

PITCH
BAL
KAN
'23

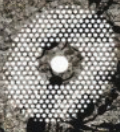


PITCH BALKAN MENTOR

LUCA CABRIOLU

After studying literature and a brief period dedicated to photography, he pursued dramaturgy studies at New York's Neighborhood Playhouse, a renowned school founded by Sandy Maisner. Later he was trained in the field of film production.

Upon his return to Rome in 2004, Luca embarked on co-productions between Italy and France, playing a crucial role as an intermediary between the two countries. In 2010, he assumed the roles of partner and director at Mediterranea Film in Paris. Subsequently, in 2013, in collaboration with Andrea Di Blasio, he co-founded Ombre Rosse Film Production.



INDUSTRY@TALLINN
& BALTIC EVENT

13 - 17 NOV 2023

Time Laps

Ants

ANTS (Feature)

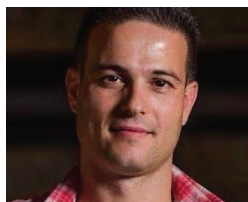
North
Macedonia

Synopsis

After a homophobic police detective and trans woman team up to investigate a murder, they dig into their deepest secrets and life regrets.

Short Bio of the Director

Marjan Gavrilovski is born on October 9, 1983 in Skopje, Macedonia. After attending film school in Sofia, Bulgaria, he directed his first short documentary film *Macedonian Pastorale* (2010), followed by five more short titles: *Homeless* (2010), *Life AfterLife* (2011), *Just an ordinary day* (2012), *Dream It* (2013), and *Elevation 404* (2015). In 2016 he made his first independent feature *Horse Riders* which saw great festival success. *Horse Riders* was officially selected at 40+ film festivals in Europe, the United States and Africa, and Asia. The film won its first best feature award at Fam Fest International Film Festival in North Carolina, USA. *Horse Riders* was also awarded as best film at Yala International Film Festival, Nepal, won the audience award at KinEst Fest in Italy and was screened at a few high schools in Sicily afterward. Marjan's second feature, *Te dua, I swear*, had its international premiere in Italy in 2021. *Ants* is Marjan's third feature.



MARJAN GAVRILOVSKI
DIRECTOR

ANTS



If you spend too much time being someone else, who is going to be you?

Director`s Statement

Ants criticizes those who hide behind their fears and incompetence, dictating how others should live and making decisions because of their societal positions.

Ants is not just a story, but a problem and a solution packed in a film screenplay that should be transformed into a moving picture as an imitation of our illogical reality. The movie would be colorful and saturated to represent the story's vibrance and the characters' mannerisms. The comedy would be filmed in static, medium close-ups, which will help to accent the acting as the primary tool for building a character.

The set design and the costumes will be colorful and in many layers, so they can support the comedy that slowly fades during the story, so along with that fade, the color intensity will also fade toward the end.

The whole atmosphere will be supported by cheerful as an ironical contrast to the absurdity that is going on. The montage will be dynamic, with few slowings down during the scenes where the story unfolds at its emotional peaks.

Contact

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Total Budged
345.000 €

Secured Budget
250.000 €



ROMIR JAKUPI
PRODUCER

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BEYOND THE BORDER

A Film by Ana Otasevic

BEYOND THE BORDER (Documentary)

COUNTRY
SERBIA / FRANCE

Logline

In Kosovo two nations fight for the same land. Is there a way to reconcile? I take a journey to find out.

Synopsis

Strpce and Ferizaj are towns on the foothill of the mountain Sharr, in the southeast of Kosovo. First is a Serbian enclave, the second is a place where Albanians live.

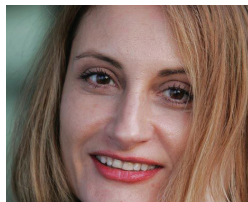
People from these two neighbouring towns speak a different language and pray to a different god. The memories of the Kosovo war in 1999 are vivid. The border set between the two people didn't resolve the conflict.

Twenty years after the war, tensions are rising again.

Beyond the border is a story about two towns sharing the same land but not the same destiny. I search for signs of reconciliation in a place full of antagonisms.

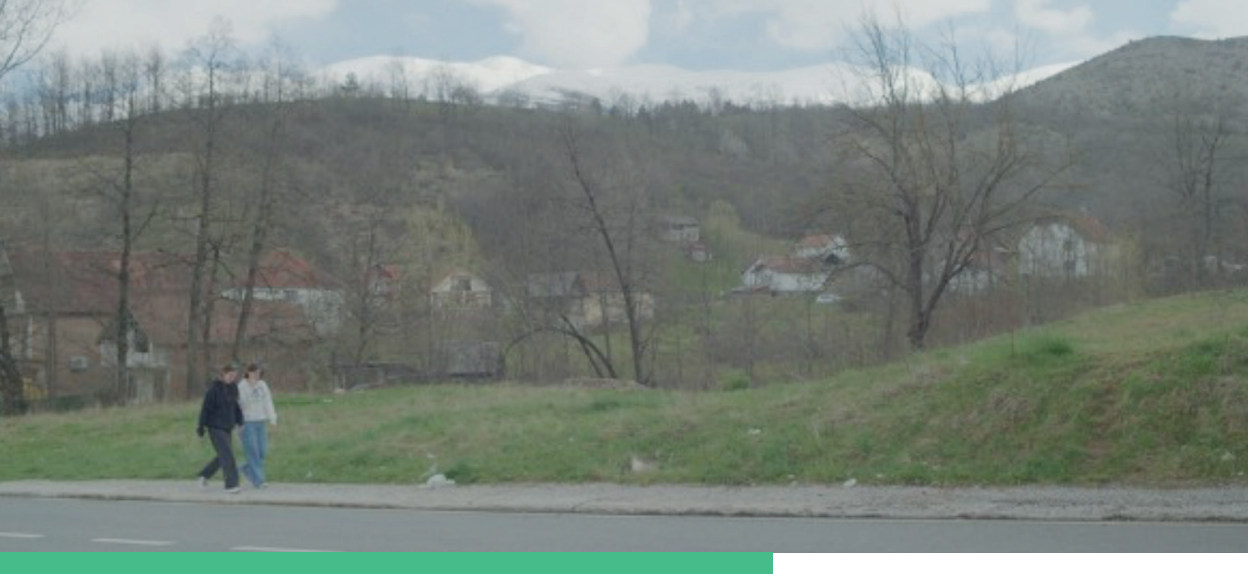
What makes a homeland - the land or its people? And if you were to choose?

Short Bio of the Director



ANA OTASEVIC
DIRECTOR

Ana Otasevic is a documentary filmmaker and producer from Belgrade living in Paris. She has specialized in documentaries with social and political impact. She worked for the BBC World Service and as a correspondent for international media from France. Her first feature documentary, NEDJO'S HOUSE (2016), was shown in festivals in France, Greece and Serbia and was broadcasted on French TV Public Sénat. In 2018, she founded a production company DARMAR FILMS to produce films with a strong personal voice. She writes for the French monthly Le Monde diplomatique. BEYOND THE BORDER is her second feature documentary. A French producer Laura Briand from Les Films d'Ici has recently joined the project. The project has been developed in 2023 European Social Documentary (EsoDoc) training programme.



Director's Statement

The protagonists of the film come from both sides. Our relationship is a fruit of many visits to Kosovo I have conducted in a past few years. Immersive approach allows me to get close to them. I use narration in the film to express intimate reflections on the place and the people I meet. This storytelling method where my voice guides a spectator is also a way to connect the two sides.

