especially by the Women's Welfare Agency, an institution that imprisoned thousands of teenagers in reformatories for moral reasons. Unmarried pregnant women, sex workers, political rebels, sexual and gender dissidents... All the "fallen women" who didn't fit into the mandates of National

Catholic morality were suitable for imprisonment there.

In our research, we came across one case that particularly caught our attention: a non-binary person who used to run away from home and into the woods. They were locked up in a mental institution for "sexual deviance" and the sources recount that during their escapades they "spent days without eating, drinking or sleeping", implying that they had some sort of supernatural powers. This was the seed that led us to depict this political context from a non-realistic, fantasy-driven approach. To do so, we explore the fables and legends of the Catalan folklore, full of magical creatures and spirits that return after death. Isa's grandmother, who grew up in a very small village, was a shepherdess when she was a child, and used to go alone with her cows in the mountains. Her childhood stories mix together guerrilla fighters (those men she ran into from time to time in the woods, as if they were ghostly figures) with legends and magical beings such as the werewolf.

With *La Forma Animal* we want to reappropriate both history and legends, turn them upside down, and explore the power of politics and fables to make monsters out of otherness.



Isa Luengo
Director



Sofia Esteve
Director

Directors' profile

Isa Luengo and **Sofia Esteve** are screenwriters and directors. They explore gender and sexual dissidence, and women's historical memory in their work. They've been nominated for the Goya and Gaudí Awards. They are currently post-producing their last short film, and developing their debut feature, selected for the Catalan Film Academy Residency.

Directors' joined filmography

Isa Luengo & Sofia Esteve

Gaps, short film, 2024

Málaga FF - Best Documentary Short Silver Biznaga | D'A Film Festival Barcelona - Audience Award | FIPADOC

Eternal Happiness, short film, 2022

Leuven ISFF | Chicago International Children's Film Festival | LesGaiCineMad - Best National Short Film

The directors' previous films GAPS and THE WANDERERS are available in the AGORA Film Market.

Production companies

Vayolet Films is an audiovisual and cinematographic production company, based in Barcelona, dedicated to producing short films, feature films and documentaries.

Nocturna Pictures is an audiovisual and cinematographic production company dedicated to producing short films, feature films, documentaries, and television series.

Producer's profile

Eva Murgui is a creative and executive producer focused on personal stories from the suburbs, exploring gender relationships, always directed by women. Selected for IDFA Academy 2024 and Dones Visuals' Production Program, she won the D'A Film Lab Award for her debut feature documentary in development. Eva is developing *La Forma Animal* together with producers Laura Rubirola (Nocturna Pictures) and Carlotta Schiavon (Vayolet Films).

Producer's selected filmography

The Good Omen dir. Alba Bresolí, short film, 2023
Indielisboa | Cinespaña | FIPADOC

Longing for Light dir. Alba Cros, short film, 2022
IDFA | Thessaloniki IDF | VOC Award

Chavalas dir. Carol Rodríguez, feature film, 2021
Málaga Festival - Silver Biznaga Audience Award | Gaudí Awards - Best Actress | Feroz Awards nomination



Eva Murgui
Executive Producer

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THE LEAVES HANG TREMBLING

Serbia, Croatia

2nd
FILM

● Looking for

Co-producers, partners, sales agent, festivals

Genre Drama, docu-drama

Keywords Diary, school, teacher, nature, docufiction

Production company Non-Aligned Films

Director - Scriptwriter Stefan Djordjevic

Producer Dragana Jovović

Co-production Vanja Jambrović - Restart

Budget € 1.067.500

Secured financing 2%

Key partners Film Center Serbia

Location Bor - Serbia

Language Serbian

Interested in green production practices

Synopsis

A woman arrives at a casting and reads from the diary of the director's mother, Neca. Before finishing, her phone rings and she rushes out. She teaches an eighth-grade class, stepping in when Denis, 14, one of her pupils, faces trouble. At night, she reads Neca's diary, where the teacher's struggles, caring for students, facing bureaucracy and seeking connection, mirror her own life. Suddenly, she is unjustly fired before her class's graduation. Her students rise to defend her, with the same love she once taught them.

A teacher is unjustly fired before the graduation of her class, whose students defend her with the same love she once taught them.

Director's statement

My mother, Negrica Neca Đorđević, kept diaries from the age of ten until her death, documenting everything from her first climb up a tree to her final conversations with the wind. *Wind, Talk to Me*, my first feature, portrayed Neca and our family as we struggled to come to terms with losing her, revealing how deeply her life touched those around her. This new film draws on her experiences as a teacher and her philosophy of life: a profound connection to nature, to love, and to the people she cared for.

In 2002, she was hired as an IT teacher and later became a homeroom teacher at an elementary school, leading three classes and serving as president of the teachers' union. Fourteen years later, she was suddenly fired, leaving her devastated emotionally. Her faith in community and loyalty felt betrayed. Yet her homeroom class remained a source of hope. Seeing how deeply her students were affected, she set aside her own pain, understanding that their feelings were essential for their growth.

Neca recounted this story to me, and her eyes sparkled as she spoke about the class. As I developed the project, I sought out former students and colleagues, hearing firsthand how much she had shaped their lives.

The film unfolds in real spaces and real time, reconstructing situations from real life and yet leaving room for life itself to reveal truths. Direct quotes from Neca's diaries and letters will anchor the story, blending real events with fiction and blurring the boundaries between the woman portraying her and the life Neca lived. I will work with non-professional actors to capture authenticity, searching for someone whose presence embodies Neca's raw energy and care.

This film explores what it means to care beyond rules, to connect with others in ways that endure. I want the audience to feel the courage and compassion of the teacher, to witness the quiet strength of everyday care, and to leave believing in the transformative power of human connection.



Stefan Djordjevic
Director

Director's profile

Stefan Djordjevic (1987, Serbia) was introduced to film through *Tilva Ros*, in which he played one of the leading roles. He studied cinematography at the Faculty of Dramatic Arts in Belgrade, earning both a BA and an MA. His graduation project, *A Handful of Stones* was screened at many international festivals and premiered in the ACID program at Cannes.

Director's filmography

Wind, Talk to Me, feature film, 2025

IFFR | Sarajevo FF - Heart of Sarajevo | Guanajuato IFF - Best International Feature Film

Portrait of a Dying Giant, documentary short, 2023
FIPA | Beldocs

The Last Image of Father, short film, 2019

Locarno FF - Young Jury Award | Sarajevo FF - Heart of Sarajevo | Thessaloniki IFF

The director's previous film *WIND, TALK TO ME* is available in the AGORA Film Market.

Production company

Non-Aligned Films is a Serbian production company founded by Ognjen Glavonoć, Stefan Ivančić and Dragana Jovović, with the aim to work with auteurs and interested in pushing the boundaries of cinema.

Co-production company

Restart focuses on production, education, distribution and exhibition of creative documentary and hybrid films. Some of their latest productions include *Wishing on a Star* by Peter Kerekes (Venice 2024), *Between Revolutions* by Vlad Petri (Berlinale 2023), *Non-Aligned: Scenes from the Labudović Reels* by Mila Turajlić (IDFA 2022), *Museum of the Revolution* by Srdan Keča (IDFA 2021) and Igor Bezinović's *Fiume o morte!* (IFFR 2025).

Producer's profile

Dragana Jovović graduated French philology at the University of Belgrade and holds an MA in Cultural Policy and Management. She is the producer of *The Load*, which premiered at the Directors' Fortnight in Cannes, *Depth Two* and *Yugoslavia – How Ideology Moved Our Collective Body*, both of which premiered at the Berlinale Forum, as well as Marta Popivoda's *Landscapes of Resistance* (2021), and Stefan Djordjevic's *Wind, Talk to Me* (2025), both of which had their world premiere in the Tiger Competition of Rotterdam IFF and later won Heart of Sarajevo. She is an alumna of EAVE (2019), Emerging Producers (2022), POM (2024) and a member of ACE and EFA.

Producer's filmography

Wind, Talk to Me dir. Stefan Djordjevic, feature film, 2025
IFFR | Sarajevo FF - Heart of Sarajevo | Guanajuato IFF - Best International Feature Film

Landscapes of Resistance

dir. Marta Popivoda, documentary feature, 2021
IFFR | Sarajevo FF - Heart of Sarajevo

The Load dir. Ognjen Glavonić, feature film, 2018
Cannes FF | Toronto IFF | IFFR | São Paulo IFF

Depth Two dir. Ognjen Glavonić, documentary feature, 2016
Berlin IFF | Thessaloniki IDF | Sarajevo FF | goEast | Beldocs

Yugoslavia – How Ideology Moved Our Collective

Body dir. Marta Popivoda, documentary feature, 2013
Berlin IFF | Thessaloniki IDF | Visions du Réel



Dragana Jovović
Producer

Contact

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THE LIFE AND TIMES OF ION G.

Romania

2nd
FILM

● Looking for

Co-producers, sales agents, buyers,
festivals, creative collaborators

Genre Drama, social issues, black comedy

Keywords Love, politics, family, homelessness, inequality

Production company Atelier de Film

Director - Scriptwriter Andreea Cristina Borșun

Producer Gabi Suci

Budget € 2.508.500

Secured financing 14%

Key partners CNC Romania, Young Producer Award, Doli Media Studio

Location Southern Romania, Bucharest, Nice and Southern France

Language English

Interested in green production practices

Moodboard

Synopsis

Ion G. (57), a former unhoused man, mysteriously appears in an isolated Roma village. He's searching for the family that abandoned him at birth, but to no avail. However, he finds an unexpected connection with a local strong-willed woman. But he runs away from love and returns to Nice, where he had lived on the streets, until he became a local hero. Sweeping the streets of the city, the echoes of Ion's local celebrity fade away. Not until long ago he was making the news headlines - the "generous migrant" who gave everything when he had nothing. Now people barely recognise him. A meeting with a gardener and a camera bring him face to face with his fallible ability to love.

Can the state deprive one of the right to learn how to love?

Director's statement

I have been asking myself quite a lot recently how social policies shape our understanding of love. What is the relationship between politics and emotions? The film explores firstly the destiny of a man who has never known parental love, as the system deprived him of such a context. We learn how to love in relation to the way we've been loved - we can then develop our own language, either against or similar to our primary model. Ion G. never met his parents and has mostly lived in solitude on the streets of various Mediterranean cities. In such a context, it is natural to wonder how one develops the ability to love, in the absence of any dynamics or models who can help shape it.

Subsumed to this theme, there are questions related to the nature of the (un)conditional good, but also to the relationship we have with the need for societies to create and highlight heroes, a need that is also translated by what we do with cinema and its heroes in the classical dramaturgical tradition. This project aims to look at the hero from a different perspective - one that searches for the reasons that make us

call somebody a hero. I'm interested in the way France creates and nurtures a dichotomy of "the good" and "the bad" migrant and how it decides to reward the ones "worthy". Would the mayor of Nice ever decide to reward Ion in the absence of the massive press coverage that surrounded his act of good will? *The Life and Times of Ion G.* is a process film, one that has a development structure based on character research and that uses a hybrid real life-fiction format. When the character of the gardener Jojo appears, the part will be played by the real Jojo, the person that inspired the story - and will therefore provoke the encounter between the actor playing his life and the actual person.

The Life and Times of Ion G. is a black comedy, but one with a gaze that is meant to be tender and humorous, of an eye that does not judge, but looks with humanity and playfulness at the destinies of the people inhabiting the world of this fiction. The film mixes a variety of genres, from romance, to dark comedy and western, creating something of a transcendental realism.



Andreea Cristina Bortun
Director

Director's profile

Andreea Cristina Bortun works with film and visual art, being heavily immersed in cultural and sensory anthropology and archival research. Her artistic practice is a transdisciplinary one, with focus on process-driven projects. She works as an artist, researcher and educator, teaching as an assistant professor at the National Film University in Bucharest (UNATC). Since 2014, she curates and imagines experimental narrative methodologies for cinema at the Pustnik International Screenwriters Residency. Her previous films have been selected in Cannes, Toronto or Karlovy Vary. *A River's Gaze*, her feature debut, a RO-FR-SL co-production, supported by actor Sebastian Stan, is set to premiere in 2026 and is the first part of a trilogy focused on rural love.

Director's filmography

When Night Meets Dawn, short film, 2021

Quinzaine des Cinéastes | Transilvania IFF - Best Short Film | Busan ISFF | Reykjavik IFF

Blue Spring, short film, 2015
Toronto IFF

The director's previous film *WHEN NIGHT MEETS DAWN* is available in the AGORA Film Market.

Production company

Atelier de Film, founded in 2012 in Bucharest, is an award-winning production company behind acclaimed films like *Blue Moon* (San Sebastián FF - Golden Shell) and *When Night Meets Dawn* (Cannes FF).

Producer's profile

Gabi Suci is a producer, distributor, market analyst and Vice-Dean of the Film Faculty, and the only Romanian producer distinguished with the Golden Shell Award. She combines cinema, education and research to foster a smarter, caring and more inclusive society.

Producer's filmography

Where Elephants Go dir.

Gabi Virginia Sarga & Catalin Rotaru, feature film, 2024,

Vilnius IFF | Transilvania IFF - Ecumenical Jury Award | Thessaloniki IFF

Blue Moon dir. Alina Grigore, feature film, 2021

San Sebastián - Golden Shell | Cork IFF - Spirit of the Festival Award | Sofia IFF - Special Jury Award

When Night Meets Dawn dir. Andreea Cristina Bortun, short film, 2021

Quinzaine des Cinéastes | Transilvania IFF - Best Short | Busan ISFF | Reykjavik IFF



Gabi Suci
Producer

Contact

Atelier de Film

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PIRATELAND

Greece, France

1st
FILM

● **Looking for**
Nordic & international co-producers,
broadcasters, distributors, sales agents

Genre Dark comedy

Keywords Overtourism, pirates, social media, power games

Production company Alaska Films

Director - Scriptwriter Stavros Petropoulos

Producer Leonidas Konstantarakos

Co-production Stéphane Marchal - Yukunkun Productions

Budget € 1.500.000

Secured financing 3%

Key partners Hellenic Film and Audiovisual Centre S.A.
(H.F.A.C) (scriptwriting)

Location Greece

Languages Greek, English, Norwegian

Moodboard

Synopsis

In the quiet winter, a Norwegian family arrives on the remote Greek island of Psimythos and convinces grieving innkeeper Manos to host them in his decaying, pirate-themed guesthouse, "Pirateland". Led by ex-TV host Gert and his daughter Astrid, they stage reenactments of pirate legends in search of a truly authentic experience — rekindling Manos' memories and shaking his grief. But as the community prepares for the impending sale of "Pirateland" to foreign investors looking to build a luxury resort, fantasy and reality collide, forcing Manos to face both his loss and the future of his home.

On a remote island in the Greek Mediterranean, a grieving innkeeper is forced to confront his own past and his community's entire future when a Norwegian family arrives in search of an "authentic pirate experience".

Director's statement

Growing up on a Greek island, I watched my home mutate under overtourism — more roads, rentals, signs in English. I developed an urge to preserve what I thought remained "authentic". But, in trying to grasp this essence, I realized I was exoticizing it, plumping it up for further consumption. I felt like the plunderer of my own island's identity — unearthing treasure only to offer it up for deeper appropriation, a "fictionalization" of authenticity. It's here, in this grey area between preservation and fictionalization, that *Pirateland* was born. First as a short film on the festival circuit, and now as a feature that embraces the wider political canvas and emotional heart the short only hinted at.

A disclaimer: *Pirateland* is not merely about tourism, nor is it judging "tourists." The "pirates" of our story are not necessarily foreigners on ferry boats. The piracy here concerns storytelling: what happens when you lose control of how your world is narrated. Fiction reigns over fact — embodied in a terrain whose "supernatural" element depends entirely on belief. Yet this dominance of fiction is not wholly negative. Our protagonist, Manos, is frozen by grief after his wife's death, trapped in a "cursed"

guesthouse. Passive, silent. But as he invests in the "pirate re-enactments" for his guests, he finds a way to channel buried emotions, reclaiming his voice — even if "in character." Fiction becomes a tool to make reality tangible, raising the question: is reality structured like fiction, or the other way around.

Another disclaimer: despite its undertones, *Pirateland* is not an intellectual puzzle. It's a dark comedy unfolding with simplicity and restraint, letting absurdity arise from contradictions between people and a terrain that is as innocent or threateningly supernatural as you choose to see it. At its heart lie unresolved oppositions — cosmopolitan tourists vs. working-class locals, digital narratives vs. nostalgic myths, development vs. preservation of place. Humor emerges quietly, tinged with melancholy, from failed communication and the violence of roles.

