

Maria Drandaki - producer

Short BIO

Maria Drandaki founded Homemade Films in 2009. From 2009 until today with a love and preference towards daring, innovative cinema she has worked as a producer or co-producer in a number of successful short and feature films which were part of and won awards in many international festivals (Cannes, Berlin, Venice, Locarno, Toronto, Rotterdam, IDFA, European Film Awards, BAFTA, Palm Springs etc.) and were screened in movie theaters, tv and platforms all around the world.

She also takes part as a specialist in film productions and co-producing workshops, film events and seminars.

She is a member of the EAVE and ACE producers' networks.



How did you start working in the film industry and more specifically in the production department?

I was led to the production aspect of thing not only by my love of cinema but also by two key people: The first is Dimos Abdeliodis, who taught a workshop in the Panteion University where we produced short films and my friend and classmate in Panteion, Afroditi Nikolaidou, who at the same time studied to be a director in the Hellenic Cinema and Television School Stavrakos.

In the film industry in Greece are there many women that work in the production department?

Yes and the last few years there are more and more.

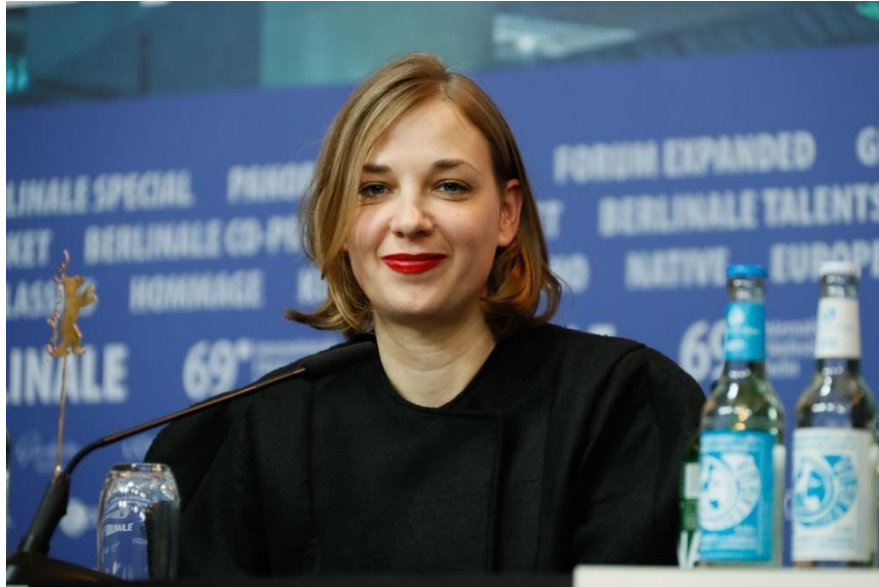
At what level and how in your opinion and through your experiences is gender discrimination expressed in this specific job? Was it something you experienced/observed that you could share with us?

Yes, there is gender discrimination especially when it comes to managing big financial sums, to negotiating deals and in managing the crew a film needs. However, in Greece there are so many other big problems in the film industry (absence of funds and stable film policy, constantly changing business landscape etc.) that the gender discrimination issue many times takes a back seat.

“The discussion about the measure of 50/50 is, I believe, very useful and important because it raises basic questions concerning the way funding, production and film selection in festivals occurs. However, as any other conversation of this genre, it is important for it to be versatile, open and to be happening freely. I believe it is necessary for these questions to be discussed in such a way in Greece as well.”

What advice would you give a young producer who wants to work in the field?

To have courage, passion and love for what she is doing, patience and a strong stomach!



In the films you have worked until now have you seen the number of women working in jobs behind the camera rise?

Relatively yes, but mostly in non-traditional positions like camera, sound etc and in very slow pace.

Many countries the last few years try to apply the measure of 50/50 in the case of women participating in film production and in the programming of international festivals etc. In Greece for the time being there has been no initiative concerning such a measure. Is it something that you would want, that you maybe have discussed with other people in the film industry or you believe the conversation hasn't started yet?

The discussion about the measure of 50/50 is, I believe, very useful and important because it raises basic questions about the way funding, production and film selection in festivals occurs. However, as any other conversation of this genre, it is important for it to be versatile, open and to be happening freely. I believe it is necessary for these questions to be discussed in such a way in Greece as well.



What do you hope will change for the better in the Greek film industry in the next 5 years?

I hope there will be greater stability, more caring and regard from the state, that the private sector will participate more in it and that of course more women will be found in less expected positions.

Could you tell us in what you are working on at the moment?

I have been working with a series of directors, from new ones to very experienced, men and women, in a wide range of diverse movies, shorts and features, fantasy, documentary and hybrids.

Finally, could you tell us the women that have inspired you in the film industry?

I get inspired mostly my people close to me – my mother, friends and colleagues in production like Ellen Havenith from the Netherlands and Julie Paratian from France, the assistant director and friend Katerina Mparmpatsalou, the actresses and colleagues Marissa Triantafyllidou and Aggeliki Papoulia, the screen writer and actress Gioula Bountali, the directors Elina Psykou and Konstantina Kotzamani and now by my few months old daughter.

Women I appreciate from afar in the film industry are many: I will give as examples Cristine Vachon, Megan Ellison and Janine Jackowski in the production department, Athena Rachil Tsggari in film production and direction, Andrea Arnold and Kelly Reichardt as directors.