The process of working on this film is self-transforming, and often leads to confronting the assumptions about the place and the people living there. I'm interested in the clash between the reality told by the media and the reality that I discover in the process of filming. The film should be a contribution to the process of reconciliation. Confronting the assumptions about the place and the people living there and moving from assumption to an appreciation of the reality is in the core of my approach to documentary.

Total Budget
257.500 €

Secured Budget
48.600 €



LAURA BRIAND
PRODUCER

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BIG IN GAZI BABA

documentary feature in development



BIG IN GAZI BABA (Documentary)

COUNTRY

UK / NORTH MACEDONIA

Logline

In the ethnically divided city of Skopje, 13-year-old Albanian wrestler Sadije juggles complex identities as the sole girl in her club and the only Albanian on the National Macedonian wrestling team.

Synopsis

Sadije (13) is an Albanian wrestler defying conventions as the only girl in an all-boys wrestling club in Gazi Baba, a predominantly Albanian-Muslim neighbourhood in North Macedonia's complex societal landscape. Against the historical backdrop of the nation's little-known 2001 civil war, Sadije's story unfolds. As the youngest of three sisters in a traditional family, she feels pressure to be the breadwinner someday, taking on the otherwise absent role of son at home. This pressure mounts as she grows older. Sadije's isolated world consists only of wrestling, school, and Islam. Unable to speak Macedonian, she grapples with being an Albanian athlete in a predominantly Macedonian country, attempting to bridge the linguistic divide with limited English amongst Macedonian peers. As she navigates puberty, her evolving understanding of sexuality/gender intensifies. Meanwhile, her uncle's suggestion to compete for Kosovo underscores the discrimination she faces within the Macedonian system.

Short Bio of the Director

Pauline Blanchet is an award-winning film director and producer whose work examines sports, nationalism, and identity. Her first short documentary 'Zuckerberg You Owe/Own Me' has been recognised at international levels. She has been part of emerging talent programmes at CPH:DOX, Sheffield Doc Fest, Ateliers Médicis, Future of Film, was a scholarship recipient for the Sundance Co//ab Documentary Course, and has pitched in Dok Leipzig's Short 'n' Sweet. More recently, she has started working in XR storytelling addressing environmental issues, notably in the Arctic, in partnership with New Images Festival and Garage Stories. Her filmmaking has also been mirrored in her academic work, with a focus on collaborative filmmaking for research and was part of the Open City's Multisensory Experimental Filmmaking Cohort. Academically, Pauline holds a BA Hons in Linguistics and Development Studies from SOAS, an MA in Urban History & Culture from ULIP with distinction, and is currently pursuing a PhD at the School of Advanced Study.



PAULINE BLANCHET
DIRECTOR

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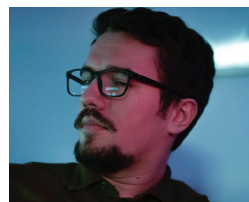
Director's Statement

Driven by a profound fascination with the narrative potential of sports to transcend mere competition and delve into broader societal issues, my interest lies in exploring how sports narratives can become a prism through which we understand a nation's ambitions, goals, and social and political situations. I aim to undertake a compelling exploration of Sadije's story within the evolving landscape of North Macedonia. I believe that Sadije's coming of age story will resonate with a wide audience who will be able to find points they can relate to as Sadije goes on this quest of positioning herself in society, all whilst going through the gruelling years of puberty.

I am uniquely positioned to tell Sadije's story due to my established rapport with her and the trust we've built of close interaction as well as having a talented local team - including cinematographer Fejmi Daut (Honeyland, 2019). These relationships have allowed me to capture intimate moments that convey her struggles and triumphs with authenticity. My previous work, which has delved into the intersection of sports, identity, and societal biases, has honed my sensitivity to the nuanced challenges faced by individuals like Sadije, who navigate complex cultural and social environments. Beyond film production, sustainability for Sadije during and after the filming is a cornerstone, with tangible support provided through local and international women-led organisations, addressing her needs from athletic gear to daily nutrition and mental health support throughout.

Total Budget
296.864 €

Secured Budget
19.000 €



AVDI THAÇI
PRODUCER

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ROMIR JAKUPI
PRODUCER

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IDLING / DRIVIN

COUNTRY
BULGARIA

IDLING / DRIVIN (Feature)

Logline

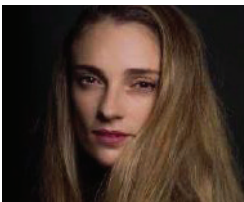
Frank Remley just can't get it started. When the young man gets stranded in a car by a city highway, a strange figure appears, ready to help him. Strange events start happening and Frank finds himself in an absurd series of adventures and misfits. Is he going to fix his car and live according to the instructions, or he will find his own way to the exit? With hints of Dante, Haruki Murakami, Aki Kaurismäki, Charles Dickens and Roy Andersson, *Idling*, is a delightfully bittersweet absurdist comedy about learning to take the wheel of life and drive into the unknown and unpredictable fragility and beauty of living.

Synopsis

Frank Remley's car engine just won't start. Stuck near a highway, Remley meets a mysterious stranger dressed as a canary, who invites him to a giant parking infrastructure to repair his car. The crazy stranger (Barry the canary) acts as if he cares for Frank's wellbeing and talks to him in a distracted philosophical way. Remley follows the stranger reluctantly and soon he discovers that this is not a regular parking. In the seven storeys of the parking lot, Remley crosses paths with different strangers such as a man who drives a toy car, sex-obsessed teenagers, a loner, a family couple playing table tennis, a man who lives in the trunk of his car singing 'Crash Test Dummies' songs, a punk sculptor with a statue on the roof of her car etc.

Short Bio of the Director

Lyubomira Vasileva Stoyanova (Piperova) is a Bulgarian director/producer working in international projects such as: "Flesh" 90 min., drama, co-producer Samsara, supported by National Film Center "Self-Portrait" (Bauk) directed by Goran Radovanović, co-production: Serbia, Bulgaria, with the support of the National Film Center Bulgaria and Serbia, in post-production Animation film "Eli, Bimzal and the Water of Life", directed by Angel Manov, supported by NFC Bulgaria.



LUBOMIRA STOYANOVA
DIRECTOR

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Director`s Statement

Winter. A cityscape that could be in any city in the world. A young man, Frank Remley, cannot start his car. It is already night, he is obviously late for something, and it is freezing cold. The wheels spin. The car drifts but does not move. Thus begins the film "Idling". Everything goes wrong after this opening scene. A peculiar character appears, calling himself "Cardinal Barry", dressed in strange red clothes. He offers his help, gets behind the wheel, and the car starts. The moment Frank sits in the driver's seat, the car stops again.

Frank's only relief comes from the philosophizing and moralizing Cardinal Barry, who miraculously appears from a parking lot not far. From this point on, the plot becomes chaotic. The story was inspired by Dante's "Purgatory" (the parking lot has seven levels), Kafka's "The Trial" (a rather absurd scene between Frank and the parking lot controller seems like it could have been an out take from Kafka), and by "the lost souls" from the films of Aki Kaurismaki and Roy Andersson. Frank is a loser. He goes into the parking lot, and he gets lost. He goes in to fix his car, but it soon becomes clear that it's Frank who has broken down and needs repairs. Cardinal Barry appears like a suspect but well-intentioned guru, who dispenses another piece of advice and spits out clichéd wisdom like a "life coach," then disappears again and again. His benevolence is always followed by even more chaos for Frank. We don't learn much about Frank Remley until the end of the film.

Contact

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Total Budget

1.610.775 €

Secured Budget

590.775 €



NIKOLAY MUTAFCHIEV
PRODUCER



FROM HELL TO THE MOON

FROM HELL TO MOON (Feature Documentary)

COUNTRY
SLOVENIA

Logline

War is not the solution.