Inspired by the irony of Forsyth's *Local Hero*, the deadpan observation of Ruben Östlund, and the tension of Haneke, *Pirateland* lures us in with small-community warmth before fracturing into something uncanny — where role-play and reality merge, and resistance takes both a symbolic and deeply human form.



Stavros Petropoulos
Director

Director's profile

Stavros Petropoulos was born in Zakynthos in 1984. He is a graduate of Sociology at the University of Crete and of Media & Communications at Goldsmiths College. In 2013, he co-founded Alaska Films. As a director, he has created various audiovisual works presented at numerous international festivals. His work explores how encounters between outsiders and local worlds reveal the ways myth, performance and storytelling reshape our understanding of reality.

Director's filmography

Pirateland, short film, 2024

Clermont-Ferrand ISFF | Tribeca | Cesar Awards | Brussels ISFF | Drama ISFF

Microbiome, documentary short, 2021

CPH:DOX | Sarajevo FF | FeKK - Grand Prix | Thessaloniki IDF

The director's previous film *PIRATELAND* is available in the AGORA Film Market.

Production company

Alaska Films, founded in 2013 in Athens, produces documentary and fiction films of all lengths, committed to making layered, entertaining works while fostering strong creative collaborations.

Co-production company

Yukunkun is a Paris-based film production company which has produced about thirty short films and several features, including *Three Nights A Week*, which premiered at the Venice Film Festival 2022.

Producer's profile

Leonidas Konstantarakos is a producer based in Athens. He co-founded Alaska Films in 2013 and has since produced both documentaries and fiction films, with many selected and awarded at international festivals.

Co-producer's profile

Stéphane Marchal first worked as a CFO at Fidélité Films and at SND. Then he was part of the Atelier Ludwigsburg-Paris of Femis in 2020, and finally joined Yukunkun as a producer in 2022.

Producer's filmography

Pirateland dir. Stavros Petropoulos, short film, 2025

Clermont-Ferrand ISFF | Tribeca | Cesar Awards | Brussels ISFF | Drama ISFF

Panellinion dir. Spyros

Mantzavinos & Kostas Antarachas, documentary feature, 2023

Thessaloniki IDF - Best Debut Director | PriMed | LAGFF - Best Doc

Microbiome dir. Stavros Petropoulos, documentary short, 2021

CPH:DOX | Sarajevo FF | FeKK - Winner Grand Prix | Thessaloniki IDF

Co-Producer's filmography

Blood Ties dir. Hakim Atoui, short film, 2025

Festival de Gerardmer - Grand Prix | Champs Elysées FF - Grand Prix | Cesar Awards

Pirateland dir. Stavros Petropoulos, short film, 2025
Clermont-Ferrand ISFF | Tribeca | Cesar Awards | Brussels ISFF | Drama ISFF

No God, No Father dir. Paul Kermarec, short film, 2025
Clermont-Ferrand ISFF | Cinemajove Cesar

Wassupkaylee dir. Pepi Ginsberg, short film, 2024
SXSW | Palm Springs FF



Leonidas Konstantarakos
Producer



Stéphane Marchal
Co-producer

Contact

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QUIET LAKE

Finland, Bulgaria, Sweden

Genre Drama

Keywords Friendship, betrayal, mystery, loyalty, Lapland

Production company Making Movies Oy

Director Tonislav Hristov

Scriptwriters Jenni Jauri, Kaarle Aho

Delegate producer Kaarle Aho

Co-production Soul Food, Cinenic Film Production

Budget € 2.100.721

Secured financing 24%

Key partners Bulgarian National Film Center (production), Finnish Film Foundation (development)

Location Lapland - Finland

Language Finnish

Interested in green production practices

Moodboard

● Looking for

Sales agent, partners, co-producers, funds, festivals

A middle-aged boat driver in Kilpisjärvi, Finnish Lapland, needs to clear her reputation and solve her past and present mess-ups when being suspected of robbing a missing Japanese tourist.

Synopsis

Virpi (46) drives a tourist boat in Finnish Lapland and takes care of her demented mother. Money is tight. Virpi's best childhood friend, Karin (46) runs the local hotel that used to belong to Virpi's family before things went sour. In many ways, Virpi's and Karin's lives have swapped places.

Virpi gets suspected of robbing a Japanese tourist gone missing. Karin finds out about Virpi's affair with her husband and unwanted advice for her teenage son. The whole village turns against Virpi who leaves alone for the mountains in order to find and save the tourist and deal with her issues with Karin.

Director's statement

Throughout my directing career, I have been interested in small towns, the communities that inhabit them and the dynamics within those communities. I've also always been drawn to the themes of moving to a new place, emigration, and a certain sense of being an outsider. After all, I myself come from a small town, and moved abroad as an adult. Even now, I still often feel like an outsider, whether I am in Finland or Bulgaria. How does one find their place in a community? How does one find their identity? In our script, Virpi had an identity that has been altered due to certain events and her own mistakes. Now she has to rediscover it, and this process is still ongoing during the events of our story. Regarding style, the most important thing is to get under the skin of the characters. We want subtle hints to reveal why they are the way they are - why they live with someone, why they love someone, or why they are jealous of another. These things should not be over-explained or exhausted; they should simply be understood. This requires long discussions with the actors, meticulous dialogue crafting, attention to small gestures, and, of course, extensive writing.

The film's rhythm will be slow. This does not mean the story itself is slow, the narrative moves forward continuously, especially after the midpoint when the film turns actually very plot-driven, even with suspense. We gain a deeper understanding of the characters and plot as we go. In this case, slowness means that a scene does not need a lot of cuts or images.

Kilpisjärvi as a location is fascinating. It combines breathtakingly beautiful nature with a mix of very modern, elegant hotels and older, somewhat dilapidated houses, cottages and caravans. We will draw a great deal from these contrasts.

This is a story about guilt that tears apart relationships and that affects one's self-image. Virpi has made mistakes in her life. She has toughened herself up. She's the odd woman out in the village. Her only friend, Karin, has in a way taken her place in the community, and now, due to the disappearance of a tourist and the emergence of Mikael, the policeman, she needs to face her own actions, irresponsibility, maybe even self-pity.



Tonislav Hristov
Director

Director's profile

Tonislav Hristov (b.1978) is a Bulgarian-Finnish film director who shares his time between his two home countries. Toni is a director of one feature films and nine documentary features that have been screened at festivals like Sundance, Berlinale, IDFA, CPH:DOX, HotDocs, Thessaloniki IFF, Sarajevo IFF, Sofia IFF, Shangha IFF.

Director's filmography

Geri's Wish, documentary feature, 2024

Shanghai IFF | Nordisk Panorama

The Last Seagull, documentary feature, 2023

Thessaloniki IDF | CPH:DOX

The Good Driver, feature film, 2022

Thessaloniki IFF | Göteborg IFF | Sofia IFF

Magic Life of V, documentary feature, 2019

Sundance | Berlin IFF | HotDocs | Thessaloniki IDF

The Good Postman, documentary feature, 2016

IDFA | Sundance | HotDocs | Thessaloniki IDF

The director's previous film *THE GOOD DRIVER* is available in the AGORA Film Market.

Production company

Making Movies Oy has since 1998 produced eighteen feature films and over sixty documentaries. Its films have been nominated for European Film Awards and Golden Globes, and shortlisted for the Oscars.

Co-production companies

Soul Food is a production company based in Sofia, Bulgaria, producing and co-producing both feature films and documentaries. The company was founded by Andrea Stanoeva and director Tonislav Hristov.

Cinenic Film Production was founded in 2008 by Annika Hellström and is based in Gothenburg, Sweden. The company produces both feature films and documentaries.

Producer's profile

Kaarle Aho is a Helsinki-based film producer and one of the owners of Making Movies. He has produced and co-produced eighteen feature films and more than sixty documentaries, two TV dramas and many short films.

Producer's filmography

Heavier Trip dir. Jukka

Vidgren & Juuso Laatio,

feature film, 2024

SXSW | Fantastic Fest Austin |

Sitges FF

Geri's Wish dir. Tonislav

Hristov, documentary feature,

2024

Shanghai IFF | Nordisk

Panorama | Thessaloniki IDF

The Last Seagull dir. Tonislav

Hristov, documentary feature,

2023

CPH:DOX | Thessaloniki IDF

My Sailor, My Love dir. Klaus

Härö, feature film, 2022

Toronto IFF | Dublin IFF |

Glasgow IFF

The Good Driver dir.

Tonislav Hristov, feature film,

2022

Thessaloniki IFF | Göteborg

IFF | Sofia IFF



Kaarle Aho
Producer

Contact

Making Movies Oy

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ROBBING BEIRUT

France, Norway, Lebanon

1st
FILM

● Looking for

Co-producers, investors, sales agent

Genre Drama, thriller, neo-noir

Keywords Bank, robbery, collapse, Beirut, Lebanon

Production company Blue Train Films

Director Katia Jarjoura

Scriptwriters Katia Jarjoura, Jihane Chouaib

Producer Michel Zana

Co-production STÆR Films, The Attic

Budget € 1.350.000

Secured financing 11%

Key partners Red Sea Film Foundation, Dulac Distribution

Location Lebanon

Language Arabic

Interested in green production services

Moodboard

Synopsis

In a collapsing Lebanon where depositors can no longer access their own money, Joy, a 30-year-old unemployed architect, must urgently find money to pay for the treatment of her younger sister, Reem, who is battling leukemia. Her pleas to the bank manager to release the family's savings is coldly rejected. She tries everything: odd jobs, favors, even joining a band of activists led by a fiery lawyer. Nothing works. Cornered, Joy takes a radical decision. One morning, armed with a gun, she storms into her bank, taking hostage, to reclaim what is rightfully hers. But the raid takes an unexpected turn and sets the Beirut streets ablaze...

In Beirut, 30-year-old Joy is struggling to save her younger sister, who is battling leukemia. With their family savings frozen since the country's economic collapse, she decides to rob her bank and reclaim what is rightfully hers.

Director's statement

Five years ago, Lebanon suffered a dramatic economic collapse. The financial system crumbled, the Lebanese pound plummeted and banks froze depositors' access to their accounts. Overnight, people, including myself, lost everything they had gathered over a lifetime: pensions, heritage, savings. Out of despair, some angry depositors decided to take matters into their own hands and stormed their own bank to reclaim their money. In the wake of the crash, fifty such actions took place across the country. The most mediatized was led by Sally Hafez, a young woman who staged a heist in Beirut to pay for her sister's medical treatment. Personally, I didn't have the guts to pick up a gun and rob my bank - so instead, I chose to write a film inspired by these events. *Robbing Beirut* is a character-driven drama set in crumbling Beirut. It follows Joy, a young woman at her wits' end, who decides to rob her bank to save her sick sister. Conducted by a razor's edge plot, the story unfolds in three acts: Joy's desperate search for money, a high-stakes bank heist in Beirut, and a final escape to the mountains. Intimate and immersive, the film strives to capture the inner conflicts and complexity of its characters as they

grapple with an upside-down reality. At its core, it traces Joy's transformation from an ordinary citizen into an outlaw, reclaiming power over her life.

The cinematic style will draw from my background in war documentaries: a breathing camera, natural light, close-ups, and a mix of amateur and professional actors to preserve authenticity and spontaneity. Ideally shot in winter, the film will embrace Beirut's shifting light, its unsettling atmosphere, heavy rains and frequent power cuts. Though rooted in drama, the story will also carry sharp, dark humor and an ironic tone - reflecting both the absurdity of the Lebanese reality and the strength of its people. This story tackles questions of justice and accountability in a failed and corrupted state like Lebanon. It shows how institutional violence and daily humiliation can drive ordinary citizens to extreme acts in order to reclaim what is rightfully theirs. In a world marked by growing abuses of power and the erosion of democratic values, Joy's struggle resonates far beyond Lebanon - speaking to anyone who feels cheated by the system, and who, like me, recognizes themselves in these unlikely bank robbers.



Katia Jarjoura
Director

Director's profile

Katia Jarjoura is a Lebanese-Canadian filmmaker who has directed several documentaries and TV reports across the Middle East for ARTE. She has also made two short fiction films. Katia works as a script consultant and a reader for the Doha Film Institute, and leads film workshops in France and across the Arab world.

Director's filmography

Escape, documentary feature, 2022

FIPADOC | Syrian Doc Days | Mediterraneo Video Festival Agropoli - Best Feature Film

Only Silence, short film, 2017

PCMMO - Students' Price | Mumbai Short Film Festival - Best Film

Lebanon, from fracture to fracture, TV documentary, 2014
FIFDH Human Rights Film Festival

In Their Blood, short film, 2009

Brives Medium-Length Film Festival | Brest Short Film Festival | Dubai Film Festival - France 2 Award

The director's previous films *IN THEIR BLOOD* and *ONLY SILENCE* are available in the AGORA Film Market.

Production company

Blue Train Films, founded in 2017 by Michel Zana, is dedicated to promoting committed cinema and supporting emerging talents, both in fiction and documentary.

Co-production companies

STÆR Films is an independent film company in Tromsø, Norway, dedicated to developing and producing auteur-driven films of artistic excellence and cultural relevance.

The Attic was founded in Lebanon in 2009 by three film school companions and develops and produces bold, multidisciplinary works - from films and documentaries to concerts, theater and visual art.

Producer's profile

Michel Zana studied cinema at ESEC film school in Paris, before beginning his career in Los Angeles, where he worked as a casting director and production manager. Upon returning to France, he spent seven years as a line producer on creative documentaries for television. In 2003, he joined Dulac Productions and co-founded Dulac Distribution, where he produced more than twenty films and distributed more than 180 films. In 2017, he founded Blue Train Films.

Producer's filmography

Sudan, Remember Us dir.

Hind Meddeb, documentary feature, 2025

Giornate degli Autori | Toronto IFF | DOC NYC | CPH:DOX | Jeonju IFF | Sheffield DocFest

Escape dir. Katia Jarjoura, documentary feature, 2022

FIPADOC | Syrian Doc Days | Mediterraneo Video Festival Agropoli - Best Feature Film

Hannah Harendt dir.

Margarethe von Trotta, feature film, 2012

Toronto IFF | SEMINCI Valladolid | Palm Springs IFF | Göteborg IFF

The Band's Visit dir. Eran Kolirin, feature film, 2007

Cannes FF - Un Certain Regard Jury Prize, FIPRESCI Award | Toronto IFF | São Paulo IFF | European Film Academy Awards - European Discovery of the Year Award



Michel Zana
Producer

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THE TIDE HEARS THEM BUT THEY NO LONGER HAVE A VOICE

Greece

● Looking for

Co-producers, financing partners

Genre Crime, fantasy, giallo, horror

Keywords Immortality, whodunnit, mediterranean exoticism

Production company Filmiki Productions

Director - Scriptwriter Yannis Veslemes

Producers Nicholas Alavanos, Christina Stavropoulou

Budget € 1.800.130

Secured financing 27%

Key partners Hellenic Film and Audiovisual Centre S.A. (H.F.A.C) (development) & cash rebate

Location Greece, Italy, more TBC

Languages Greek, Italian

Interested in green production practices

Moodboard

Synopsis

It's 1974. Middle-aged notary Marinos Avantis travels to the island of Corfu to open the will of his childhood friend. However, instead of the body of a sixty-year-old man, he finds a young dead man bearing identical features to his friend, whom he declares missing, refusing to open the will. As he begins to dig into his friend's past on the island, Avantis is reborn as an amateur detective, discovering clues that complicate the mystery even further. Gradually, bizarre beings start to intrude on what began as a routine case. Amidst all this, there are those who seek immortality at any cost - without even understanding the true reason of their desire.

In 1974, middle-aged notary Marinos Avantis visits Corfu to open the will of his childhood friend. However, instead of the body of a sixty-year-old man, he finds the corpse of a much younger man, who shares similar features with his friend.

Director's statement

There are films inspired by life and films inspired by other films, or more precisely, by the way life is transcribed within cinema. In the case of *The Tide Hears Them but They No Longer Have a Voice*, it might be the latter. Obviously, the Italian crime films (giallo) of the 1970s serve as the aesthetic starting point, but the intention is not merely an exercise in genre style. Let's say that this genre, which itself draws inspiration from post-war American Film Noir and pulp fiction novels, materialized in the 1970s with all the ingredients of a Mediterranean "exoticism", provides the canvas for the story and the character of Marinos Avantis. In *The Tide Hears Them but They No Longer Have a Voice*, questions regarding the resolution of a case or a crime are posed repeatedly, but the answer to the Hitchcockian "whodunnit" is not the expected one. For lovers of the genre, the story's climax may provide a resolution to the drama, but in reality, this somewhat impulsive and paradoxical narrative aspires to shed light on deeper questions: Does the spirit age as the body ages? Is there absoluteness in space and time? These philosoph-

ical inquiries are perhaps not answered by discovering who is ultimately responsible for the crime but rather posed as open questions within a context that aims to be both entertaining and playful with clichés, serious and humorous at the same time, and that loves both the trivial and the precious equally. This is the type of cinema I have dedicated myself to over the past decade, one that teeters between what we call European arthouse and genre cinema. *The Tide Hears Them but They No Longer Have a Voice* will be my third feature film. If in the first film (*Norway*) the "grafting" was with horror and in the second (*She Loved Blossoms More*) with science fiction, here the crime genre takes its turn. All three films share similar thematic and aesthetic pursuits. As with our previous films, tools of the past (practical effects, miniatures, animatronics) will be employed alongside modern techniques (VFX) to create a contemporary hybrid, not aiming for nostalgia, but rather blossoming from a love for the cinema of the past.