Synopsis

Boris Nemec, son of Franc Nemec, narrates his father's story, a story straight from hell.

In 1943, Franc Nemec, a Liberation Front connection for Šempeter near Gorica, Slovenia gets betrayed by a fellow villager and taken by the Gestapo to Nordhausen. He dies on April 4th 1945, six days before witnessing freedom, killed by British bombs.

What exactly happened on 3 and 4 April, remains a mystery and is currently being studied by German and British scholars. The study hasn't been published so far.

In the US battle to conquer the Moon, Von Braun became from war crime engineer into American hero, his V2 rocket was born in hell and ultimately served to land on the Moon
epilogue

War is an arms suppliers' festival.

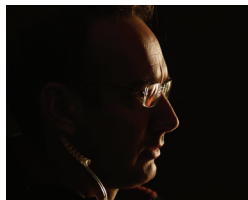
This film is our call for peace. We want to be seen and heard, hence this film, backed by facts from the past, for a true freedom, kinship and brotherhood of the people of the future.

Short Bio of the Director

Jurij Gruden is a film director, graduated from the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. Jurij wrote scripts and directed several documentary films.

His last feature documentary SPARKS IN TIME won Grand prix award at the History film festival in Rijeka, Croatia in 2022 and he was also awarded as best director.

The documentary received a Special Jury Award at the Festival of Slovenian Film in 2021.



JURIJ GRUDEN
DIRECTOR

Director`s Statement

From tunnels underneath the Harz Mountains, where camp inmates assembled Nazi V2 rockets in hellish conditions, Werner Von Braun's path continued across the American NASA to the surface of the Moon. The long and bloody road to the Moon.

In the film, I will pay tribute to a fellow countryman, the recently deceased writer Boris Pahor, and in particular his Necropolis, the world's central literary work describing the terror in the camps.

Graphic animation of the maps will provide a geographical overview and a better understanding of the places, cities, landscapes where the crimes took place.

Behind the scenes are concrete people with interesting fates. One of them is Werner Von Braun. A special chapter in the film will be devoted to Operation Paperclip, when the US government smuggled more than 1,500 Nazis onto its soil to be used in its strategic plans.

When the Berlin Wall came down, the phrase "No more walls and no more wars" was very popular. The film ends with footage of wars being fought around the world today.

Contact

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Total Budget

180.180 €

Secured Budget

80.000 €



TANJA GRUDEN
PRODUCER



GOOD PARENTS (Feature)

COUNTRY
BULGARIA

Logline

A Bulgarian woman, Sophia, goes through a heavy drama while divorcing her husband in Norway, who reports her to the child social welfare service Barnevernet, who place their kids in foster families. She's forced to restrain her hypersensitive personality in order to fit in a foreign society and win back her kids.

Synopsis

Sophia, an artistic Bulgarian, is going through a divorce with her husband Rune in Norway, because he can't stand her hypersensitivity. The court rules that the kids spend equal time with both parents. Sophia is more affectionate and the kids, refuse to spend time with their father. Embittered, he reports the mother to Barnevernet. The social services start evaluating the family. One morning, they enter the home, with police, take the children and put them in foster families. Sophia is faced with the dilemma of how to act to win her kids back. She undergoes a series of obstacles and internal conflicts in a painful effort to change. Then she gets a new lawyer.

Short Bio of the Director



KUTSY VAPTSAROV
DIRECTOR

KUTSY VAPTSAROV is a Bulgarian film director, born in 1963. In 2008 he directed "WELCOME TO EARTH", 26 min - winner - "best short", Philadelphia Independent Film Festival 2008, USA. He has also directed: 2009 - "Immortality in Ancient Egypt" - 26 min., Documentary, 2007 - "Prayer" - 6 min, 2006 - "God Takes Care of Everyone" - 26 min. He has a great experience as TV producer, bringing to the screen big international formats.



Director`s Statement

A poetic film...

What motivated me to want to make this film? The story is based on the real fate of a Bulgarian woman in Norway, and her encounter with the child welfare agency Bernevernet. Many of our fellow compatriots in European countries have experienced similar cases and fates, so we believe this is a subject that's worth paying attention to. Under no circumstance is this a film directed against the child welfare service, as it is beneficial for the children in need of help. I want this to be a film about passion and sensitivity, the emotional rollercoaster of this artistic soul, and the journey of transformation she undergoes in order to win her kids back. I imagine a chamber, psychological film, which lets the viewer dive into the inner world of our main character, Sophia. The camera and action are wholly focused on her, her actions, decisions and experiences. We're completely tuned in to the emotions she's forced to go through when confronted with the reality of losing her children.

Contact

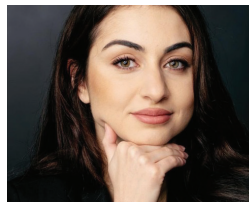
superart@abv.bg

Total Budget

455.382 €

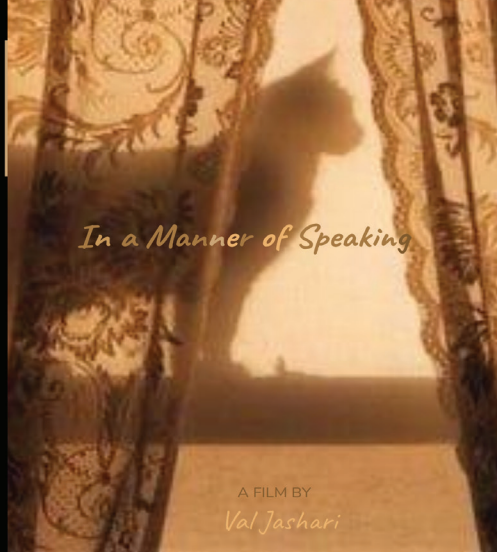
Secured Budget

278.306 €



RALITZA OGNANOVA
PRODUCER

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IN A MANNER OF SPEAKING (Feature)

COUNTRY
KOSOVO

Logline

ZEKA, a criminal wanted for murder in the United States of America, has escaped to Pristina, where he manages a bar known for violent disturbances. His external world is clouded when the past follows him in Kosovo, while internally he finds himself in conflict with the arrival of a new girl in the building, whose apartment ends up becoming his only shelter.

Synopsis

ZEKA, (34), is wanted for murder in the USA. He manages a local bar in Prishtina with his friends with whom they often reminisce about their days in New York. The boys communicate with each other mostly in English trying to preserve what little bit of their American identity they can. They long for the life they left behind, remembering everything with nostalgia, even the time they spent in prison. Zeka's world begins to twist when VLORA (20s), a strange girl moves next door to him and he becomes increasingly curious about her. Everything spins out of Zeka's control when US and Kosovo sign an extradition agreement. Kosovo police raid Zeka's bar arresting and wounding some of his friends. As the police comes to his apartment, Zeka jumps to the neighbor's balcony and enters the apartment where Vlora lives.

Short Bio of the Director

Mjellma Istrefi is a director, scriptwriter and producer from Kosovo. She has a lot of set experience on; films (producer, director, production manager & 1st AD), music videos (director), advertisements (director, 1st AD, production manager). When Mjellma is not working in films, she is composing/writing songs which she also sings.



VAL JASHARI
DIRECTOR

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Director's Statement

When I was 18 years old, I left California and moved to New York. To Bronx, New York. During this period of my life I was exposed to a completely different world. I was surrounded by people who by most were considered bad, they were criminals. In time I learned that this group operated through a specific code. The street code, in which reputation and honor were the most important. They mostly lived day to day, they wanted to get things fast and enjoy them well. They risked a lot for very little. They didn't have any grand ambitions although they spoke in very grandiose ways. I was fascinated by their logic, by their mentality. By the sheer chaos that was their life. By their ability to overcome even the most tragic things with humor. When a person of such background accepts you as one of their own, brings you into their circle, they do everything in their power to protect you and help you. This made me think a lot about the issue of morals.