Yannis Veslemes
Director

Director's profile

Yannis Veslemes was born in Athens in 1979. He studied film and has directed both feature-length and short films. His feature debut, *Norway* (2014), premiered at the Karlovy Vary International Film Festival and went on to screen at festivals around the world. In Greece, the film received multiple distinctions, including five Hellenic Film Academy Awards. His most recent feature, *She Loved Blossoms More* (2024), premiered at the Tribeca Film Festival and was also selected by genre festivals such as Fantastic Fest and Sitges.

Director's filmography

She Loved Blossoms More, feature film, 2024
Tribeca FF | Fantastic Fest | Thessaloniki IFF | Sitges | Hellenic Film Academy Awards

Norway, feature film, 2014
Karlovy Vary FF | Thessaloniki IFF - FIPRESCI Award | Hellenic Film Academy Awards

The director's previous film *SHE LOVED BLOSSOMS MORE* is available in the AGORA Film Market.

Production company

Filmiki Productions was founded in 1987 is an Audiovisual Production Company that has produced over thirty-five feature films, shorts, documentaries and TV series, successfully balancing mainstream and auteur-driven projects.

Producers' profiles

Nicholas Alavanos is the CEO and Executive Producer of Filmiki, an ACE Producer, a member of the Hellenic Film Academy and SAPOE, and has received numerous awards, establishing himself as one of the most accomplished and experienced producers of his generation.

Christina Stavropoulou has been developing and producing shorts and feature films at Filmiki for the past five years.

Producers' selected filmography

Nicholas Alavanos
They Come Out of Margo
dir. Alexandros Voulgaris
(The Boy), feature film, 2025
Karlovy Vary Proxima Competition | Bodrum International Film Festival | Thessaloniki IFF

Maldives dir. Daniel Bolda,
feature film, 2024
Thessaloniki IFF - Special Mention & Best Original Music Award

Christina Stavropoulou
They Come Out of Margo
dir. Alexandros Voulgaris
(The Boy), feature film, 2025
Karlovy Vary Proxima Competition | Bodrum International Film Festival | Thessaloniki IFF

Roger dir. Thanos Mitsios,
short film, 2024
Drama ISFF | Oxford Short Film Festival - Best Online Film | Athens IFF - Special Cinematography Mention
Polydroso dir. Alexandros Voulgaris (The Boy), feature film, 2024
Thessaloniki IFF - J. F. Costopoulos Award



Nicholas Alavanos
Producer



Christina Stavropoulou
Producer

Contact

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THE UNMOVING HANDS

Spain

2nd
FILM

● Looking for

European co-producers, sales agent

Genre LGBTQ+, drama, fantasy, elevated horror

Keywords Desire, love, youth, curse, queer

Production company Diacrònic

Director Víctor Diago

Scriptwriters Víctor Diago, Miguel Ángel Blanca

Producer Andrés Mellinas

Co-production Boogaloo Films

Budget € 1.500.000

Secured financing 2%

Location Barcelona

Languages Catalan, Spanish, French, Arabic

Interested in green production practices

Moodboard

Synopsis

In Barcelona's El Raval neighbourhood, a strange rumor spreads among homeless men: they were once fifteen. At its core Hakim, a green-eyed boy who lures youngsters to the Doctor's house, where ageless men host intoxicating parties. What begins as freedom and desire soon turns sinister: as their hosts grow younger, the boys grow weak until they are abandoned to the streets. Some say Hakim is cursed himself. When he falls in love with Bilal, a boy brought from Tunisia, he dreams of escape - but can love break the cycle or will it condemn Bilal to the same fate?

Every night, the streets of Barcelona are filled with homeless men who wander around muttering a strange story: yesterday, they were fifteen-year-old boys.

Director's statement

El Raval in Barcelona is like many neighborhoods in European cities: troubled, marked by immigration, poverty and crime. For decades, governments have tried to pacify it, treating it as barbarism to civilize. But what if El Raval was not a place, but our own darkest side and desires? This is the perverse analogy at the heart of *The Unmoving Hands*, a fable rather than a social portrait.

The film is a horror story about desire and love, a queer reflection on youth, the urge to stay forever young and desirable, and the dangerous game of joining two solitudes. What do we do with desire when love arrives? How far are we willing to take it? It is a perverse love letter to Barcelona and its ghosts, built around a bitter truth: "To be desired is perhaps the closest anybody can get to feeling immortal."

In today's libidinous capitalist system, only youth seems to matter. What happens to a body once it stops attracting attention? The same fate as the boys Hakim abandons once they grow weak - left to wander unseen, like shadows. Yet neither the men nor the boys are reduced to clichés: all are seeking companionship. The difficulty of reconciling love and desire is a historically queer melancholy, now shared universally.

The film's vampire tone turns this human tension into a curse. Hakim falls in love with Bilal, but knows that desire could destroy him. He must choose: renounce sex to preserve love, or surrender to passion and face tragedy.

The Unmoving Hands draws on the rawness of Larry Clark's *Kids*, the menace of Alain Guiraudie's *Stranger by the Lake* and the erotic horror of Claire Denis, while echoing queer auteurs like Derek Jarman, Kenneth Anger and Fassbinder. It blends genres - fantastic, thriller, horror, even dark comedy - subverting pulp tropes of marginal spaces to create something mysterious and unexpected.

Mystery also defines how El Raval is portrayed: a fresco of fleeting characters and stories, and in terms of how sexuality is approached - suggestive rather than explicit, inventive rather than literal. Desire itself is a mystery, and so is cinema.

This is a queer film, but one that challenges all sexualities, inviting dialogue. It is risky, bold and part of a new wave of cinema: auteur genre, tearing reality, rethinking narratives. I truly believe my hands hold a film worth fighting for.



Víctor Diago
Director

Director's profile

Víctor Diago is a filmmaker and editor whose work explores cities, memory and the fable-like terror of everyday life. An Audiovisual Communication graduate from Pompeu Fabra University and the University of California, his editing credits include *Self Defense* by Miguel Ángel Blanca (Filmin), winner of Best Short Series at Seriesmania 2023, and *Terenci, The Infinite Fabulation* (Filmin). His debut feature, *Downriver a Tiger*, filmed in Glasgow with non-professional actors - including his twin sister - was selected at Locarno's First Look and later screened at IndieLisboa, Bildrausch Basel, Atlàntida Film Fest, Cinespaña Toulouse and L' Alternativa. He is now shooting his first series, *Second Season*, to be released on Filmin in spring.

Director's filmography

Downriver a Tiger, feature film, 2025

Locarno FF | IndieLisboa | Bildrausch Basel | Atlàntida FF | Cinespaña Toulouse | L'Alternativa

The director's previous film *DOWNRIVER A TIGER* is available in the AGORA Film Market.

Production company

Diacrònic is a Barcelona-based production company founded in 2025 by Andrés Mellinas, committed to producing films with risk and rigour, and with a clear vocation for international reach.

Co-production company

Boogaloo Films is a creative group from Barcelona, pioneers at hybrid storytelling with young talent.

Producer's profile

Andrés Mellinas discovered his passion for cinema at Méliès in Barcelona and decided to become a producer at the age of sixteen. From 2017 to 2021, he worked as production coordinator at Nanouk Films, where he produced *Ojos Negros* (2019) and began long-term collaborations with directors like Víctor Diago, Alex Sardà and Carla Linares. As line producer, he has worked on *El Agua* (2022) and *Creatura* (2023), both selected at Cannes' Quinzaine. His latest works as a line producer include *They Will Be Dust* (2024) and *Strange River* (2025). He recently founded the production company Diacrònic and is currently developing two feature films, *The Unmoving Hands* and *Underdog*.

Producer's filmography

Ojos Negros dir. Iván Alarcón, Ivet Castelo & Sandra García, feature film, 2019

San Sebastián FF | BAFICI | SEMINCI Valladolid | Gaudí Awards



Andrés Mellinas
Producer

Contact

Diacrònic

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WHO KILLED THE PIGEONS

Greece

Genre Coming of age, drama, social issue, youth/teen, urban
Keywords Addiction, cyberbullying, hip-hop, working-class, neighborhood

Production company Assumed Position

Director Stratis Chatzielenoudas

Scriptwriters Stratis Chatzielenoudas, Spyros Skandalos

Producer Spyros Skandalos

Budget € 800.000

Secured financing 1%

Key partners Hellenic Film and Audiovisual Centre S.A. (H.F.A.C) (scriptwriting)

Location Perama - Greece

Language Greek

Interested in green production practices

Moodboard

Director's statement

Who Killed the Pigeons is a coming-of-age drama feature film set near the biggest shipbuilding and repair zone (Perama) in Greece, with a teenage cast. This will be my third feature-length film, marking my transition from documentary to fiction. I aim to create a film seen through the eyes of our explosive teenage protagonist as she navigates a journey of premature adulthood, drawing heavily from my own personal experiences.

Growing up, I had an adventurous childhood. Raised solely by my divorced mother in the 1980s in Greece, we were constantly on the move to escape the physical and emotional abuse of my alcoholic father. Despite the challenges of being a single mother, she instilled in me the resilience to view obstacles as opportunities. When my father's alcoholism led to a company car accident and subsequent rehab, I witnessed firsthand the devastating impact of addiction.

At 15, when my mother was hospitalized in a psychiatric institution, I was forced to mature rapidly, balancing a night job with school. Frequent school changes gave me the point of view of both the victim and perpetrator of bullying, as I sought to define

● **Looking for**
 Co-producers, sales agents, festival programmers, distributors

Fresh out of a reform center, teenager Natasha struggles with her mother's addiction. When she falls for her bestie's boyfriend, everyone turns against her, except her shy neighbor, who raises pigeons and secretly makes hip hop music.

Synopsis

Natasha is 16. She has just been released from a reform institution, where she took the blame for beating up a classmate to cover her best friend, Eleni. When she returns home, nothing feels safe. Her mother, Dina, struggles with alcoholism and Eleni is now absorbed by a new boyfriend, Petros. Very soon, Natasha develops a crush on Petros. Caught between betrayal, humiliation on social media and peer pressure, she forms an unexpected bond with her shy neighbor, Kostas, who raises pigeons and secretly makes hip hop music. On a rooftop, surrounded by pigeons and music, Natasha discovers her own strength and a different way to survive.

myself through rebellion, music and thrill-seeking, much like our protagonist, Natasha. My previous feature-length documentary, *The One Who Hopes*, was shot, among other locations, in Perama with local pigeon breeders. Over a year, I immersed myself in this community, building relationships and learning their stories. The film's characters represent various forms of marginalization and resistance. Natasha, the central figure, struggles to define herself in a world that often overlooks her, while the supporting characters provide either challenges or support. I am driven by a desire to portray the emotional pain, confusion and longing for love experienced by children when their parents are unable to support them due to their own addictions and vulnerabilities. Drawing from my personal experiences, I aim to explore how children from such backgrounds are affected by their traumatic experiences and how they seek meaning and escape in a world that often fails to provide the necessary emotional support. Natasha's story reflects this inner search and her battle to find her identity in an environment marked by betrayal, neglect and conflict.



**Stratis
Chatzielenoudas**
Director

Director's profile

Stratis Chatzielenoudas was born in Athens, in 1982. His short films have been presented in international film festivals such as Oberhausen, Euroshorts, Concorso, Drama, Athens IFF. He is an alumnus of the programs Sarajevo Talents and IDF Academy for emerging directors. His feature documentary *Back to the Top* won the Audience and the Hellenic Broadcaster Award at the Thessaloniki International Documentary Festival and has screened in many international film festivals. His second documentary feature, *The One Who Hopes*, had its world premiere at the Thessaloniki International Documentary Festival.

Director's filmography

The One Who Hopes, documentary feature, 2025
Thessaloniki IDF - Film Forward Competition

Back to the Top, documentary feature, 2018
Thessaloniki IDF - Audience Award

Die Young, short film, 2012
Drama ISFF | Oberhausen FF

The director's previous film *THE ONE WHO HOPES* is available in the AGORA Film Market.

Production company

Assumed Position is an independent production company founded by director/producer Spyros Skandalos. Our focus is on emerging voices, hybrid forms and socially engaged storytelling.

Producer's profile

Spyros Skandalos has been directing, writing and editing films since 2014. In 2021, he founded Assumed Position production company and started taking on producing in order to support his directorial work and help fellow filmmakers whose voices are still unheard.

Producer's filmography

Ilena, short film, 2014
(director / producer)
Drama ISFF - GSC Award
Horsepower, short film, 2021
(director)

Athens IFF - Best Short Film
Award, Best Acting Award |
Drama ISFF - Special Jury
Award, Cinematography
Award



Spyros Skandalos
Producer

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is the place where Film & TV professionals can develop their projects &
skills in a safe, intensive and forward-looking environment.

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1st residential workshop: June - July 2026, Island of Nisyros

2nd residential workshop: October 2026, Island of Astypalea

2 online sessions (September and December)

Guidelines and online application: www.mfi.gr

The MFI Script 2 Film Workshops program since its first implementation, in the year 2000, has helped develop more than 500 Film & TV projects.

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The 3 labs take place simultaneously, in the same venues, allowing for creative exchange & networking.

For the last 25 years, the program has provided a platform to build up projects so as to effectively compete in the market; to inspire and challenge authors & creative teams; to create a diverse and inclusive professional community based on our shared humanity and heritage of dramaturgy.



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DOT.ON.THE.MAP NETWORKING AWARD

The Crossroads Co-production Forum is offering a Networking Award to one project presented at Dot.on.the.Map Industry Days, organized by the Cyprus Film Days International Festival. Here we present the awarded project of 2025.



I AM AFRAID TO MEET YOU SOMEDAY

Egypt

Genre Family drama, mystery, thriller

Production company The Rambos' Productions

Director Khaled Mansour

Scriptwriters Khaled Mansour, Doha Ibrahim Tawfik

Producer Rasha Hosny

Budget € 1.259.881

Secured financing 25.4%

Production stage Mid-development

Location Egypt

Language Arabic

When her father falls ill, Eman discovers that everything she knows about her deceased mother is a lie. Suddenly, she finds herself caught in a struggle between her unknown past and a present that is now under threat.



Contact

Rasha Hosny

The Rambos' Productions

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ONASSIS FILM AWARD

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AGORA Works in Progress selects films from the countries of Southeastern Europe, the Black Sea and the Mediterranean region. It provides their creative teams with the opportunity to present their films to potential financiers, sales agents, distributors and festival programmers, and to be discovered at the stage just before completion.

AGORA WORKS IN PROGRESS



AGORA WORKS IN PROGRESS AWARDS

JURY AWARDS

119 Marvila Studios Award

Sound mixing services

Authorwave Post-production Award

Post-production cinema and platform
mastering services

ERT AGORA Works in Progress Award

€ 2.000 to a Greek project

INDEPENDENT AWARD

Onassis Film Award

€ 10.000 to a Greek project participating in
the AGORA (Crossroads Co-production Forum
or AGORA Works in Progress)

AGORA WORKS IN PROGRESS PROJECTS

1. **BLACK MONEY FOR WHITE NIGHTS**, Bulgaria, Greece
2. **THE BOY WITH THE LIGHT-BLUE EYES**, Greece, USA, Cyprus,
North Macedonia, Croatia, Serbia, Romania
3. **LAST CALL**, Greece
4. **THE LION AT MY BACK**, Cyprus, Luxembourg, Greece
5. **PROMISED SPACES**, France, Germany, Serbia, Cambodia
6. **TONIGHT IS FOREVER**, France, Japan, Spain
7. **TRIP TO JERUSALEM**, Lebanon
8. **WAYS TO GET RID OF SOME FREEDOM**, Greece, Cyprus

AGORA WORKS IN PROGRESS

AGORA WORKS IN PROGRESS JURY



Dorian Magagnin | Acquisitions & Festivals Manager, Cercamon - UAE

Dorian Magagnin is Acquisitions and Festivals Manager at Cercamon, a Dubai-based international sales company. He previously worked as Acquisitions Manager for films and series at TF1. He currently represents titles such as *Omaha* by Cole Webley (Sundance FF - US Dramatic Competition), *Put Your Soul on Your Hand and Walk* by Sepideh Farsi (Cannes FF - ACID), *Perla* by Alexandra Makarová (Rotterdam - IFFR), and *The New Year That Never Came* (Venice FF - Best Film Orizzonti). He focuses on discovering unique films driven by a strong directorial vision.



Danae Spathara | Producer, Heretic - Greece

Danae is an alumna of the EAVE Producers Workshop 2022 and has worked in the industry since 2002, across film, TV commercials, digital media and cultural events. She holds an MA in Film & Television Production (University of Bristol), a BA in Theatre Studies (University of Athens) and diplomas in Digital Marketing and Journalism. Her producing credits include *Kyuka Before Summer's End* (Cannes FF - ACID), *Ready* (Sarajevo IFF) and *Novak* (Edinburgh IFF). She worked as a line producer on Ruben Östlund's *Triangle of Sadness* (Cannes FF - Palme d'Or). Amongst others, she is currently developing the debut stop motion animation *Human Negligence* by Eirini Vianelli.



Barbara Wurm | Head of Berlinale Forum, Berlin IFF - Germany

Dr. Barbara Wurm has led the Forum section of Berlinale since August 2023. She served on the Berlin International Film Festival selection committee (2020-2023), the goEast Festival committee (2012-2023), and worked for nearly 20 years at DOK Leipzig. She was also part of the Oberhausen Short Film Festival committee for a year. She has curated programmes for festivals and archives in cities including Vienna, London, Berlin, Rotterdam and Kyiv, and has served on juries at major festivals such as Venice FF (2022) and Karlovy Vary IFF (2023).

AGORA WORKS IN PROGRESS TUTORS



Zeynep Güzel | Filmmaker, Consultant - Germany

Zeynep Güzel is a filmmaker and senior consultant at the Documentary Association of Europe, and a selection committee member for Berlinale Talents. She previously led the Berlinale Talents Doc Station and headed the Yeni Film Fund, founded by Anadolu Kültür in Türkiye. Her work spans across mentoring, curation and moderation at key industry events, including Cannes Docs, Berlinale EFM, the International Documentary Association (IDA), DOK Leipzig, Thessaloniki IFF and Docs by the Sea. Zeynep leads workshops and mentors on storytelling and co-financing for professional and academic programs. She wrote, directed and produced the feature documentary *Come Rain or Shine* (2019), and produced *Beginnings* (2013) and *Impressions of a Summer* (2020). Zeynep is also a visiting lecturer at the Norwegian Film School and a member of the European Film Academy.



Katarina Tomkova | Producer, Kaleidoscope / Punkchart films - Slovakia

Katarina has worked for the Slovak Film Institute from 2009 until 2015. Since 2015, she has worked on several films acclaimed at the festival circuit, including *Servants* (Berlinale Encounters), *107 Mothers* (Venice FF - Best Screenplay Orizzonti) and *Photophobia* (Venice FF - Europa Cinemas Label Award at Giornate degli Autori). As a tutor, she collaborates with the MIDPOINT Institute and the Thessaloniki IFF's AGORA. She is an EAVE Producers Workshop graduate. In 2021, she was the Slovak Producer on the Move.

BLACK MONEY FOR WHITE NIGHTS

Bulgaria, Greece

● Looking for

Sales agent, distributors, festivals

Genre

Dramedy

Keywords Family, corruption, faith, delusion, redemption

Production company Abraxas Film

Directors Kristina Grozeva, Petar Valchanov

Scriptwriters Kristina Grozeva, Petar Valchanov, Decho Taralezhkov

Producers Kristina Grozeva, Petar Valchanov

Co-production Irini Vougioukalou, Konstantina Stavrianou - Graal Films

Production stage Editing

Duration 95'

Language Bulgarian

Location Bulgaria

Budget € 600.000

Secured financing 95%

Key partners Bulgarian National Film Center, Eurimages, Greek Film Centre, Bulgarian National Television, Hellenic Broadcasting Corporation (ERT)

Delivery date March 2026

When a couple loses all their savings in a travel scam, their broken dream reveals the comfortable lies they've lived by.



Synopsis

Marina (60), and her husband Gosha save bribes for a planned trip to St. Petersburg to see *White Nights*. But when Ukraine is invaded and the travel agency disappears with the money, the dream collapses. As Gosha ends up in the hospital, beaten while trying to get their savings back, buried betrayals resurface, forcing the couple to find a moral compass under the weight of their loss.

Directors' intent

Our film is a tragicomic meditation on post-communist life, where moral black and white switch places. At its heart lies fragile humanity - ordinary people, tender yet flawed, stumbling through failures that expose fears, superstitions and hopes. Shot on real locations in luminous light, with stylised compositions centered on our main characters, the film blends comedy and drama to reveal the absurdity of corruption and the human cost of living a lie.

Directors' profile

Kristina Grozeva and **Petar Valchanov** are Bulgarian writers-directors working together since film school. They focus on intimate stories told with realism, subtle humor and empathy.

Directors' filmography

Triumph, feature film, 2024

Toronto IFF

The Father, feature film, 2019

Karlovy Vary IFF - Crystal Globe for Best Film

Glory, feature film, 2016

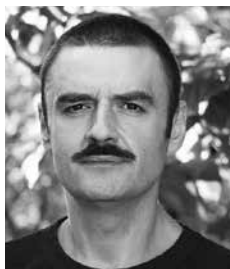
Locarno FF

The Lesson, feature film, 2014

San Sebastián FF | Kutxabank - New Directors Award | Tokyo IFF - Special Jury Prize



Kristina Grozeva
Director - Producer



Petar Valchanov
Director - Producer



Irini Vougioukalou
Co-producer



Konstantina Stavrianou
Co-producer

MADE WITH GREEN
PRODUCTION PRACTICES

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THE BOY WITH THE LIGHT-BLUE EYES

Greece, USA, Cyprus, North Macedonia, Croatia, Serbia, Romania

● Looking for

Sales agents, programmers

1st
FILM

Genre Dark coming-of-age folktale

Keywords Greek tragedy, queer, superstition, allegory, identity

Production company Argonauts Productions S.A.

Director Thanasis Neofotistos

Scriptwriters Thanasis Neofotistos, Grigoris Skarakis

Producer Ioanna Bolomyti

Co-production Astrakan Films, Atalante Productions, Cold Iron Pictures, Luna Film, Sektor Film, Sense Production, Studio Corvus, Willa & YE Film Ltd.

Production stage Post-production

Duration 99'

Language Greek

Location Greece

Budget € 1.150.000

Secured financing 97%

Key partners Greek Film Center, Hellenic Film & Audiovisual Center (EKOME), Hellenic Broadcasting Corporation (ERT), Eurimages, Creative Europe MEDIA

Delivery date January 2026

An unusually blue-eyed boy, born under a curse, seeks freedom and love in a village ruled by superstition.



Synopsis

Peter, a boy forced to wear a mask to protect his eyes, lives with his strict grandmother and overprotective mother in a remote mountain village. When his best friend's grandfather dies upon seeing him, fear spreads and Peter's secret, his light-blue eyes, is revealed, turning him into the next target of superstition. To survive, he must escape, finding protection in the mother he once feared.

Director's intent

Born from personal experience, this film is my life's work; a dark, emotional folktale about fear, desire and the curse of difference. Through a symbolic and impressionistic lens, I explore how superstition and repression shape identity, love and belief. It is a queer Greek tragedy in the form of a coming-of-age myth, bold, tender and deeply human.

Director's profile

Thanasis Neofotistos is a film director, writer and architect. His short films have competed at festivals such as Venice, Sundance, Locarno, Toronto, and Clermont-Ferrand. This film represents a decade-long creative journey, both artistic and emotional.

Director's filmography

Airhostess-737, short film, 2022
Sundance FF - Vimeo Award | Toronto IFF - Special Mention | Clermont-Ferrand ISFF - Best Performance | Locarno FF | Hellenic Film Academy Awards (Iris) - Best Film

Route-3, short film, 2019
Toronto IFF | Clermont-Ferrand ISFF

Patision Avenue, short film, 2018
Venice IFF | Clermont-Ferrand ISFF - Jury Price & Canal+ Award | Busan ISFF - Excellence Award

Greek School Prayer, short film, 2014
Drama ISFF - Golden Dionysus Award

*Participated in Crossroads
Co-production Forum 2019*



Thanasis Neofotistos
Director



Ioanna Bolomyti
Producer

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LAST CALL

Greece

1st
FILM

● Looking for

Sales agents, festival premiere

Genre Thriller

Keywords True crime, hostage drama, media

Production company Tanweer Productions

Director Sherif Francis

Scriptwriters Sherif Francis, Katerina Bei

Producer Dionyssi Samiotis

Co-production Kostas Lambropoulos

Associate producer Konstantinos Kontovrakis

Production stage Post-production

Duration 95'

Language Greek

Location Athens (Greece)

Budget € 1.400.000

Secured financing 100%

Key partners Hellenic Broadcasting Corporation (ERT), Hellenic Film and Audiovisual Centre S.A. (H.F.A.C), NOVA, Finos Film

Delivery date January 2026

A fugitive running from the police takes a family hostage with a grenade and goes live on TV, sparking a deadly game of survival on air.



Synopsis

Athens, New Year's Eve, 1999. Nikolai, a fugitive running from the police, holds a family hostage with a live grenade and demands to speak live on-air. Anthony, an inexperienced reporter, is forced into a deadly duel of words and agendas during a nationwide broadcast, while the police dispute a raid. As midnight nears, truth, corruption and survival collide in a thriller inspired by true events.

Director's intent

Inspired by real events in Greece, I aim to create a building tension for audiences. The story unfolds in two main locations - the apartment and the TV station - trapping the characters by circumstance and time. The film is driven by the performances, with a rapid back and forth that unfolds the story's intrigue, the ultimate stakes and the protagonists' own motives. The pacing of the film is quick and continuous, close to real time, a clock counting down toward the final explosion.

Director's profile

Sherif Francis began his career as an editor and director, with a focus on music videos, directing projects in a number of countries, including the Greek entries for Eurovision 2010 and 2018. He has helped campaigns for brands like McDonald's and Vodafone CU, served as an Ermis Awards 2024 judge, and is now editing his short film *Take a Bow*, starring Ken Elechi and Michael Afolayan.

Last Call is Sherif Francis' debut fiction feature.



Sherif Francis
Director



Dionyssi Samiotis
Producer



Konstantinos Kontovrakis
Associate Producer

MADE WITH GREEN PRODUCTION PRACTICES

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THE LION AT MY BACK

Cyprus, Luxembourg, Greece

2nd
FILM

● Looking for

Gap financing, post-production (sound mix, VFX, titles, credits), sales, distributors, festivals

Genre Drama, women, social issue, family, African

Keywords Female empowerment, solidarity, motherhood, sacrifice, trafficking

Production company Bark Like A Cat

Director Tonia Mishiali

Scriptwriters Tonia Mishiali (creator, main writer), Dianne Jones (co-writer), Simona Nobile (co-writer)

Producer Tonia Mishiali

Co-production Katarzyna Ozga, Nicolas Steil - Iris Productions, Marinos Charalambous, Vladimiro Subotić - Avaton Films

Production stage Post-production

Duration 115'

Languages Greek, English, French

Location Cyprus

Budget € 1.207.200

Secured financing 92%

Key partners Cyprus Deputy Ministry of Culture, Film Fund Luxembourg, Hellenic Film and Audiovisual Centre S.A. (H.F.A.C.), Creative Europe MEDIA

Delivery date February 2026

The unlikely bond between two women of different ages and backgrounds teaches them that family is where you least expect it.

Synopsis

In Cyprus, Mariama, a teenage Senegalese asylum seeker searching for her place in the world, meets Stella, a local recovering addict and mother striving to rebuild



Photo © Christos Hadjichristou

her life. When their paths first meet they use each other in a desperate attempt for a new beginning, but they soon form an unlikely mother-daughter bond that blossoms into a heartwarming tale of sacrifice, solidarity and empowerment.

Director's intent

As a refugee, I carry compassion for those forced away from their homes, and as a mother I believe in the special bond between mothers and daughters. This was my inspiration to make this film, the second in a trilogy about women at society's margins. With an intimate, emotional style, I immerse viewers in my characters' worlds, evoking empathy. The camera follows one character's perspective and then transitions seamlessly to the other's, when their paths cross, eventually uniting them into one universe.

Director's profile

Tonia Mishiali is an EFA member whose films have been selected by leading festivals (Locarno, Karlovy Vary, Palm Springs, Santa Barbara) and markets/labs (TFL, AGORA, coco - connecting cottbus, Sofia Meetings, Eastern

Promises, Oxbelly). Her debut *Pause* won the FIPRESCI Award (Thessaloniki IFF) and was listed among the 20 most daring films of 2019 by Rotten Tomatoes. She was named as one of Europe's 10 most outstanding female directors by Sydney IFF.

Director's filmography

Daphne, short film, 2022

PÖFF | Clermont-Ferrand | ISFFC - Best Film, Best Director

I Don't Like the Wind I Like the Sun, documentary short, 2020
Tirana FF | Raindance | ISFFC - Best Director

Pause, feature film, 2018
Karlovy Vary IFF | Santa Barbara FF | Thessaloniki IFF - FIPRESCI, Best Film by ERT

Lullaby of the Butterfly, short film, 2014
Sarajevo FF | Dresden FF | ISFFC - Best Film

Dead End, short film, 2013
Locarno FF | Palm Springs FF | Drama ISFF - 2nd prize

*Participated in Crossroads
Co-production Forum 2020.*



Tonia Mishiali
Director - Producer

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MADE WITH GREEN PRODUCTION PRACTICES

PROMISED SPACES

France, Germany, Serbia, Cambodia

1st
FILM

● Looking for

Post-production funds & partners,
sales agents, festivals

Genre Hybrid

Keywords Urbanism, alienation, utopia,
segregation, capitalism

Production company Bocalupo Films

Director Ivan Marković

Scriptwriters Ivan Marković, Tanja
Šljivar

Producer Jasmina Sijerčić

Co-production Zsofi Lili Kovacs -
Fiskultura Films, Jelena Radenković - Big
Time Production, Daniel Mattes - Anti-
Archive

Production stage Post-production

Duration 75'

Language Khmer

Location Cambodia

Budget € 257.757

Secured financing 80%

Key partners CNC - Centre national du
cinéma et de l'image animé, CNAP -
Centre national des arts plastiques, MBB
- Medienboard Berlin-Brandenburg, Film
Center Serbia

Delivery date January 2026

From his dorm among
construction workers, from her
empty luxury high-rise,
they face a skyline of endless
towers and ruins.



Synopsis

Sleepless from the heat, Volla leaves the crowded construction dormitory and moves through unfinished high-rises squatted by migrant workers, forming a quiet community. One similar building becomes Seda's luxury home, where she is the first tenant and soon feels isolated. From her window, tall deserted towers stretch across the horizon of a Cambodian city, caught between ambition and abandonment.

Director's intent

Promised Spaces explores how architecture embodies social segregation, isolating people across class divides. Merging fiction with real locations and non-actors, the film follows characters from different social strata - construction workers and residents of luxurious gated communities - to show Cambodia's rapidly expanding urban landscapes. By observing this local transformation, it reflects on global patterns of speculative urban growth that reshape identities, communities and notions of home.

Director's profile

Ivan Marković is a filmmaker and visual artist born in Belgrade, Yugoslavia, and based in Berlin, whose work explores the relation between architecture, ideology and society. His short films have been shown at festivals including Doclisboa, Cinéma du Réel, Zinebi and Dokufest. His hybrid film, *From Tomorrow on, I Will*, had its premiere at Berlinale Forum 2019.