Is one bad if he is very good to some? Years later I came to Pristina and met some of the same group who either fled America or were deported. In particular I met a young man who was falsely accused of murder and had to flee and change his entire identity. Hence the inspiration.

To see this group of people ten years ago in Prishtina was something extraordinary for me.

They hung out at a specific bar, they mostly spoke English, they spent their time reminiscing about their experiences in the United States. To me it was a sort of reverse immigration. They just didn't seem to fit in. I remember thinking I wish I had a camera to record them, that's how unusual they were.

Total Budget

435.000 €

Secured Budget

178.300 €



MJELLMË ISTREFI
PRODUCER

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Jar of Time



JAR OF TIME (Documentary)

COUNTRY
BULGARIA

Logline

"Jar of Time" follows a year in the life of Ayshe, Jemal and the last herd of cows. The daily anxieties and relationship of the couple intertwine with their nomadic lifestyle in the rhythm of the changing seasons in the Rhodope mountain in Bulgaria.

Synopsis

Ayshe (52) and Jemal (57) are Bulgarian muslims ("pomaks"), who live modestly, taking care of a herd of cows near the Shiroka Polyana dam in Rhodope mountain in Bulgaria. The summer months are full of hard work and the two support themselves by selling the dairy products they produce.

With the onset of autumn, Ayshe and Jemal prepare winter supplies by slaughtering some of their calves and cows. They are preparing to return to the village of Birkova, where they spend the winter months. The two, together with their cows and horse make the journey there on foot. During the difficult winter, Ayshe and Jemal live off their supplies and they get the chance to meet their family, who spends the summers working in agricultural farms in France. Spring brings new hope, both for Ayshe and Jemal and for the herd.

Short Bio of the Director



NEVENA SEMOVA
DIRECTOR

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Nevena Semova is an independent producer and director based between Bulgaria and Estonia. Her directorial debut "1000" had its world premiere at the Tallinn Black Nights Film Festival in November 2023, while her previous projects as producer have been presented at festivals like Clermont-Ferrand, FEST, Wild Dogs, In the Palace and Uşak Film Festival. Notable awards include: "Hunger" - Best Student Film at the EDIFF 2022 (UK), "Unfamiliars" - Best Actress at Lulea Festival 2023, "Imposer" - Best Baltic Music Video at Riga IFF 2023.

Nevena received a Young Producer award (Golden Femi Festival 2023), Baltic MEDIA Producers Award (Baltic Pitching Forum 2022) and a selection to New Producers Room at Cannes Film Festival 2023.



Director`s Statement

“Jar of Time” breaks the classical framework of documentary cinema and tells an intimate story in a poetic way without many words. In order to achieve an authentic and impactful visual identity, we intend to use a filmic language that is stylized and reminiscent of a feature film, staying true to its mission of presenting a real story.

Wide shots and drone shots that reveal the magic of the Western Rhodopes are combined with close-ups and details that build the image of the main characters Ayshe and Jemal and reveal nuances in their daily lives and relationship. The camera remains invisible, a witness to life, and the story is revealed to the viewer in a subtle and non-literal way, without “talking head” shots. In order to achieve maximum natural behavior from Ayshe and Jemal, we plan to use long focus lenses that will give us distance from the characters.

The change of seasons is presented through the prism of changing nature, using visual effects and time-lapse techniques, and each season brings its own color scheme. And while the natural shots are total and fluid, the camera is handheld in the scenes between Ayshe and Jemal, which allows for their emotions to develop in the breathing shots. The editing style will rely on slow rhythm and smooth transition of frames, which further enhances the sense of visual aesthetics.

The aim is to look for the identity of each season in the soundscape. Special focus is placed on the sounds of nature, which are interwoven to the point of musicality and rhythm.

Total Budget

60.000 €

Secured Budget

30.000 €



MY HAPPY FAMILY (Feature)

COUNTRY
TÜRKİYE

Logline

An 11-year-old boy secretly sets out to make a movie by capturing rare moments of joy in his abusive family as part of a school project to impress the girl he loves.

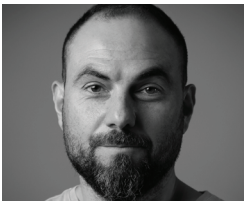
Synopsis

11 year old AZAT, gets often bullied for being fat, is secretly in love with Demet which convinces him to attend a filmmaking class. Despite his attempts, Azat cannot convince his mother BEREN (40), who physically and psychologically abuses him. So he forges his mother's signature and enters the class. The requirement: shoot "a happy family" film. Azat has no one else to call 'my family' but his grandfather BAHADIR (70). As Azat attempts to secretly shoot the film, the grandfather is hospitalized and AZAT calls his estranges aunt MELIKE (37). With her arrival, the family conflict deepens.

Azat buys a spy camera to capture his family's happy moments, just to uncover dark and painful truths of his family.

While other students present their happy family films, Azat shocks the class with a video of his mother beating him up.

Short Bio of the Director



ALKIM ÖZMEN
DIRECTOR

Born in 1979, Alkim Özmen is a filmmaker based in Istanbul. He has directed three documentaries and five short films. His short films "Story of a Job Interview" and "In Search of Dad One Night" were screened in many national & international festivals and received awards. He has also directed commercials. In addition to directing, he has also participated in the production of over a hundred episodes of TV series and fourteen feature films as an assistant director. One of these films is "Once Upon a Time in Anatolia" which was awarded the Grand Prix by the Jury in Cannes Film Festival in 2011. He has lectured at the film and television departments of several universities in Istanbul. He is an alumnus of Berlinale Talents and has participated in script development workshops such as Meditalents and Sources2.



Director's Statement

My motivation to make this film is to explore the inner world of a child who is being abused by his family. I seek ways of capturing visual representations of loneliness, desperation and confusion stemming from the entanglement of love and abuse, from a child's perspective.

What would be the emotional and behavioral imprints of abuse in their world? Transitioning from childhood to adolescence, Azat grapples with discovering his own identity in a family weighed down by their past. Azat's mother Beren is resorting to violence against her son, born of a marriage in young age, just to escape her father's violence and continues to struggle to come to terms with her mother's suicide.

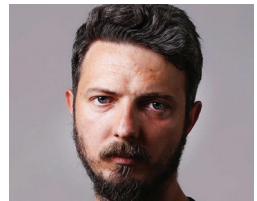
Finally, my aim is to convey the story and the emotions it evokes in a manner that resonates with the audience and is convincing to them. So, I aim to portray the complexity, depth, and richness of Azat's world by employing realistic performances and deploying a handheld camera to follow him throughout the film.

Total Budget

576.689 €

Secured Budget

58.500 €



SAMET HAMİŞ
PRODUCER

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NORA'S MUSIC HOUSE

a feature
film in
development
MOODBOARD
by Ilina
Perianova

NORA'S MUSIC HOUSE (Feature)

COUNTRY
BULGARIA

Logline

One life-changing day for Nora, a teenager whose gift is to perceive the world through sound. After a fight with both her brother and mother, a Balkan folk singer, she runs away from home to face the sometimes harsh reality.