Director's filmography

Inventory, short documentary, 2025
Cinéma du Réel | Doclisboa | Dokufest |
Interaction Docs - Best Short Film

From Tomorrow on, I Will, (co-director:
Linfeng Wu), feature film, 2019
Berlinale | Mar del Plata IFF | Viennale |
Jeonju IFF - Grand Prize

Centar, mid-length documentary, 2018
Doclisboa | West Lake IFF | Beldocs
IDFF - Best Film | Dokufest - Best Balkan
Newcomer | Arkipel - Special Mention

White Bird, (co-director: Linfeng Wu),
short film, 2016
Berlinale Shorts



Ivan Marković
Director



Jasmina Sijerčić
Producer

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TONIGHT IS FOREVER

France, Japan, Spain

1st
FILM

● Looking for

Post-production support, investors, co-producers, sales agent, festival premiere

Genre Drama

Keywords Japan, hybrid film, hedonism, lies, dark rom-com

Production company Les Films de l'oeil sauvage

Director - Scriptwriter Fernando Souza

Producer Quentin Laurent

Co-production Lucas Senecaut - L'Oeil Vif Films, Mina Moteki - Kowatanda Films, Fernando Souza - Dichosos los Ojos

Production stage Image editing

Duration 85'

Language Japanese

Location Tokyo

Budget € 320.000

Secured financing 70%

Key partners France Télévisions, CNC, Région Sud, Région Occitanie et Région Auvergne-Rhône-Alpes, Scam, PROCIREP-ANGOA

Delivery date March 2026

Every night, Hikaru makes dozens of women believe in romantic fantasies. But selling love prevents him from experiencing it.

Synopsis

Hikaru is a Host, a perfect man whose job is to make women fall in love. To achieve success - and to protect himself from the bruises of Tokyo's red-light district - he creates a night-time persona, but this character hollows him out, driving apart his real girlfriend. When this true love is exposed, his own fantasy crumbles. Left with no choice but to confront himself, he returns home to his father.

Director's intent

Fourteen years ago, I myself worked as a Host. I was drawn to Host Clubs - debauched wishing wells - because of the acceptance, desirability and love that they seemingly make accessible to all. Thus, these professional men and their clients are united in a murky search for fantasy. The film mirrors the sensorial avalanche and slippery nature of these encounters by merging documentary and fiction, playing with the form and expectations of both to reflect our own hopes and entrapments in pursuit of love.

Director's profile

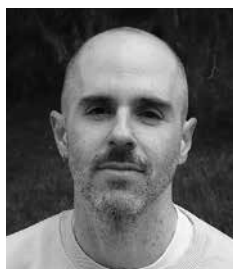
Fernando Souza is a Spanish writer and director with an MFA in screenwriting. He worked in Magnolia TV developing well-known entertainment shows. He directed, produced, edited and shot *The Floating World*, a short film which screened in twenty international festivals. *Tonight is Forever* was pitched in San Sebastián IFF and Thessaloniki IDF.

Director's filmography

The Floating World, documentary short, 2021

PÖFF | interfilm ISFF Berlin

Participated in Thessaloniki Pitching Forum 2022.



Fernando Souza
Director



Quentin Laurent
Producer

MADE WITH GREEN PRODUCTION PRACTICES

Contact

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TRIP TO JERUSALEM

Lebanon

1st
FILM

● Looking for

Funds, sales agents, distributors, broadcasters

Genre Comedy, satire

Keywords Religion, women, politics

Production company madame le tapis

Directors - Scriptwriters - Producers

Michel Zarazir, Gaby Zarazir

Production stage Post-production

Duration 100'

Languages Arabic, French

Location Lebanon

Budget € 557.000

Secured financing 78%

Key partners Fonds Image de la Francophonie, Red Sea Souk, Lebanese Film Fund, Film Independent

Delivery date 2026

In WWII Lebanon, a widowed mother of eleven is fighting occupation, bishops and the laws of physics - to keep the roof over her head.



Synopsis

Matile hosts the Catholic Patriarch for lunch when the French army seizes her home for a military spa. When she refuses, the Patriarch collapses outside, claiming he's been shot to protect her, igniting a national scandal. To save the Church's honor and her home from a forensic inspection, Matile must truly wound him. Her defiance against men in robes and men of war elevates her to a supreme leader.

Directors' intent

Rooted in our own ties with the clergy and inspired by our great-grandmother, this film dares to do what is considered rare in the Arab world: it uses humor with the untouchables. Not only does it challenge the idea of grasping religious leaders as humans, but it also debates women's place in society. Perhaps if one day a woman leads a confession, society will easily accept female leaders... After all, everyone follows their mothers' orders!

Directors' profile

The Zarazir Brothers (Michel and Gaby Zarazir) are a dynamic Lebanese filmmaking duo whose cinema mocks the most serious things. They write, direct and produce collaboratively. Their personal ambitions are just as bold: Gaby aims to live 140 years; Michel hopes to be elected Pope. Holding Master's in Cinema, they participated in various labs, such as the Film Independent, Rotterdam Lab, American Film Showcase and Berlin AiR.

Directors' filmography

Sisters of the Rotation, short film, 2022
SXSW | Palm Springs | PÖFF Shorts - Special Mention

Under the Robes, short film, 2015
Zinebi Bilbao - Best Short Film | Cinemed Montpellier - Canal+ Prize | Uruguay IFF



Michel Zarazir
Director - Producer



Gaby Zarazir
Director - Producer

MADE WITH GREEN PRODUCTION PRACTICES

Contact

Gaby Zarazir

+961 3108741

gzarazir@madameletapis.com

Michel Zarazir

+961 71638517

mzarazir@madameletapis.com

WAYS TO GET RID OF SOME FREEDOM

Greece, Cyprus

1st
FILM

● Looking for

Co-production, sales agent, distribution

Genre Drama

Keywords Road movie, wild romance, wilderness, delirium, cul-de-sac

Production company Blackbird Productions

Director - Scriptwriter Chrisanthos Margonis

Producer Eleni Kossyfidou

Co-production Marinos Charalambous - Boycott Films

Production stage Post-production

Duration 95'

Language Greek

Location Athens, Crete, Evia (Greece)

Budget € 765.000

Secured financing 90%

Key partners Greek Film Center & EKOME Hellenic Film & Audiovisual Center-Creative Greece, Hellenic Broadcasting Corporation - (ERT), PAN ENTERTAINMENT

Delivery date April 2026

An unfulfilled man decides to embark on a bizarre journey with a bipolar woman and rediscovers himself through her along the way.



Synopsis

Pavlos (45) is stuck in a dead-end marriage and a boring job. He meets Kelly (30), who claims she is searching for her missing brother. They start a labyrinthine journey across Greece, their path spiraling into chaos - fistfights, police chases, disguises and stolen cars. They end up alone at sea, with Kelly slipping into delirium while Pavlos tries to find a way to save them both.

Director's intent

This is a story about people who see their lives slipping through their fingers. From a certain point onward, we visually "distort" the characters' reality. The film's primary mise-en-scene is the countryside, nature is a "blurry" landscape in which the faces of the two main characters prevail. Close-ups dominate, their eyes and lips will be the testament to their transformation in an unstable world. At its core, the film explores the human condition, with an authentic yet aestheticized approach.

Director's profile

Chrisanthos Margonis is a scriptwriter and director. He studied Social Theology and later continued with Film Studies. He has written and directed short films that have been screened at both national and international festivals. In addition to his own projects, he works as an 1st Assistant Director and Assistant Production Manager on films and commercials. Currently, he is shooting his feature documentary, *Collection*.

Director's filmography

Pledging the Sun, short film, 2022
Message to Man ISFF | Les Nuits Med SFF | Athens ISFF
Young Fish, short film, 2016
Cinemed SFF | Tehran ISFF | Drama ISFF
Iasis, short film, 2012
Drama ISFF | Early Bird ISFF | Athens ISFF



Chrisanthos Margonis
Director



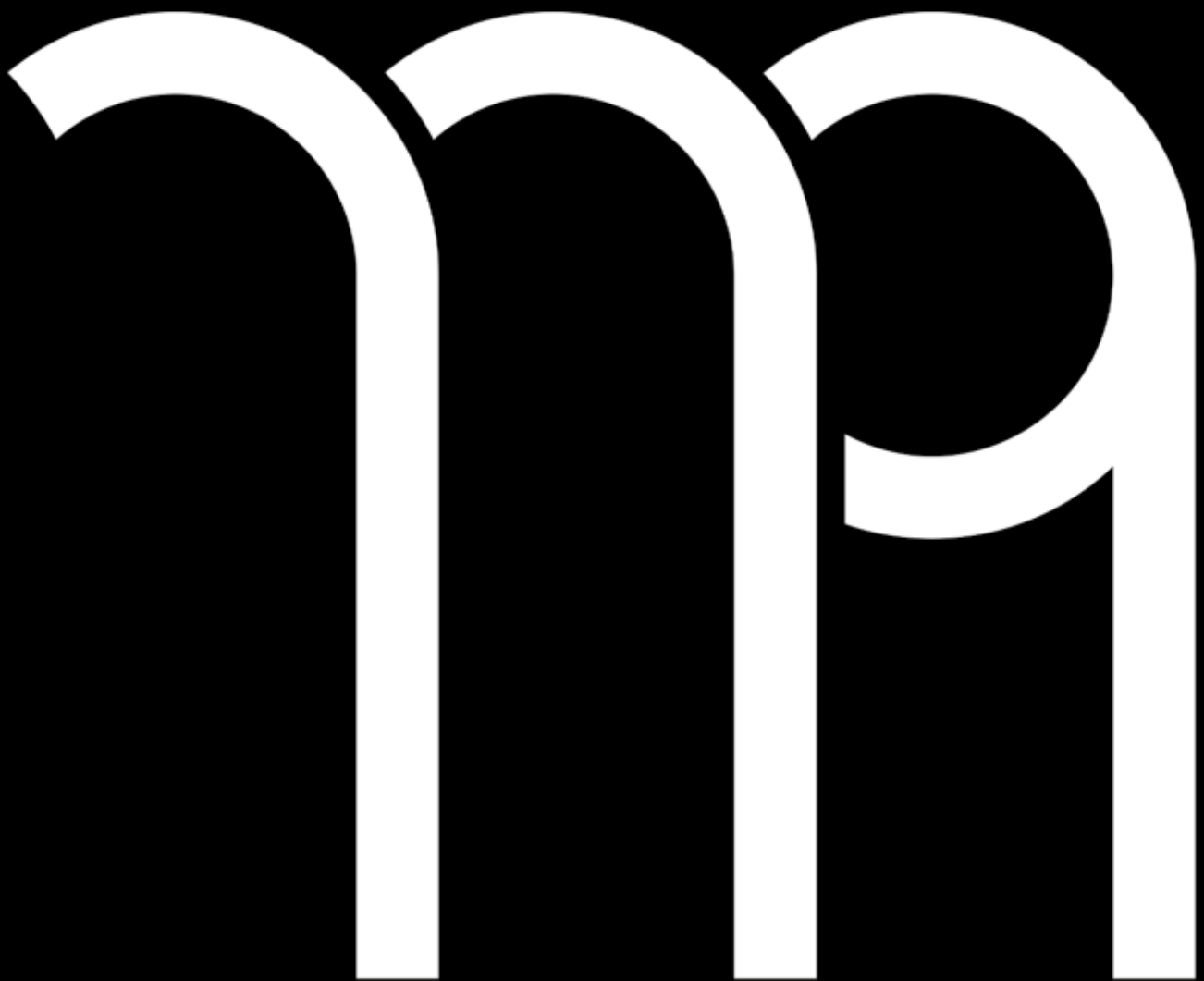
Eleni Kossyfidou
Producer

Contact

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119marvilastudios.com

Film Post Production
Lisbon Portugal



marvila
studios

AGORA Series, the Thessaloniki International Film Festival's forum for series production in Greece and the broader Eastern European and Mediterranean regions returns with a two-day program, on Saturday November 1 and Sunday November 2, 2025.

AGORA Series 2025 embraces creators. It invites them, along with broadcasters, producers and audiovisual professionals in the field of series production for TV and streaming platforms, to attend a program of masterclasses, insightful talks on trend topics of the audiovisual industry, and case study presentations.

This year, AGORA Series proudly introduces AGORA Series Talents, a new development and networking initiative designed to support both emerging and established screenwriters based in Greece.

AGORA Series forges the perfect networking environment to create a fertile ground for creative connectivity and new synergy opportunities between creators and executives in the local and regional series production world.

AGORA SERIES

PROJECT MANAGER - AGORA SERIES



Niki Xenou | Arts Management Consultant - Greece

Niki Xenou is a cultural manager and consultant with academic training in theater, marketing, and communications, alongside studies in musicology in France. She has held roles at major cultural institutions including the Athens International Film Festival, the British Council, the Greek National Opera and the Stavros Niarchos Foundation Cultural Center, focusing on programming, partnerships and fundraising. Her work spans across international film, dance and arts festivals, as well as cross-disciplinary projects fostering collaboration between artists and audiences. In 2021, she founded Teleferik, a platform for cultural research and development. She currently leads the Flux Laboratory in Athens, overseeing all projects and initiatives.

SUNDAY, NOVEMBER 2 | 11.00 - 12.30

@Pavlos Zannas Theatre, 5th floor, Olympion Complex

From page to screen: Saverio Costanzo on making *My Brilliant Friend*

Speaker: **Saverio Costanzo**
Director, Writer

Moderator: **Poly Lykourgou**
Film critic - Flix.gr, Nova

Acclaimed Italian filmmaker Saverio Costanzo leads an in-depth masterclass exploring his creative process as director and screenwriter of *My Brilliant Friend*, HBO and Rai's internationally celebrated adaptation of Elena Ferrante's novel of the same name. Costanzo will discuss the artistic challenges of bringing a richly layered literary world to the screen and of building a compelling television narrative. The session, moderated by Poly Lykourgou, offers an insightful conversation into the creator's approach to adaptation, collaboration and storytelling on an epic scale.



About Saverio Costanzo

Saverio Costanzo is a director and screenwriter. He co-wrote and directed the HBO series *My Brilliant Friend* (2018-2020), an adaptation of Elena Ferrante's acclaimed Neapolitan Novels. He is known for feature films such as *Private* (2004), which won the Golden Leopard and the Ecumenical Jury Special Mention at the 2004 Locarno Film Festival, and *Hungry Hearts* (2014), nominated for the Golden Lion at the 2014 Venice Film Festival. Costanzo also directed the Italian adaptation of the acclaimed series *In Treatment* (2013-2016).

AGORA SERIES MASTERCLASS

AGORA SERIES EVENTS

BREAKFAST MEETINGS

@Green Room, 1st floor, Olympion Complex

Entry only to accredited guests upon online registration.

Limited capacity up to 20 participants.

SATURDAY, NOVEMBER 1 | 09.00 - 10.30

Presenters:

Dennis Ruh, Film and Media Industry Director - Seriesly Berlin

Alex Traila, Programme Manager - Council of Europe Pilot Programme for Series Co-Productions (Eurimages)

Alexandra Gabrižová, Program Coordinator & Consultant, Series - MIDPOINT Institute

Katerina Kazi, Head, Department of International Investment Schemes - Hellenic Film and Audiovisual Centre S.A. (H.F.A.C)

SUNDAY, NOVEMBER 2 | 09.00 - 10.30

Presenters:

Anna Kasimati, Head of Creative Europe MEDIA Desk Greece

Solène Moreau, International Workshops Manager - Series Mania Institute

Dimitris Emmanoulides, Head of Content & **Leda Dialyna**, MFI Coordinator - Mediterranean Film Institute

Stathis Kalogeropoulos, Officer - Athens Film Office / The Owl

AGORA SERIES TALENTS MEET THE INDUSTRY

@Music Centre of the Municipality of Thessaloniki

SATURDAY, NOVEMBER 1

16.30 - 18.00 AGORA Series Talents Presentation

Meet 6 talented screenwriters based in Greece presenting themselves and their original series projects in development.

AGORA SERIES MASTERCLASS

@Pavlos Zannas Theatre, 5th floor, Olympion Complex

SUNDAY, NOVEMBER 2

11.00 - 12.30 From page to screen: Saverio Costanzo on making *My Brilliant Friend*

AGORA SERIES TALKS

@Music Centre of the Municipality of Thessaloniki

SATURDAY, NOVEMBER 1

12.00 - 13.30 Case Study: *The Great Chimera*, European series co-production in action

On the occasion of the new drama series *The Great Chimera*, we engage in a discussion about the challenges and opportunities of co-production financing, resources and expertise exchange, as well as the complexities of international collaborations. The upcoming series, which was filmed in Greece and Italy, is an adaptation of M.

Karagatsis' book of the same title, one of the most important Greek novels of the 20th century. The series will premiere on ERT.

Speakers:

Pier Giorgio Bellocchio, Producer - Mompracem

Stelios Cotionis, Producer - Foss Productions

Ferdinand Dohna, Head of Content and Co-production - Beta Film

Maria Kozakou, Program General Manager - Hellenic Broadcasting Corporation (ERT)

Moderation: **Poly Lykourgou**, Film critic - Flix.gr, Nova

SUNDAY, NOVEMBER 2

15.30 - 16.30 IP: Where do ideas come from?