Synopsis

"Nora's Music House" is a coming of age musical drama. Set on an intense spring day in 1999, Nora (17), with the unique gift of hearing and seeing the world around her with the colors of rhythm and sound dreams of becoming an electronic DJ. Secretly selling marijuana cigarettes to earn extra money. She never leaves home without her recorder, on which she records every sound that inspires her. Her mother Reni (37) a pop folk singer with a fading career, is invited to sing at a pop folk club and Nora has to accompany her. As Nora gets invited to play her music in a techno club the same evening and tells this to Reni, a heated argument follows, Nora runs from home and the events spiral down. At dawn she gets to have her concert at the ORPHEUS. A melancholic electronic music concert.

Short Bio of the Director

Ilina Perianova in an award winning director/screenwriter from Bulgaria. She holds an MA in "Fiction Film Directing" from Baltic Film and Media School in Estonia. Her BA is in theatre acting and directing, which she has studied in Bulgaria - NBU, France, Denmark. She is developing her first feature film "Nora's music House" and is in postproduction of a documentary- "Rescuers: documentary". She is head of programming for the Rhodope International Film Festival since 2023. She is founder of female led production company UgaBuga Art.



ILINA PERIANOVA
DIRECTOR



Director's Statement

"Nora's Music House is a techno-musical; a coming-of-age drama about a teenage girl who has a unique gift for music and sound. It takes place an intense about 30 hours in 1999 in Sofia, Bulgaria. Nora's interactions with herself, her family, her friends, and her first sexual partner are at the heart of the story. The focus is on the mother-daughter relationship and how it influences a young girl's coming of age. Music plays a central role in Nora and her family's emotional journey and growth. Music is also used as a dramaturgical approach to tell the story of Nora's worldview, but also of Bulgaria in the late nineties. Much emphasis is placed on the contrasting presentation of two different musical genres: techno and pop folk.

The film will present an important transitional period in Bulgarian history, focusing on various key elements, including the mafia, skinheads, pop folk and especially the electronic music scene. In 1999, much of humanity was awaiting the coming of the Apocalypse and the collapse of all technology. The dramaturgy of the film uses many details that will send the viewer back to that time: a phone booth, a pager, tamagotchi, the inflation of the Bulgarian lev. In this way, we strive to create an authentic environment.

It is important to present this history now because this period is crucial in shaping the present. At that time, children were growing up with more freedom. The use of telephones and the internet was much more limited, and making real social contacts was easier. But the lack of understanding of the other and racism have been a fundamental part of Bulgarian society since then. Nora's story is still relevant as a modern girl faces the same difficulties in her coming of age process now.

Total Budget

866.015 €

Secured Budget

95.226 €



MILA VOINIKOVA
PRODUCER

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OUR SCHOOLS (Documentary)

COUNTRY
SLOVENIA

Logline

The documentary presents the background of immigration and the challenges of integration for the children from Kosovo into the Slovenian school system.

Synopsis

Immigrants from Kosovo are a rapidly growing immigrant community in Slovenia, especially in the last years of the economic boom, when the demand for labor has grown. Sometimes only men migrated, but today both women and their children come with them. It is the latter who find it difficult to adopt as they have the most problems in integrating into the Slovenian school system and at the same time into the new social environment. In many places, religious, cultural and linguistic differences have turned into open Albanophobia.

Short Bio of the Director

Actor, director, TV host and journalist Toni Cahunek mostly works in Slovenia, where he finished theater acting studies on AGRFT and made M.Sc. in political science.

After hosting a juvenile TV show and acting in the renewed movie *Tu pa tam* he started to work on RTV Slovenija. During the last decade he hosted numerous TV shows and events. Currently he works as a journalist on Slovenian national TV but most of the time he focuses on documentary movies with his production Eustahije Film. Since 2011 he created several TV documentaries in which he takes roles of writer, narrator, editor and director, in 2024 he will present his new documentary *Our Schools* about integration of children from Kosovo to the slovenian school system.



TONI CAHUNEK
DIRECTOR

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Director's Statement

The creation of the film was prompted by Albanophobia, which appeared in Slovenian society as a result of migrations from Kosovo. Many parents, teachers or principals in Slovenia do not have any knowledge about the history of Kosovo, the characteristics of the Kosovo school system or the reasons for migrations. The changes in my hometown, at my elementary school, where my sister works, encouraged me to create the film. She is working on integration of children from Kosovo for years, so she could find individuals that we accompanied throughout the school year and also during the visit to their former schools in Kosovo.

Upon arrival in Slovenia, children from Kosovo often struggle with fears related to acceptance among their new classmates and friends and it is easier for them to integrate into groups with other immigrants. We follow some of the protagonists as they visit their former schools, relatives or teachers in Kosovo, which sheds light on the reasons for migrations and their experiences upon arrival in Slovenia. At the same time, we get to know the turbulent history of establishing education system in Kosovo, where even today they face social, economic and political problems that encourage emigration.

Slovenian school system also has a lot of challenges for a more successful response to the large number of children from Kosovo. Knowing the background of migrations and the school system of the country of origin helps to create programs, projects and guidelines for a more effective and pleasant experience of integrating children from Kosovo into the Slovenian school system.

Total Budget

100.000 €

Secured Budget

31.000 €

JURE VIZJAK
PRODUCER



The consequences of freedom

A film by Lorin Terezi

THE CONSEQUENCES OF FREEDOM

(Feature)

COUNTRY
ALBANIA

Synopsis

During isolated Albania's transition from communism, a family of five is murdered by two brothers in what is classified as a robbery. At least this is what was reported on the news in the early 1990s. After his older brother, Mark, migrates to Greece, young Gjon crafts the traditional Albanian plis (fez caps), helped by his sister, Agia, standing together, selling their wares at the edge of a busy motorway. Their luck changes when they meet a trader, Mario, who wants to enter into business with the duo. In the dead of night, the two brothers murder the trader and his family in cold blood. The communist code of justice sentences them both to death. With dignity, Gjon and Mark accept the verdict of capital punishment, believing this to be their only chance of salvation to keep their sister's honour and to give meaning to their own self-destruction.

Short Bio of the Director

Actor, director, TV host and journalist Toni Cahunek mostly works in Slovenia, where he finished theater acting studies on AGRFT and made M.Sc. in political science.

After hosting a juvenile TV show and acting in the renewed movie Tu pa tam he started to work on RTV Slovenija. During the last decade he hosted numerous TV shows and events. Currently he works as a journalist on Slovenian national TV but most of the time he focuses on documentary movies with his production Eustahije Film. Since 2011 he created several TV documentaries in which he takes roles of writer, narrator, editor and director, in 2024 he will present his new documentary Our Schools about integration of children from Kosovo to the slovenian school system.



LORIN TEREZI
DIRECTOR

lorinterezi@hotmail.com



Director's Statement

When I was a child growing up in the Eastern European nation Albania, an event left a deep mark on me. In May, 1992, a family of five was murdered. The event shook public opinion in a country which had just emerged from a half century of intense communist dictatorship. During the communist era, a crime like this was unimaginable. Albanians had to adjust to a new, grim reality. Years later, I came upon a story by a beloved Albanian writer (author Teodor Keko), who'd written that the two young brothers had committed these murders in order to save what they believed to be their family honor. The brothers were sentenced to death by hanging. Their bodies remained on the gallows for twenty four hours as an example to all. This was the last death sentence carried out in Albania.

The Consequences of Freedom is a tragedy. My lead characters murderers who die for a primitive and archaic cause that has no value, belonging to a time that has become rotten. Our protagonist, Gjon, has lived between two extreme societal models, represented by none, unable to become either. The tragic irony of this true story preceded a long transition period that continues to haunt Albanians, thirty years on.