The session explores how ideas spark, spread and ultimately drive social change. From producing the hit series *Adolescence* to the impact of gaming storytelling, innovators in the audiovisual and publishing sectors reflect on how intellectual property can fuel dialogue, cultural exchange and new ways of thinking. By examining original IP and adaptations, development, international collaboration and transmedia storytelling, the panel highlights how creators can shape narratives that influence society.

Speakers:

Alisha Hasan, Founder & Chief Innovation Officer - Helsinki Film Lab (Gaming and Transmedia Lab)

Niall Shamma, C.O.O / C.F.O - Warp Films

Niki Théron, Senior Manager International Projects & Film - Frankfurter Buchmesse GmbH

Maria Chiara Ventura, Development Supervisor - Our Films

Moderation: **Iosifina Grivea**, Journalist, 24media.gr

17.00 - 18.30 Quick fix or long game: Rethinking the film-TV relationship

This discussion wishes to explore how streamers and broadcasters can transition away from past business models to embrace independent film and TV as meaningful, long-term investments to everyone's benefit. The panel brings together industry voices to discuss new frameworks of collaboration, sustainable financing, and the massive cultural impact of treating premium content as more than just filler.

Speakers:

Peter Carlton, Senior Executive Producer & Company Director - Warp Films

Maria Kozakou, Program General Manager - Hellenic Broadcasting Corporation (ERT)

Ypatia Kladoucha, Senior Programme Executive - ALPHA TV

Dionyssis Samiotis, Productions General Manager - Tanweer

Kostas Sousoulas, Chief Content Officer - MEGA TV

Faye Tsitsipi, Deputy Director Content Management - COSMOTE TV/ COSMOTE TELEKOM

Moderation: **Nicholas Alavanos**, CEO - Filmiki Productions & Board Member - Greek Producers Association

In partnership with Greek Producers Association (SAPOE)



AGORA SERIES LUNCH

SUNDAY, NOVEMBER 2

13.00 - 15.00

By invitation only

An AGORA Series accredited networking event that brings together local talents and local and international professionals of the series production field.

Sponsored by Creative Europe MEDIA Desk Greece



Creative Europe
MEDIA Desk
co-funded by the European Union



SERIES SPECIAL SCREENINGS

The official program of the Thessaloniki International Film Festival embraces the initiative of the AGORA by including screenings of new series episodes in its daily schedule.

SATURDAY, NOVEMBER 1

14.00 Frida Liappa Theatre
DORM NO. 13, S01E01-7, 107'

Director Teemu Nikki

Writers Teemu Nikki, Jani Pösö

Country Finland
(It's Alive Films)

23.00 Stavros Tornos Theatre
PUTAIN S01E01-3, 88'

Director Deben Van Dam

Writers Frederik Daem, Deben Van Dam,
Zwangere Guy, Nadège Bibo-Tansia

Country Belgium
(Panenka, Cinobo)

SUNDAY, NOVEMBER 2

17.00 Stavros Tornos Theatre
THE DANISH WOMAN, S01E01-2, 103'

Director Benedikt Erlingsson

Writers Benedikt Erlingsson, Olafur Egill Egilsson

Country France, Iceland
(The Party Film Sales)

MONDAY, NOVEMBER 3

11.30 Olympion
ONE OF US IS TREMBLING, S01E01-5, 80'

Director Selma Sunniva

Writers Michael Kunov, Selma Sunniva

Country Denmark
(Isaac Production)

22.00 Frida Liappa Theatre
RIFIFI, S01E01-2, 100'

Director Sotiris Tsafoulas

Writer Vasilis Risvas, Demetra Sakali

Country Greece
(COSMOTE TV)

TUESDAY, NOVEMBER 4

11.45 Olympion
HOLY SHIT, S01E01-3, 96'

Director Geoffrey Enthoven

Writer Nore Maatala

Country Belgium
(SKOOP Media)

22.00 Frida Liappa Theatre
TOMORROW, S01E01-2, 105'

Director Yorgos Gkikapeppas

Writer Yorgos Gkikapeppas, Katerina Yannakou

Country Greece
(ERT SA, Ertflix)

AGORA Series proudly launches a new talent development and networking program tailored for both emerging and established screenwriters based in Greece.

The program provides a structured platform aiming to refine the participants' craft and serves as a vibrant incubator for creative voices.

It features hands-on workshops, masterclasses, personalized feedback from acclaimed audiovisual professionals, and expert coaching on both personal and project presentation.

Participants will have the opportunity to connect with industry leaders, exchange ideas and present their work to top-tier guests.

AGORA SERIES TALENTS

TUTOR



Fleur Winters | Producer, Creator, Founder, Big Blue - The Netherlands

After more than twenty years in the media industry, working at The Coproduction Office (France), Lemming Film (Netherlands) and Endemol International, Fleur Winters founded her own production company, Big Blue, in 2020, dedicated to high-end series. Her credits include acclaimed projects such as the Golden Calf-winning drama *The Crash*, the international comedy *This Is Gonna Be Great*, the Emmy-nominated *Heirs of the Night* and the Rose d'Or winner *Dome 16*. She also adapted Margot van Schayk's book into the 2025 miniseries *Don't Fall, Dance* and is the creator/showrunner of *Grand Hotel by the Sea*, the first Dutch romantic costume drama (scheduled 2026).

AGORA SERIES TALENTS PARTICIPANTS



MARGARITA GEROGIANNI

Margarita Gerogianni is a Greek screenwriter with a strong presence in television and theater. A graduate of the Art Theatre of Karolos Koun, she continued her studies in Performance Studies on Gender, Sexuality and Feminism at Stockholm University, and in Theatre Improvisation at the Royal Dramatic Theatre in Stockholm.

Selected Series Filmography

5 Archelaou Street (Archelaou 5), ERT 2024-2025 (head writer)

The Numbers (Ta Noumera), ERT 2022-2023 (writer)

Don't Start Grumbling (Min Arhizeis ti Mourmoura), ALPHA TV 2019 - 2020 (writer)

SERIES PROJECT

Title *Mama Bear Was Never A Girl*

Genre Black comedy

Duration 10 x 30'

Contact gerogiannemargarita@gmail.com



STELLA KAVALLIERATOU

Stella Kavallieratou graduated from the Aristotle University of Thessaloniki, Faculty of Fine Arts, School of Film, in 2021, with a specialization in screenwriting. She has since been working as a staff writer in various posts for Greek television series. Concurrently, she has been developing original content screenplays for both film and TV series.

Selected Series Filmography

Grand Hotel, ANTI 2025- (episode outlines)

Erotas Fygas, OPEN TV 2022-2024 (assistant to head writer)

The Beach (I Paralia), ERT 2022-2023 (dialogue writer)

SERIES PROJECT

Title *The Tavern*

Genre Comedy

Duration 30 x 45'

Contact kavallieratoustella@hotmail.com



ANNA-MARIA LAGORTSI

Anna-Maria is a Greek screenwriter and graduate of the Film Department of the Aristotle University of Thessaloniki, holding a Master's degree in screenwriting. She worked as a dialogue writer on the TV drama series *The Beach (I Paralia)* (ERT, 2023-25) and currently of the TV comedy series *The Child (To Paidi)* (ERT, 2025-). She co-wrote the short film *Driving Me Crazy* (2024), which received the Iris Award for Best Student Film from the Hellenic Film Academy in 2025 and multiple prizes at the Drama ISFF in 2024. She has also created promotional spots for TIFF65 and HFAC-Creative Greece.

Selected Series Filmography

The Child (To Paidi), ERT 2025- (dialogue writer)

The Beach (I Paralia), ERT 2023 (dialogue writer)

SERIES PROJECT

Title *Leaving Half Behind*

Genre Drama, romance, action

Duration 60 x 50'

Contact annamaria03@gmail.com



CHRISTINA MITROPOULOU

Christina is a Greek screenwriter, producer and playwright with over 60 hours of primetime television across Greece and South East Europe. She created the limited comedy series *Battle of the Sexes* (ALPHA TV) and has written on numerous shows. Her short films *Mr. Nomad* and *Newstria* screened at international festivals, with the latter taught at Midwestern State University. A Yale and Oxford alumna, she heads Development at the Athens Film Office and founded The Owl Screenwriting Workshop. A member of the International Emmy Awards Academy, she is currently developing international projects across TV and film.

Selected Series Filmography

Don't Start Grumbling (Min Arhizeis ti Mourmoura), ALPHA TV 2019 - 2020 (writer)

Prince of Fire (O Prigkipas tis Fotias), OPEN TV 2018 - 2019 (writer)

Battle of the Sexes (I Mahi ton Fylon), ALPHA TV 2014 (creator, writer)

SERIES PROJECT

Title *Man or Bear*

Genre Psychological thriller

Duration 6 x 60'

Contact Tanya Tillett at Casarotto Ramsay & Associates
tanya@casarotto.co.uk



MANOS PAPAIOANNOU

Manos Papaioannou is a Greek screenwriter. He studied Film at the Aristotle University of Thessaloniki (2019) and Creative Writing for Film and TV (MA, 2023). Since 2019 he has worked in Greek television, contributing to several writers' rooms and developing a collaborative approach to storytelling. He is currently a staff writer on *The Child (To Paidi)*, produced by Foss Productions and distributed by ERT.

Selected Series Filmography

The Beach (I Paralia), ERT 2024 - 2025 (episode outlines and dialogue)

The Doctor (O Giatros), ALPHA TV 2023 (staff writer)

Aggeliki, ALPHA TV 2020 - 2021 (staff writer)

SERIES PROJECT

Title *Baby Boom*

Genre Comedy, drama

Duration 60 x 45'

Contact manospap092@gmail.com



KATERINA PAPANASTASATOU

Katerina is a Greek screenwriter and story editor based between Athens and Berlin. She works across formats - short films, features and television series - and has contributed to over 80 episodes of Greek TV as a dialogue writer. Her feature debut as co-writer, *The Rooster* (dir. Tasos Gerakinis), premieres this year. A recent graduate of Serial Eyes (DFFB), Europe's leading program for television writers, her work moves between comedy and tragedy, realism and absurdity, reflecting chaos and contradiction as part of both her national and personal identity.

SERIES PROJECT

Title *Elena, Unhinged*

Genre Dark comedy

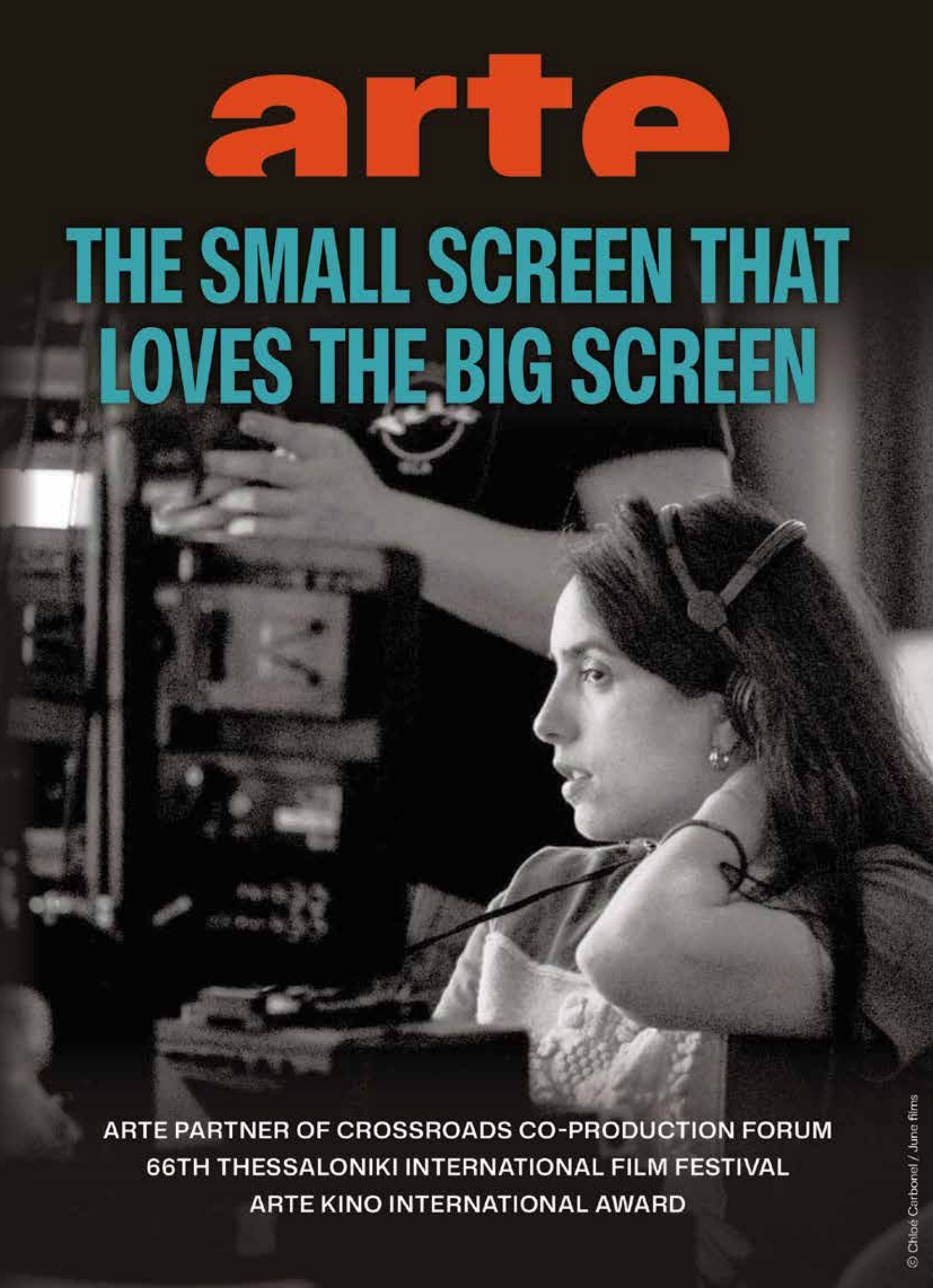
Duration 6 x 45'

Selected Series Filmography

After the Fire (Meta ti Fotia), ANT1, 2023 (dialogue writer)

Erotas Fygas, OPEN TV, 2022 (dialogue writer)

Contact katerinap.stories@gmail.com



arte

THE SMALL SCREEN THAT LOVES THE BIG SCREEN

ARTE PARTNER OF CROSSROADS CO-PRODUCTION FORUM
66TH THESSALONIKI INTERNATIONAL FILM FESTIVAL
ARTE KINO INTERNATIONAL AWARD

LAUNCHPAD

Following two successful editions, the Thessaloniki International Film Festival renews its collaboration with four of its distinguished European counterparts – the Locarno Film Festival, the Tallinn Black Nights Film Festival, the Rotterdam International Film Festival and the Karlovy Vary International Film Festival – to continue the Launchpad initiative for a third year. Launchpad aims to support the integration of selected emerging film professionals into the industry. These individuals, who are currently engaged in areas such as international sales, marketing, traditional and online distribution, exhibition, programming, as well as funds and commissions, will benefit from enhanced access to a network of film festivals throughout the year.

LAUNCHPAD PARTICIPANTS 2025

IN THESSALONIKI:



Cecilia Pezzini

Festivals Manager, Co-production
Office - France
festivals@coproductionoffice.eu

ONLINE:



Konrad Głabek

Programmer, Etiuda & Anima
International Film Festival -
Poland
konrad.glabek@gmail.com



Xueyin Li

Film sales, acquisitions,
marketing strategy, festival
promotion & servicing,
Inwave Films - France
contact@inwavefilms.com



Noa Nwande

International Sales
& Festival Manager,
Watermelon Pictures -
France / United Kingdom
noa@mpimedia.com



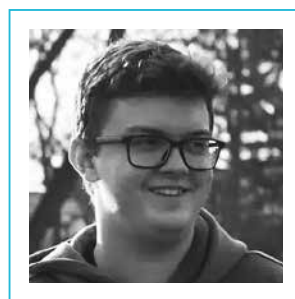
Gert Põrk

Distributor, KP Distribution -
Estonia
gert.p@kpdistribution.ee



Anna Skočdoplová

Coordinator, One World Film
Festival - Czech Republic
anna.skocdoplova@jedensvet.cz



Jan Slanina

Marketing and Promotions
of Event Cinema, Aerofilms -
Czech Republic
jan.slanina@aerofilms.cz

The Thessaloniki IFF in collaboration with the Locarno FF launched the Thessaloniki Locarno Industry Academy in Southeastern Europe and the Mediterranean region in 2016. The **tenth edition** takes place physically (November 1-6, 2025) in the context of the 66th TIFF AGORA. The Thessaloniki Locarno Industry Academy is a tailor-made training program created to help young professionals in the cinema industry, i.e. sales agents, distributors and new media professionals, expand their experience and network in the fields of international sales, marketing, distribution and programming. This year, **ten** young film professionals will participate in the Thessaloniki Locarno Industry Academy. During the five-day program, top film professionals will offer their expertise to the ten participants through discussions, case study presentations and teamwork.