Contact

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Total Budget

585.000 €

Secured Budget

305.000 €



FLORENC PAPAS
PRODUCER



THE GENERAL AND THE BUTTERFLY

(Feature)

COUNTRY

NORTH MACEDONIA

Logline

The General and the Butterfly is a WWI film based on a true story. A rare butterfly connects a German General and a French Major in the middle of the Balkans, two men from opposing forces, in search for a cure for malaria...

Synopsis

* The film is based on a true story from the First World War.

* The action takes place in 1918, in the shores of Ohrid Lake and mountain Galichica on the territory of nowadays border between Macedonia and Albania, back then frontline between German and French armies.

A German General, military doctor and butterfly specialist, dreams of filling the void in his collection of butterflies. The missing butterfly, according to assumptions, could only live on Mount Galichica in Macedonia. The war is raging, but malaria is deadlier than bullets. He is recruited to a team of doctors to deal with the disease. He is sent to Ohrid, only ten kilometers from the place where his dream butterfly might live. Secretly, the General climbs Galichica. He sees the unique butterfly on the barbed wire that demarks the French-German frontline. He goes after the butterfly that flies over to the French side and catches it, but he is captured too!

Short Bio of the Director



ANTONIO MITRIKESKI
DIRECTOR

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Antonio Mitrikeski is born in Skopje in 1961. He graduated from the State School of Theatre, Film and Television in Lodz, Poland in 1987, at the department of film directing.

He is the author of two television dramas IS SOMEONE THERE and THE CHEAT AND THE INNKEEPER. THE LOVE OF KOCO TOPENCAROV was his debut film in 1991. In 1997, he directed the long length movie ACROSS THE LAKE in Macedonian-Polish production, followed by the feature LIKE A BAD DREAM in 2003, and seven documentaries between 2011 and 2012. In 2014, he co-wrote, directed and produced the feature CHILDREN OF THE SUN, premiere in Raindance Film Festival. He then served as head of VARDAR Film and founded the film production and distribution company, "Horizon Film". He is Professor at the Faculty of Dramatic Arts in Skopje and works as a visiting professor at other universities.

Director's Statement

Total Budget

1.500.000 €

Secured

390.000 €

I'm always trying to capture the drama of the man in the Balkans, his tormented life in which at times he is a participant, an observer or a voluntary sacrifice. Why a movie about "The General and the Butterfly"?

The novel "The General and the Butterfly" by academic Luan Starova (MANU, 2020, 750 p.), according to which the homonymous film would be shot, and the script of Venko Andonovski create a solid dramaturgical basis for a successful film work. In search of a subject based on facts, I chose this novel because it is an encyclopedia of humanity, a project of peace, in which the ideas and conceptions characteristic of the time (World War I), are subtly, in an unimposing yet convincing manner, connected to current situations in the world. The universality of the film is its message of peace, conveyed through the friendship between a Frenchman and a German on a World War I front on the territory of Macedonia and Albania.

The film depicts a real event from 1918. The story rests on a metaphor shown through the character of the German scientist Fritz Dagmar, who stays in Macedonia in search of a cure for malaria and a rare specimen of the queen butterfly that can only be found on Mount Galichica in Macedonia.

The dramaturgy will develop through a gradation of the conflict between the characters, from enmity, mistrust, and disrespect to trust and friendship in the name of a universal good.



VLADIMIR STOJCEVSKI
PRODUCER

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Documentary film by Nikola Vukcevic

THE SAMPLE

RETURN OF JANKO NILOVIC

THE SAMPLE, RETURN OF JANKO NILOVIC (Documentary)

COUNTRY
MONTENEGRO

Logline

A famous retired musician accepts an invitation to hold a concert that could be his last one. In search of the best sample of himself, this acclaimed artist will begin a journey, facing the danger of losing everything, even his life.

Synopsis

At 83, Grammy Award Winner, acclaimed French musician Janko Nilović, of Montenegrin heritage (but born in Istanbul), accepts an invitation to hold a concert in his homeland for the first time. In his quest for self-discovery, he embarks on a transformative journey from Paris to Istanbul and Montenegro, revisiting his youth and facing the risk of losing it all.

Short Bio of the Director

Film director and theatre director, university professor of FTV directing and Head of dept. FILM AND MEDIA at the University of MNE; National Delegate of the Assembly of Assoc. of European Film Directors (FERA), President of the Festival Council of Montenegro Int. Film Festival (2020-22), Member of the Film Committee of the Montenegrin Academy of Arts and Sciences (CANU), and PHD in Filmology and Alumnus of the prestigious The International Visitor Leadership Program (IVLP) US Dept. Of State. For seven seasons he was the artistic director of the City Theater in Podgorica (Montenegro capital) and Vice-President of Council of national broadcast Radio television of Montenegro (2014-17).



NIKOLA VUKCEVIC
DIRECTOR

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Director's Statement

How to portray the magnitude of a figure globally acclaimed, laden with accolades and a vast following, who, in later years, seeks validation from a humble Montenegrin village?

How to introduce a hero, facing age and cancer, determined to orchestrate his inaugural concert in the land of his forebears, potentially marking his swan song?

How to chart the odyssey of a man at life's twilight, voyaging through the lanes of his youth en route to a concert, with Istanbul as an emblematic milestone?

How to address distant kinsfolk in a Montenegrin hamlet, convincing them that, despite all, Janko lacks one crucial thing - a serene connection with his ancestry and his father's homeland?

These are the profound questions at the heart of this documentary, endeavoring to offer an emotionally charged response about a remarkable man willing to wager the remainder of his life for a sliver of serenity, a pursuit that remains elusive to most, and perhaps even to Janko himself.

Total Budget

165.000 €

Secured

75.000 €

UNDER the JUDAS TREE

Based on the novella "The Judas Tree" by *Michalis Makropoulos*

UNDER THE JUDAS TREE (Feature)

COUNTRY
GREECE

Logline

In a remote village near the Greek-Albanian borders, an exiled father becomes obsessed with a young woman's murder.

Synopsis

Elias, a middle-aged father, arrives in his home village in Delvinaki, near the Greek-Albanian borders, after leaving behind his life in Athens. He reacquaints himself with his old friend and local police officer Kostas, and his wife Vito. At his childhood home, Elias tries to call his daughter in Athens - but she is distant, not understanding why her father left. Drunk, Elias heads to one of his old spots near the village: the giant pit in the earth. There, he sees the naked, bloodied body of a young dead woman at the bottom of the pit.

The police have no idea who she is. During the next days, Elias notices eerie footprints and bloodstains following him about. After noticing Gianogassis, an elder hunter of the village and Nasios, a young man, acting suspiciously by the roadside, the dead girl appears to Elias in his bedroom, staring at him silently, as though asking him for something.

Short Bio of the Director

Christos is a film director based in Athens, Greece. An avid film buff as a child, he went on to study directing and cinematography in Athens, entering the film business before even completing his studies. He has worked as an assistant director with some of the most prominent directors both in Greece and overseas, including Costa-Gavras, Park Chan-Wook, Maggie Gyllenhaal, Nikos Nikolaidis, and Yannis Economides. He has directed short films and a feature documentary and is now ready to make his debut feature film.

Known for: DREAM TOY 13' (2015) Short, DIRECTING HELL 79' GREECE / Documentary (2011), THE FIGURES OF ENORMOUS GREY 5' GREECE / SHORT (2014)



CHRISTOS HOULIARAS
DIRECTOR



Director's Statement

Our protagonist, Elias, jobless and cuckold, his life falling into ruins, decides to move back to his childhood village, like a wounded animal.

There, he will dwell in silence and alcohol, to forget the life he leaves behind. The story calls on the viewer to share this man's journey as someone who has lost it all and looks for something to hold on to. As viewers, we will feel his burden, his responsibilities in the life he is trying to forget and the guilt he tries to overcome.