THESSALONIKI LOCARNO INDUSTRY ACADEMY 2025

**REGIONAL PROJECT MANAGER -
THESSALONIKI LOCARNO INDUSTRY ACADEMY**



Konstantinos Aivaliotis | Assistant Professor (University of the Aegean), Producer & Festival Director (Ethnofest) - Greece

Konstantinos is a documentary and festival expert, with degrees in Socio-cultural & Visual Anthropology and Anthropology of Education (PhD, MA). His work and academic interests focus on creative and ethnographic documentary and film festivals and markets via an interdisciplinary approach. He has produced two feature-length documentaries, more than ten short documentaries and directed four. From 2008 to 2016 he was a programmer at the Athens IFF, and from 2017-2020 he served as Director of Promotion at the Greek Film Centre. Today he is an Assistant Professor at the Cultural Technology & Communication department of the University of the Aegean and the Director of the Ethnofest organisation and titular festival.

THESSALONIKI LOCARNO INDUSTRY ACADEMY PARTICIPANTS 2025

What does cinema mean to you?



Klara Berdais

Distribution assistant, Restart - Croatia
klara@restarted.hr

“Cinema for me is an experience... It's a big screen, a dark room, good sound, a single source of light, a bunch of stories and infinite feelings.”



Beyza Yaren Büyük

Collaborative programs & Projects coordinator, Başka Sinema - Türkiye
beyza.buyuk@baskasinema.com

“For me, cinema is both discovery and connection, turning stories into shared experiences.”



Mariana Enriquez Denton Bustinza

Co-founder & Programmer, SplicD Cinema / Barbican Young Film Programmers Alumni, Barbican Centre / Film & TV Industry Analyst, Ampere Analysis - United Kingdom
medbustinza@gmail.com

“To me, cinema is a place to discover new stories, enriching my internal world and offering new ways of seeing. It is a place where I can explore, experiment and share new ideas.”



Gaia Fossani

Locarno Pro assistant, Locarno Film Festival - Switzerland
gfossani@gmail.com

“For me cinema is freedom and a form of both personal and collective expression. It is also a space of friendship and human connection, where stories bring people together and create bonds that extend beyond the screen.”



Alexandra Gabrižová

Sales agent & Curator, Disco Sailing - Slovakia
alexandra@discosailing.com

“Sensibility & empowerment. Surfing on waves.”



Evi Gavriilidou

Project Manager at Department of Promotion (Hellas Film), Hellenic Film and Audiovisual Centre S.A. (H.F.A.C) - Greece
evigavri@hotmail.com

“Cinema is a contradiction made visible – fragile yet enduring, where memory meets presence and the ordinary transforms into the extraordinary.”



Leo Hervada Seux

Sales & Acquisitions, Loco Films - France
sales@loco-films.com

“Movies stimulate us, move us and, above all, create desire: to meet new people, to fall in love (or not), to change the world, to get moving, to live ordinarily or extraordinarily. 24fps of images, sound, music and desire.”



Massimo Iannetti

Film programmer, Tallinn Black Nights Film Festival (PÖFF) - Italy
miannetti.film@gmail.com

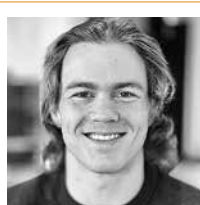
“Cinema is a cave of forgotten dreams and a mischievous escape hatch, all at once. It helps me stumble into wonder, find sparks of life in the mess, and remember that not everything must look or sound the same.”



Carmina Orozco López

DOK Industry Delegations & Special Programmes coordinator, DOK Leipzig - Mexico
carmina.orlo@gmail.com

“Cinema is a window to diverse perspectives, an artistic expression and an industry that inspires creativity and connection.”



Charalampos Sourapas

Marketing & Acquisitions, Filmtrade - Greece
harris@filmtrade.gr

“To me, cinema means many things: it is my work, a social experience I share with others, and a private source of enjoyment and inspiration.”

The Thessaloniki IFF hosts the fifth AGORA Short Film Lab, an initiative co-organized with the Clermont-Ferrand International Short FF and the Drama International Short FF. The AGORA Short Film Lab takes place across three days and consists of sessions, seminars and talks with experienced professionals about various aspects of the industry. It brings together directors of Clermont-Ferrand International Short FF and Drama International Short FF award-winning shorts, to facilitate their acclimatization to the industry with an emphasis on the transition from short to feature filmmaking. This year's participants are joined by an emerging director from Finland as part of our newest initiative, Bridge to the North, in collaboration with the Finnish Film Foundation, Helsinki International Film Festival and Finnish Film Affair, and the support of the Finnish Embassy in Athens and the Finnish Institute at Athens.

AGORA SHORT FILM LAB

PROJECT MANAGER - AGORA SHORT FILM LAB



Christina Liapi | COO, Greek Producers Association - Greece

Christina has been working in the film industry since 2011. She received her BA in Communication & Media from the Athens National Kapodistrian University and did her post-graduate studies in European Cinema and Film Journalism at the University of Glasgow. She has worked for production and world sales company Heretic, the Athens International FF and the Athens Ethnographic FF, Greek film magazine CINEMA and distribution company ODEON. In 2025, she took on the position of COO of the Greek Producers Association, while also freelancing as translator, marketing consultant, and copywriter. She has participated in the EAVE Marketing and EAVE Puentes Workshops and the Thessaloniki-Locarno Industry Academy programme, and has been project manager of the AGORA Short Film Lab since its inception in 2021.

Where do you find inspiration for your filmmaking?

CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL



Esteban Azuela

Mexico

estebanazuela@gmail.com

“It's in metaphors that I find the ability to change the meaning of language. But in a practical sense, it's always music. Steady electronic rhythms within the chaotic jungle lead me to create animated mutations of concepts with unexpected rhythms.”



Zhang & Knight

United Kingdom

zhangandknight@gmail.com

“As British filmmakers we're drawn to British folklore and ancient traditions from around the world. We're also big fans of spiritual cinema; filmmakers like Apichatpong Weerasethakul are a huge influence. We love the blending of the mystical with the everyday.”

HELSINKI INTERNATIONAL FILM FESTIVAL | BRIDGE TO THE NORTH: FINLAND



Jenny Jokela

Finland

jokelajenny@gmail.com

“I get most of my inspiration from fine art exhibitions, specifically from painting and sculpture artists.”

DRAMA INTERNATIONAL SHORT FILM FESTIVAL



Giorgos Aggelopoulos

Greece

aggelogiorgas@icloud.com

“In cinema experienced as an untranslatable language, in the cinema that gives way to all that is impossible to put into words, either because of a human weakness or the weakness of speech itself, written or oral.”



Vassilis Pantelidis

Greece

pantelidis.v@gmail.com

“In the small details of daily life, in the experiences and feelings that formed me. In people's contrasts and their silences - where the most powerful stories hide. Cinema is how I turn all these fragments of life into images.”



Jon Simvonis

Greece

jonsimvonis@gmail.com

“My inspiration comes from the tension between memory and reality. What we remember, what we forget and what remains unspoken often feels more powerful than what is visible, and that is where cinema begins for me.”



Kostis Theodosopoulos

Greece

ktheodosopoulos@gmail.com

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BERLIN AiR: THESSALONIKI - BERLIN

The Thessaloniki BerlinAiR artist-in-residence program for filmmakers offers the opportunity to gain international experience, focused work time and new industry contacts. The fellowship covers travel costs, accommodation and a monthly allowance. The Thessaloniki International Film Festival, the Goethe-Institut Thessaloniki and the Medienboard Berlin-Brandenburg are partners in this Thessaloniki-Berlin exchange. Greek and German-based film professionals working on new projects have the chance to spend three months in the partner city.

BERLIN AiR

BERLIN RESIDENT



THANASIS TROUBOUKIS

Thanasis Trouboukis explores the fluid border between fiction and documentary. His cinematic work questions memory, reality, dreams and the ambiguity among them. He is a graduate of Le Fresnoy in France. His short films have been screened and awarded worldwide (Oberhausen, Warsaw, Sarajevo, Palm Springs, Hong Kong, Montréal, Vienna, CPH:DOX, Documenta 14, etc.). He is developing his debut feature, *Lionfish*, supported by EKKOMED, Onassis Culture and CNC.

1st
FILM

Project Information

LIONFISH

Director - Producer Thanasis Trouboukis

Genre Environmental thriller

Development stage Co-production, financing, advanced development

Logline

An aquatic malady threatens the lives of a fishing community that engages in illegal dynamite fishing.

Contact

Thanasis Trouboukis

ttrouboukis@gmail.com

The Thessaloniki Resident, Henning Beckhoff, will be attending the 28th Thessaloniki International Documentary Festival 2026. More information will be found in next year's TiDF28 AGORA Mag.

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BRIDGE TO THE NORTH: FINLAND

Bridge to the North is AGORA's new synergy initiative between the South and the North of Europe. Each year we will be hosting a different guest country from the Baltic or Nordic region. In this edition, we welcome **Finland** and invite a delegation of professionals in order to explore new opportunities in financing and artistic ideas, share experiences and focus on the prospects and benefits that can derive from potential collaborations.

This year's Bridge to the North was made possible through the collaboration with the **Finnish Film Foundation**, the **Helsinki International Film Festival** and **Finnish Film Affair**, and the support of the **Embassy of Finland in Athens** and the **Finnish Institute at Athens**.



FINNISH DELEGATION

Jaana Puskala

Head of International Department - Finnish Film Foundation

Pauliina Ståhlberg

CEO - Helsinki Film Festival

Lydia Taylerson

Head of Finnish Film Affair - Helsinki Film Festival

Kaarle Aho

Producer - Making Movies,
Crossroads Co-production Forum project: *Quiet Lake*

Aino Halonen

Producer - National Filmi

Inka Hietala

Producer - Into Films

Aleksi Hyvärinen

Producer - The Alchemists

Jenny Jokela

Animation director - AGORA Short Film Lab participant

Petri Kemppinen

Producer - Good Hand Production

Lauri-Matti Parppe

Film director - *A Light That Never Goes Out*

Aino Suvanto

Producer - It's Alive Films

Marko Talli

Producer - Yellow Film

Ilona Tolmunen

Producer - *Made, A Light that Never Goes Out*

CO-PRODUCTION DETAILS

International co-productions are eligible for production support from the Finnish Film Foundation when a Finnish co-producer is involved. The Foundation funds around 8 to 10 minority co-productions every year with a support budget of around 1 million euros.

Eligibility for co-production support is determined with the following criteria:

- Involvement of a Finnish co-producer with Finnish distribution rights
- Creative and/or technical input from Finland
- Distribution of some kind in Finland
- Relevance of the project for Finnish audiences
- Possibilities for an ongoing co-operation between the parties

The support application is made by the Finnish co-producer. The amount of production support for minority co-productions has ranged from € 15,000 to € 300,000 in recent years, depending on the Finnish creative or technical input. There are no spend requirements for the support, nor is the support recoupable.

FINNISH FILM TAX INCENTIVE

Business Finland offers a production incentive for feature films, television series, documentary films and animations, produced at least partly in Finland. The national incentive is a 25% cash rebate for costs incurred from the production of an audiovisual work, including pre- and post-production, in Finland. The Finnish incentive is known for its supreme customer care. The call is continuous and the average pay time is ten days. The rebate is available for both Finnish and foreign production companies. No registration is required from the foreign company. Finnish service companies with local business ID will take care of the application process.

Regional Film Commissions offer additional regional incentives up to 15%.

Contacts

Co-production support from the Finnish Film Foundation
<https://www.ses.fi/en/international-activities/international-co-productions/>

Matti Paunio, Head of Production
matti.paunio@ses.fi

Kirsi Hatara, Film Commissioner - Feature Films
kirsi.hatara@ses.fi

Ilkka Mertsola, Film Commissioner - Feature Films
ilkka.mertsola@ses.fi

Tax rebate

<https://www.businessfinland.fi/en/cash-rebate-productionincentive@businessfinland.fi>

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MIDPOINT FEATURE LAUNCH 2025 COMPANY TIME

MIDPOINT INSTITUTE 10 YEARS

The **Company Time** workshop provides **MIDPOINT Feature Launch** producers with essential support in company sustainability and strategic business planning. Over a period of four days, participants will have the opportunity to sharpen their competitive advantages and enhance the viability of their businesses. Feedback rounds and individual mentoring sessions offer direct support to producers, and help them navigate the challenges they face as film professionals in a constantly evolving marketplace.

TUTORS



Juliane Schulze
Strategic Creative Economy
Expert in Business, Finance,
Investment and Sustainability
- Germany



Danijel Hočevár
Producer & CEO, Vertigo -
Slovenia

PARTICIPATING PRODUCERS



Ondřej Lukeš
Beginner's Mind - Czech
Republic



Eva Blondiau
Color of May - Germany
Republic



Michelle Brøndum
Jante Films - UK



Maya Korn
MHK Productions -
UK / Germany



Milica Jokić
Marinis Media - Croatia



Ivana Marinić Kragić
Marinis Media - Croatia



Diana Caravia
Micro Film - Romania



Julie Soffer
Perfilm - Czech Republic



Eliza Cezrazaru
Point Film - Romania

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AGORA TALKS

All AGORA Talks are held in the Central Events Hall of the Music Center of the Municipality of Thessaloniki (Kountouriotou 17 Street, 54625).



In collaboration with the
Municipality of Thessaloniki

SATURDAY, NOVEMBER 1

12.00 - 13.30 AGORA Series Case Study: *The Great Chimera*, European series co-production in action

On the occasion of the new drama series *The Great Chimera*, we engage in a discussion about the challenges and opportunities of co-production financing, resources and expertise exchange, as well as the complexities of international collaborations. The upcoming series, which was filmed in Greece and Italy, is an adaptation of M. Karagatsis' book of the same title, one of the most important Greek novels of the 20th century. The series will premiere on ERT.

Speakers:

Pier Giorgio Bellocchio, Producer - Mompracem
Stelios Cotionis, Producer - Foss Productions
Ferdinand Dohna, Head of Content and Co-production - Beta Film
Maria Kozakou, Program General Manager - Hellenic Broadcasting Corporation (ERT)

Moderation: **Poly Lykourgou**, Film critic - Flix.gr, Nova

SUNDAY, NOVEMBER 2

15.30 - 16.30 AGORA Series Talk: IP - Where do ideas come from?

The session explores how ideas spark, spread, and ultimately drive social change. From producing the hit series *Adolescence* to the impact of gaming storytelling, innovators in the audiovisual and publishing sectors reflect on how intellectual property can fuel dialogue, cultural exchange and new ways of thinking. By examining original IP and adaptations, development, international collaboration and transmedia storytelling, the panel highlights how creators can shape narratives that influence society.

Speakers:

Alisha Hasan, Founder & Chief Innovation Officer - Helsinki Film Lab (Gaming and Transmedia Lab)
Niall Shamma, C.O.O / C.F.O - Warp Films
Niki Théron, Senior Manager International Projects & Film - Frankfurter Buchmesse GmbH
Maria Chiara Ventura, Development Supervisor - Our Films

Moderation: **Iosifina Grivea**, Journalist, 24media.gr

17.00 - 18.30 AGORA Series Talk: Quick fix or long game - Rethinking the film-TV relationship

This discussion wishes to explore how streamers and broadcasters can transition away from past business models to embrace independent film and TV as meaningful, long-term investments to everyone's benefit. The panel brings together industry voices to discuss new frameworks of collaboration, sustainable financing and the massive cultural impact of treating premium content as more than just filler.

Speakers:

Peter Carlton, Senior Executive Producer & Company Director - Warp Films
Maria Kozakou, Program General Manager - Hellenic Broadcasting Corporation (ERT)
Ypatia Kladoucha, Senior Programme Executive - ALPHA TV
Dionyssis Samiotis, Productions General Manager - Tanweer
Kostas Sousoulas, Chief Content Officer - MEGA TV
Faye Tsitsipi, Deputy Director Content Management - COSMOTE TV/ COSMOTE TELEKOM

Moderation: **Nicholas Alavanos**, CEO - Filmiki Productions & Board Member - Greek Producers Association

In partnership with Greek Producers Association (SAPOE)



MONDAY, NOVEMBER 3

15.00 - 16.30 Funders as partners

As filmmakers set out to get their films made, one of the biggest needs is finding the right partners. Come hear from experienced funders who will speak about the best practices and their approach to working with filmmakers - from private investment and individual philanthropy to public and institutional funding. Leave the room with a plan to develop your film's financial model and an understanding of how to work with your funding partners!