Our childhood location always carries something solidified, something that has stayed untouched by time. This location will be the film's universe, where the forgotten becomes one with present, where life and death co-exist.

Starting with wide establishing shots, we gradually focus on the landscape that swallows our protagonist. The gigantic mountain range, the forest, the snow, will all act as the backdrop where Elias will mark his silence and empty space. The shots are still, frozen. The grayness of the stone-walled houses will prevail in the color palette, with a tonal range of blue and the white from the snow as underlining accents. The rhythm will move as slowly as the time passes for Elias, almost disconnected from reality.

His face and his eyes become the canvas of the battle inside him, as the silence of nature has now moved in the background.

His final decision to take the blame or not, whatever he decides, will be heroic and at the same time, self-destructive and bitter. His dilemma becomes ours, and while feeling sorry, one could also admire him. Reality though will remain unchanged, the damage has been done.

Total Budget

710.000 €

Secured

395.000 €



MINA DREKI
PRODUCER

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Maliovanka, my village

A documentary fairytale by Romanna Lobach



MALIOVANKA, MY VILLAGE (Documentary)

Guest Project from UKRAINE

Logline

When a young actress from Greece wanted to make a naive folklore documentary about her dying village in Ukraine and dig into her identity in order to relive her mother's childhood memories from the Soviet Union - a full-scale war started.

Synopsis

Romanna, an actress who has lived almost her entire life in Athens, decides to make a documentary about her village, Maliovanka, in Ukraine, to rediscover her roots through a fictional representation of her mother's childhood memories during the "pure" soviet 80s. But war breaks and its impact couldn't let Romanna see this documentary with the naiveté that she wanted. She comes to Greece: her country, the tall trees, the mushrooms, and her home in Maliovanka, also to relive her mother's memories of a pure life. The village is situated in the middle of a national park. A forest surrounds it, a few houses here and there, no new families, all on the verge of alcoholism but purity and acceptance. Romanna, who has great faith but a lot of ignorance, will be conducting a small experiment. Can a place that is dying along with the memories she never lived give her a sense of belonging?

Short Bio of the Directors

Romanna Lobach was already acting in films at 11 years old and by 2013 she had graduated from Athens Conservatoire Drama School with a B.A. in acting. She has performed in over 25 feature films and shorts that have premiered in festivals such as Cannes, Venice, Rotterdam, and New York, among others, winning awards at festivals in Greece and abroad for some of her most recent work; *Olla* (Ariane Laped, 2019), *I don't want to forget anything* (Vaggelio Soumeli 2021) and *March 4* (Dimitris Nakos, 2015). In 2018, she founded AKRAN Creative Company, developing projects with emerging directors of bold, unique voice.

Andreas Vakalios was born in Budapest and raised in Athens. He studied Informatics and Diwas born in Budapest and raised in Athens. He has participated in over 45 international film festivals receiving awards and rave reviews. His latest short, co-directed with Fili and shot on a mobile phone camera, will premiere at Vancouver Int. FF. His short "Mila" (Brussels Short FF, Aix-en-Provence, Drama Int. Short FF), has won 10 awards, including Best Short Greek Film by the Greek Film Critics' Society while the critically acclaimed feature documentary "Nikos Karouzos - Poems on the Tape Recorder" for which he co-wrote the screenplay, was awarded at the 22nd Thessaloniki Doc Fest. He is developing his first feature (Foss Productions, GFC) and his first TV-drama.



ROMANNA LOBACH
DIRECTOR

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Director's Statement

There is something about returning home. From a young age, my mom used to take me to Maliovanka, my village and tell me stories about her childhood, as she grew up with her grandparents there up until she was 15. I always loved hearing these stories about these nostalgic and innocent times. I would see the images from my mother's childhood stories come to life.

Because of this lack of happy memories of my own, I decided to tell my mom's and my story to find my own identity through this procedure. I feel I don't belong anywhere. Immigrant in Greece, Greek in Ukraine. So many things to explore, and then... a full scale war started. I got paralyzed. Now I think I have found a way to show it to as many people as possible. Going and staying there myself. Bringing Maliovanka to life through a film of revival, stirring up the memories so that the "now" and the "then" can ultimately become one. Of course, I understand that I will ultimately be making a challenging film from every aspect, a personal and intimate exploration, which may prove to be quite traumatic and dangerous. But I am ready and willing to make this journey through time and space and dive into things I still do not know. Also to pay respect to these courageous people and respectfully share the feeling of existing in Ukraine right now, share the trauma of the war.

To live the childhood that my mom lived, there, in Maliovanka, in a remote faraway village in the middle of the forest, I will try to relive a nostalgic life that I have heard existed but have never seen, because my own childhood was not as pleasant.

For this reason, for the sake of this revival, we mix documentary elements with fiction. Like archival flashbacks, made up memories, surreal scenes, sometimes come alive and sneak into the present. What's more, not much has changed in the village and this makes this time-traveling easier. I would like this film to be moving, sincere, funny, nostalgic, ethnographic, emotional, sweet and bitter, with lots of music involved.

This film will be about everything that stands in the way of the romantic way in which I perceive the vast forests, the cart rides, the soviets, the discos with Russian pop of the '70s-'80s, the polyphonic songs around a table with vodka, my relationship with people, my relationship with my mom and my relationship with myself.

Total Budget
420.000t €

Secured
110.000 €



ANDREAS VAKALIOS
DIRECTOR



**AMBASSADE
DE FRANCE
EN ALBANIE**

*Liberté
Égalité
Fraternité*





Supporting the Balkan Film Market:

a key element of the French
audiovisual cooperation in
Albania and the Western Balkans

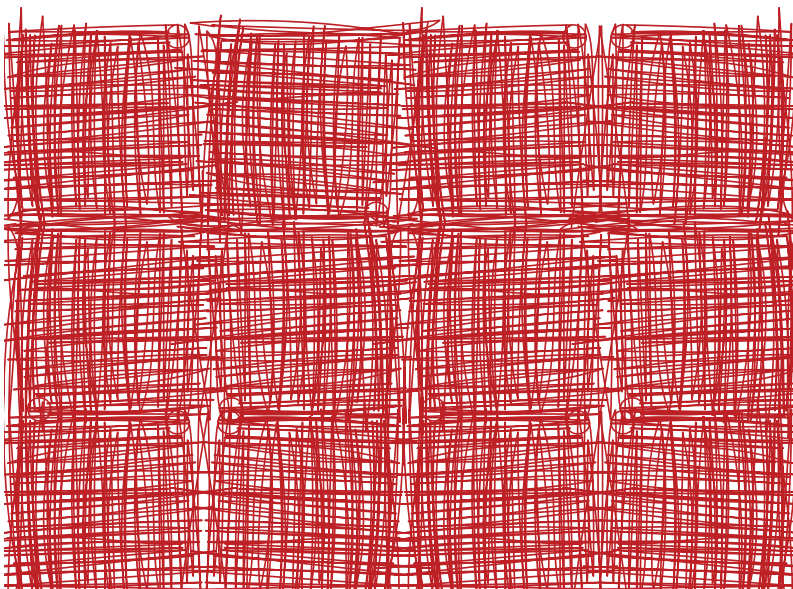
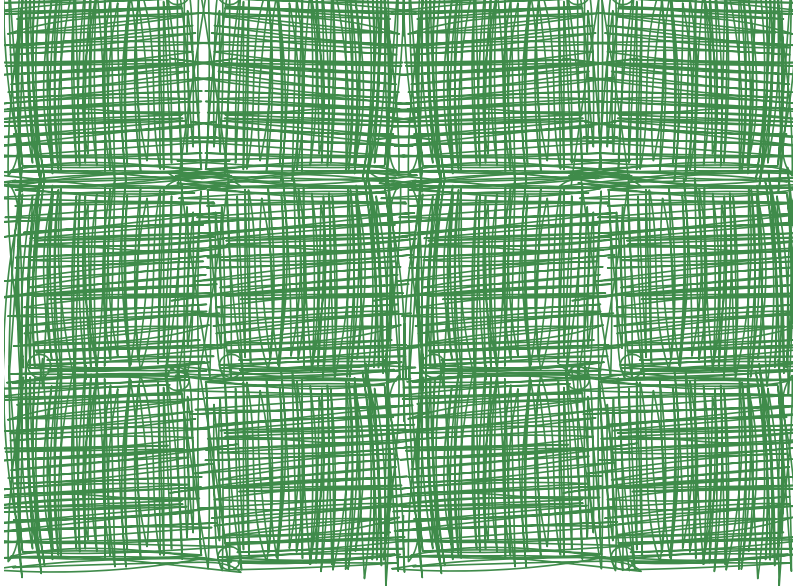
French cooperation is committed to developing audiovisual and creative industries in Albania and in the Western Balkans, in close link with other European initiatives.

In this regard, the French embassy has engaged itself by supporting the Balkan Film Market since its creation in 2016. It also offers, every year, a scholarship allowing Albanian young talents to study at the prestigious Femis cinema school in Paris.

It helps the Albanian Film Archive (AQSHF) endeavour of preserving audiovisual inheritance.

The partnership between the Albanian and French Film Centers (CNC and QKK) can also be highlighted.

Besides, the French Ministry of Foreign Affairs and Canal France International (CFI), the French operator for audiovisual cooperation, have launched a regional program that includes support to audiovisual creation.





UN TEATRO PERBENE #4 FLIES TO KRAKOW AND TIRANA

Fly to Krakow and Tirana Un Teatro perBene , the project aimed at promoting and enhancing the works of Carmelo Bene promoted by the Mediterranean Academy of the Actor and the Bibliomuseum Center of Lecce with the support of the Ministry of Culture and the Pugliese Public Theater in collaboration with the Italian Cultural Institutes of Krakow and Tirana, City of Krakow, Creative Industry Agency, Tirana Film Office, Agimi Art Center of Tirana, "Carmelo Bene's works, except for France, are still little known abroad. We welcomed with great satisfaction the invitation of the directors of the Italian Cultural Institutes of Tirana and Krakow - say Luigi De Luca, director of the Bibliomuseum Center of Lecce and Franco Ungaro, director of AMA - to present the research and valorisation work which has developed around the Carmelo Bene Archive in recent years. Krakow and Tirana are cities in which the attention for the Italian language and contemporary culture is very high as well as the collaboration between the institutions and the cultural and artistic realities of Puglia is very intense."

The program includes the presentation of the books *Nota Bene* by Piergiorgio Giacchè and Carmelo Bene and other heresies by Franco Ungaro and the poetic reading taken from *L mal dè flowers* by Carmelo Bene with Lorenzo Paladini and Miriana Moschetti of the Accademia Mediterranea dell'Attore (in Krakow on 10 December in the prestigious Palac Potockich and in Tirana on 17 and 18 December in the city's new cultural space Agimi Art Center), the screening of the video and art book by Rà di Martino *Là dove die canta* followed by the screening of the film by Carmelo Bene *Salomè* (in Krakow on 11 December at the Italian Cultural Institute, in Tirana on 16 December at the Tulla Culture Center), as well as the screening of the film *Nostra dei Turchi* at the Tulla Culture Center scheduled for 18 December.

The program is enriched by interviews and talks with Matteo Ogliari, Alessandro Ruggera, Oscar Iarussi, Luigi De Luca, Rà di Martino, Brizia Minerva, Paolo Patichio, Piergiorgio Giacchè, Ilir Butka and Jonid Jorgji.



AGJENCIA
E INDUSTRIË
KREATIVE

AGJENCIA E INDUSTRISE KREATIVE

AIK

The Agency of Creative Industries in Tirana, established in March 2022, focuses on supporting and developing various creative industries, including technology, art, cinema, architecture, fashion, tourism, and more. Through training, activities, and dedicated spaces, it encourages local initiatives, artistic projects, and technological advancements, fostering cooperation with European cities.

The agency actively promotes film production, enriches theatre productions, drives technological advancements, revitalizes cinemas, cultivates creative collaborations, and promotes arts education and outreach. It has undertaken diverse projects, such as Micro Folie, Tirana Film Office, Time Lapse Intimacy Exhibition, Fumetti dal Mare, Kids VR and Animation Festival, Creative Village, Young Audience Award, Digital Creators competition, and Agimi Art Centre.

Micro Folie, an international cultural platform, introduces children and young people to art and technology. The Tirana Film Office facilitates filmmakers in shooting films in Tirana, while the Time Lapse Intimacy Exhibition revitalizes forgotten spaces through student artworks. Fumetti dal Mare, Kids VR and Animation Festival, Creative Village, and other initiatives showcase the agency's commitment to diverse

cultural expressions and youth engagement.

The Young Audience Award involves young Albanians in the EFA film festival, enhancing their appreciation for cinema. The Digital Creators competition empowers high school students in technology, fostering innovation and skills development. Agimi Art Centre stands out as a vibrant hub for creativity, featuring exhibitions, performances, alternative cinema screenings, creative collaboration, community engagement, and youth empowerment.

These initiatives collectively contribute to Tirana's cultural vibrancy, fostering creativity, collaboration, and a sense of community. The agency's dedication to youth empowerment and the promotion of diverse artistic expressions ensures a promising future for the arts in Tirana.

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TIRANA FILM OFFICE

TFO

Tirana Film Office: Your One-Stop Shop for Filming in Tirana

Tirana Film Office (TFO) is your free point of contact for filming in Tirana, Albania. Acting as a bridge between the city administration and the film industry, TFO offers a range of services to facilitate a smooth and successful filming experience in Tirana.

Here's what TFO can do for you:

- Facilities and logistics support: TFO helps you find and secure the necessary facilities and logistical support for your production, including equipment rentals, permits, and location scouting.
- Location and service provider recommendations: TFO boasts a comprehensive "Production Guide" and "Location Guide" to help you find suitable locations and service partners in Tirana.
- Negotiation assistance: TFO helps you get the best possible deals with city authorities and service providers, ensuring a cost-effective production.
- Smooth filming experience: TFO provides ongoing support throughout your filming process, ensuring you have everything you need to succeed. Beyond these core services, TFO also promotes Tirana as a film location internationally:
- EUFCN membership: TFO is a member of the European Film

Commissions Network (EUFCN), showcasing Tirana's potential to a wider audience.

- Film market and festival participation: TFO attends international film markets and festivals to attract productions to Tirana.

- European Film Month: Thanks to TFO's partnership with the European Film Academy, Albania now participates in the European Film Month initiative, further boosting the local film industry.

Tirana Film Office also offers valuable online resources:

- Location database: Search for the most beautiful locations in Tirana, perfect for filming Albanian or foreign productions. This database is part of the larger European database, offering access to a vast network of potential locations.
- Actors database: Albanian actors can register on the TFO website, making them directly accessible to productions seeking talent for films in Albania or abroad.

Whether you're a seasoned filmmaker or just starting out, Tirana Film Office is here to support your project every step of the way. With its dedication to professionalism and its extensive resources, TFO makes Tirana a truly "camera-ready" city.

tiranafilmmoffice.com