Speakers:

Ali Khechen, Film Training Senior Manager & Qumra Industry Senior Manager - Doha Film Institute
Anthony Muir, Senior Executive - Film i Väst
Denitsa Yordanova, Head of UK Global Screen Fund and International Funds - British Film Institute

Moderation: **Caroline von Kühn**, Executive Director - Oxbelly

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**17.00 - 18.30 AGORA Bridge to the North presentation:
Co-production opportunities with Finland**

Bridge to the North welcomes Finland! AGORA's most recent channel of collaboration, brings together the South and the North of Europe, welcoming each year a different guest country from the Baltic and Nordic regions. This initiative is designed to foster co-productions, synergies and cultural exchanges that can enrich the global film landscape. This synergy is made possible through the Festival's collaboration with the Finnish Film Foundation, the Helsinki International Film Festival and the Finnish Film Affair and the support of the Embassy of Finland in Athens and the Finnish Institute at Athens.

Speakers:

Petri Kemppinen, Producer - Good Hand Production
Jaana Puskala, Head of International Department - Finnish Film Foundation

Michail Tsagkarakis, Director of Investments, Cash Rebate - Hellenic Film and Audiovisual Center

Moderation: **Zoe Kandyla**, Head of Development and Production - Hellenic Film and Audiovisual Center



TUESDAY, NOVEMBER 4

15.00 - 16.30 Alternative financing: Unlocking the full financing potential of independent films

Across Europe, mounting pressure on public funds is driving independent film professionals to seek out alternative financing strategies that can help them succeed in a rapidly evolving landscape. Strategic economy expert Juliane Schulze will explore how producers can persuasively attract investors and collaborators to back their vision. This talk, curated by the MIDPOINT Institute, will also invite producer alumni from the Feature Launch program to exchange insights on presenting their projects to both audiences and financiers in ways that strengthen and refine their investment strategies for projects or companies.

Speaker: **Juliane Schulze**, Strategic creative economy expert

In collaboration with the MIDPOINT Institute



**17.00 - 18.30 Innovate. Collaborate. Transform:
Shaping the future of our industry**

This session will delve into the critical role of innovation and collaboration in advancing our industry amidst rapid technological evolution. As new tools redefine production processes, cross-functional teamwork and cooperation become paramount. By pooling expertise and embracing contemporary technologies, we can unlock groundbreaking efficiencies, foster greater creativity and build resilience within our field. We will share valuable insights into how strategic partnerships and cutting-edge tools can optimize

workflows, elevate production quality and empower us to not only adapt to change, but actively shape the industry's future.

Speakers:

Aleksi Hyvärinen, Producer - The Alchemist

Janine Jackowski, Producer - Komplizen Film GmbH

Moderation: **Yorgos Tsourgiannis**, Producer - Horsefly

In collaboration with ACE Producers



WEDNESDAY, NOVEMBER 5

15.00 - 16.30 Do it right: From concept to the festival circuit

You've invested significant money, time and effort to make your film. Now what? You want it seen and admired by audiences, but what's the best way to achieve that? The festival circuit is vast, complex, and can be expensive. You need to know what's best for you and your film. Join us for insights on how a smart festival strategy can bring visibility to your work and potentially help you secure a strong distribution deal.

Speakers:

Arianne Buhl, Film agent, Festival strategist - The Right Ones

Tajana Kosor, Festivals & Acquisitions - Heretic

Dorota Lech, Film curator - Toronto International Film Festival

Moderation: **Pauliina Ståhlberg**, CEO - Helsinki International Film Festival, Love and Anarchy

17.00 - 18.30 Smarter sets: Technology in the service of a greener industry

This talk explores how contemporary technologies, particularly AI, can advance ecological sustainability in film production. As the industry faces growing environmental challenges, AI offers innovative solutions to reduce energy use, minimize waste and streamline workflows. From optimizing set operations to enabling virtual production and data-driven decision-making, these tools help filmmakers assess environmental impact and implement greener practices without compromising creativity. By highlighting real-world examples and forward-thinking strategies, the talk demonstrates how technology can serve not just as a creative aid, but as a catalyst for sustainable filmmaking, empowering the industry to tell stories responsibly, while protecting the planet.

Speakers:

Bassam Alasad, Producer, Cultural organizer, Climate

storytelling and Production consultant - Greener Screen
George Chatzivasileiou, PhD in Philosophy of AI, Author, Documentary director

Emma Doxiadi, Filmmaker, Sustainability coordinator - Everybodies

Moderation: **Thodoris Georgakopoulos**, Writer, Journalist

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DECOMPRESSION ROOM: A SPACE OF WELLBEING AT AGORA

Few people outside the film world understand the immense toll that working in the film industry may have on our health - mental, physical and emotional alike. As part of its ongoing and multifaceted support to film professionals, the AGORA provides a unique service that was inaugurated during TiDF27.

The Decompression Room offers an opportunity for people to relax, gather their thoughts and emotions and/or boost their energy in between meetings, workshops and pitches.

AGORA guests may find refuge in a quiet space, where they can listen to calming music, sounds and meditations or simply just rest their body and mind. The Decompression Room is curated by holistic therapist Elena Christopoulou.

Elena will also host *Keep Calm and Pitch*, a closed session exclusive to participants with a project in the Crossroads Co-production Forum, AGORA Works in Progress and FOCUS Sessions. *Keep Calm and Pitch* is a stress management workshop with easy-to-apply tools that enhance participants' confidence in the representation of their project during the pitching process.

DECOMPRESSION ROOM:

- ★ **Entry** will be on a first come, first served basis.
- ★ **Before entering**, put your phone on silent, with vibration mode deactivated.
- ★ **Please enter and leave** the Decompression Room quietly.
- ★ **Please be mindful and respectful** of other people's time, space, and need for rest and introspection.
- ★ **If you have consumed alcohol**, please refrain from joining the Decompression Room activities.

Elena Christopoulou | Holistic therapist - Greece

After almost two decades in the film criticism and film festival arenas, Elena pivoted towards the holistic health and personal development world, training in various modalities that center on the body-mind-spirit connection. She now supports women leaders to create the impact they desire for the film industry while looking after their own wellbeing. She also offers customised stress management training and workshops to film festivals, institutions and companies.



NOVEMBER 1-7

DECOMPRESSION ROOM

@Cinema Museum, Warehouse A, Port

Opening Hours 10.00 – 19.00

Open to AGORA guests as a space for rest and recuperation, with soothing music and meditations available. Headphones provided by the festival.

NOVEMBER 2-5

INDIVIDUAL SUPPORT MEETINGS

@AGORA Info Desk, Warehouse C, 1st floor

Mini 1:1 support meetings with Elena Christopoulou - upon request

DRAMA INTERNATIONAL SHORT FILM FESTIVAL AWARDED GREEK SHORT FILMS

The AGORA Film Market is hosting the awarded Greek productions from all competition programs of the 48th Drama International Short Film Festival 2025.

■ National Competition Awards

NOI dir. Neritan Zinxhira (Greece)
Golden Dionysus Best Film Award

HE WHO ONCE WAS dir. Kostis Theodosopoulos (Greece)
Best Direction Award "Tonia Marketaki", Drama Queer Award, Best Male Performance Award, Make-up & Hair Styling Award

REQUIEM IN SALT dir. Sylvia Nicolaides, Nicolas Iordanou (Japan, Cyprus)
Documentary Award

DUST TO DUST dir. Dimitris Papathanasis (Greece)
Special Jury Award & Federation of Cinema Clubs of Greece (OKLE) Award

MIKRO SOMA dir. Jon Simvonis (Greece)
Best Script Award

MITCH dir. Gevi Dimitrakopoulou (Greece)
Best Female Performance Award

LAST TROPICS dir. Thanasis Trouboukis (Greece, France)
Best Photography Award, Set Design Award, Best Sound Design Award & "Technical Adequacy" Award By The Association Of Greek Film And Television Technicians

THE WOLVES RETURN dir. Stelios Moraitidis (Greece)
Best Sound Award & Greek Film Critics Association Award

MAGDALENA HAUSEN: FROZEN TIME dir. Yannis Karpouzis (Greece, Germany)
Best Editing Award, "Ioulia Stavridou" Costume Award, Special Mention to Yorgos Frentzos

LUDYAS dir. Akis Polizos (Greece)
Original Music Award

NOTHING AND EVERYTHING dir. Lia Tsalta (Greece)
Special Effects Award

THINGS HIDDEN SINCE THE FOUNDATION OF THE WORLD dir. Kevin Walker, Irene Zahariadis (Greece)
Honorable Mention

CARCASS dir. Makis Sebos (Greece)
Onassis Culture Award

■ National Student Competition Awards

OR HOW TO DISAPPEAR dir. Yorgos Aggelopoulos (Greece)
"Frida Liappa" Best Greek Student Film Award, Best Male Performance Award

LEAVING WAS WHAT SHE DID BEST dir. Vasilis Pantelidis (Greece)
Best Direction Award

AT THE MARKET dir. Kostas Fountas Aloupogiannis (Greece)
Documentary Award

SLEEP dir. Mandis Cos, Jay McNail (Greece)
Best Script Award

TRANSWALKING dir. Efthymia Kotoula (Greece)
Drama Queer Award

THE LIFE CYCLE OF CICADAS dir. Ines Perot (Greece)
Special Mention

LOST GARDENIAS dir. Galatia Lagoutari (Greece)
Sound Design Award

PRELUDE TO A SUPERNOVA dir. Christos Artemiou (Greece)
Set Design Award

VENUS VIDI VICI dir. Roxani Varela (Greece)
Editing Award

LEURESTHES dir. Ioanna Roumelioti (Greece)
"Dinos Katsourides" Photography Award

THE QUIET WEIGHT OF THINGS dir. Dimitra Petmeza (Greece)
Best Male Performance Award

VOLTA dir. Socrates Mousmoulidis (Greece)
Audience Award

■ International Competition Awards

400 CASSETTES dir. Thelyia Petraki (Greece, Germany)
Best Southeastern European Film Award

I'M GLAD YOU'RE DEAD NOW dir. Tawfeek Barhom (Greece, Palestine, France)
"Human Values" Award By the Hellenic Parliament

■ International Short & Green Competition Awards

GREEN dir. Dimitris Iosifidis Xokmetidis (Greece)
Special Jury Award

■ Kiddo Competition Awards

FALL CHRISTMAS dir. Kostas Bakouris (Greece, France, Belgium)
"Dreamers" Best Film Award (Professional Category)

ATLANTIC dir. Alexander Stamatiadis (Greece)
Special Jury Award

DRAMA

AGORA FILMS @ TIFF66

International Competition

BEACHCOMBER

dir. Aristotelis Maragkos, PLANKTON, Blonde, FRENEL, asterisk* (Greece)

AGORA Works in Progress 2023

BEARCAVE

dir. Krysianna B. Papadakis, Stergios Dinopoulos, Pame Ligo Collective, Pucci Productions (Greece, UK)

AGORA Short Film Lab 2023, AGORA Works in Progress 2024

MAYSOON

dir. Nancy Biniadaki, Watchmen Productions, Graal Films, Unafilm (Germany, Greece)

Crossroads Co-production Forum 2018

Meet the Neighbors+ Competition

FANTASY

dir. Kukla, December (Slovenia, North Macedonia)

AGORA Short Film Lab 2021

LIFE IN A BEAT

dir. Amerissa Basta, Soul Productions, Breaking Wave Productions, Ars Digital, Kruf Film, Videia Production, 2 Herons Productions (Greece, Cyprus, Bulgaria, North Macedonia, Montenegro, France)

Crossroads Co-production Forum 2022,

AGORA Works in Progress 2024

SMART7 Competition

MEAT

dir. Dimitris Nakos, Fantasia Ltd, Foss Productions (Greece)

AGORA Works in Progress 2023

Greek Film Festival - First Run

THEY COME OUT OF MARGO

dir. Alexandros Voulgaris (The Boy), Filmiki (Greece)

Crossroads Co-production Forum 2020,

AGORA Works in Progress 2024

PATTY IS SUCH A GIRLY NAME

dir. Giorgos Georgopoulos, Chaotic Good Productions, Faliro House, Blonde (Greece)

AGORA Works in Progress 2024

Survey Expanded: Fragilities

GROWING DOWN

dir. Bálint Dániel Sós, CineSuper (Hungary)

AGORA Works in Progress 2023

I'M HERE, I'M FINE

dir. Emine Emel Balci, Prolog Film, Heimatlos Films (Türkiye, Germany)

AGORA Works in Progress 2022

AGORA

> ekkomed.gr
> filmcommission.gr

GREECE

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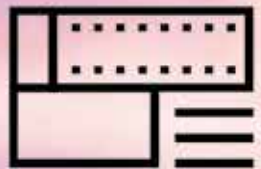
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Methoni Castle, Peloponnese

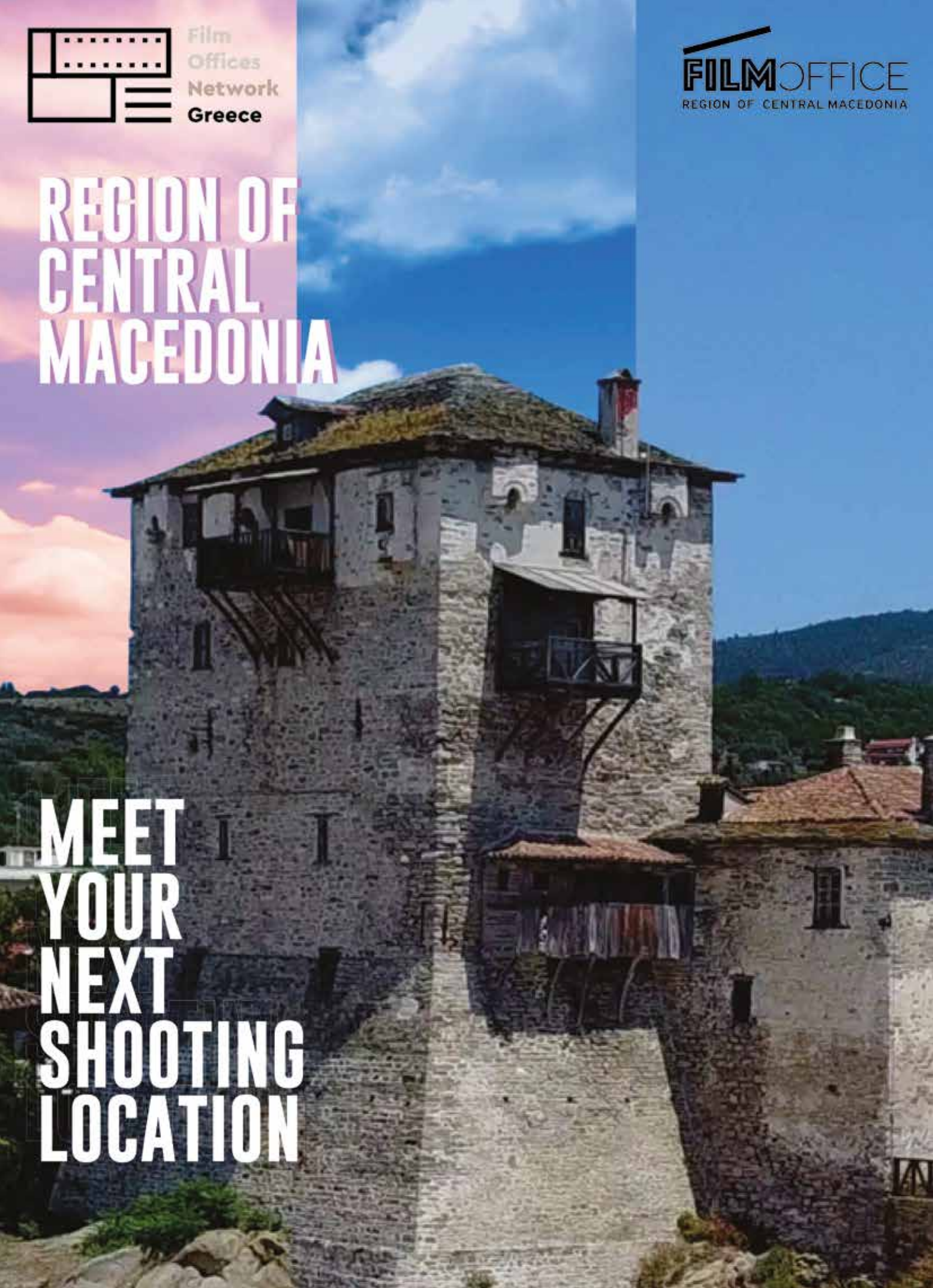


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Για τους δημιουργούς
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